CHAPTER VII

THE REALISATION "OF THE FALLING SKIES:"

'LADY CHATTERLEY'S LOVER'
"...we've got to live, no matter how many skies have fallen..."  
**Lady Chatterley's Lover**, p.5.

Towards the close of his writing career, Lawrence remained, as Jessie Chambers had already remarked, "the caged panther lashing himself into a fury to find a way out of his strait prison." In fact, the spiritual coming of age along with the controversies of his writings complicated Lawrence's life in remaining intact with the outer world. Over and above, ill health intensified by the psychic injuries for a series of bronchial haemorrhages narrowed down Lawrence's hope for survival. It was in 1926, four months before starting **Lady Chatterley's Lover**, that Lawrence did not want to write fiction any more because of some challenges and obstructions. The


2. Lawrence wrote and rewrote the novel in three versions. The first version (with an idea of Tenderness as its title) was finished by December, 1926. The second version (with John Thomas and Lady Jane as its possible title) was finished by mid-February, 1927. The third and final version confirming Lady Chatterley's Lover as its title was finished on 8 January, 1928.

reason was perhaps the fact that Lawrence tended to be a man in psychic bandage, and all his psychoanalyses only confirmed his own agony.

Even then, it was a time when the world perhaps appeared to be afraid of Lawrence for the simple reason that he happened to be a new experience that displaced many old ones. He, in return, despaired of the race of mankind as he came to know that the English society was one accustomed to pretense, the pretense that came out of ignorance. In this course of psychological failure in attracting the thick-headed intellectuals of the industrialized world, Lawrence was forced to see himself as a self in an irreparable isolation.

With this, however, Lawrence's conviction did not change, thanks to his realization that the world saw him under a cloud because the centrality of his writings upon the purity of sex on a background of ruins tormented the world outlook intolerably. To quote Richard Hoggart:

"He knew he could be accused of being obsessed with sex, and he knew that 'the dirty mind that looks for dirt' would read him for the wrong reasons and in the wrong way. But he thought the risk worth taking,
and a novel the best place in which to take it - because a novel seeks to show people's lives in time and in place in their actions and in their secret feelings."

This reflects Lawrence's firm concern with the unfolding of human relationships along with the obvious exposition of all the dead rules and concepts about love and sex which germinate so much deadness, so much frustration or distortion in the life of the individual. Lawrence saw it as the symptom of "the psychological ills of modern civilization, which pushed vitality into insensitive brutality and intelligence into mechanical gentility." It was also within the sphere of Lawrence's consciousness that he was exceedingly worried for the society which, in return, had rejected him. It would then appear that in all probabilities it was this realisation that may have led Lawrence to write Lady Chatterley's Lover, his last and crucial novel.

Now it is a matter of real importance to note that Lawrence, as his biographers have it, wrote the novel under study with extreme care and, what is more, with a

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determination to make it purely didactic. It is also further recorded that when Lawrence looked forward towards publishing the novel there was no publisher who dared take the risk. The publishers are said to have rejected the novel without reading the manuscript at all on the ground of their previous impressions of Lawrence as an immoral writer.

Lawrence ultimately published the novel privately in Florence in July, 1928, but in November of the year the British Press declared it "obscene". The copies of the novel were seized by Scotland Yard. Since then, the novel was kept suppressed during the rest of Lawrence's lifetime. It is interesting enough to read the "Publisher's Dedication" in its first complete publication in Penguin Books, 1960:

"For having published this book (Lady Chatterley's Lover), Penguin Books were prosecuted under the Obscene Publications Act, 1959, at the Old Bailey in London from 20 October to 2 November 1960. This edition is therefore dedicated to the twelve jurors, three women and nine men, who returned a verdict of 'Not Guilty', and thus made D.H. Lawrence's last novel available for the first time to the

public in the United Kingdom. 7

Such and other similar facts show the tyranny of practical life and authority in the hypocritic society of England. Perhaps Lawrence had experienced the consequence beforehand, even though psychologically. Under the bludgeonnings of hostile public and authority he tried to have a quiet dig deeper and deeper to make them understand him by making them alive to the concrete form of his doctrine all along with the disturbing insights into the possibilities of sex in modern civilization.

Here Chaman Nahal is worth quoting when he writes to say:

"When Lawrence wrote Lady Chatterley's Lover, he was a dying man. For years he had been persecuted by understanding critics and cruel officials, and slowly he had grown very, very bitter about it. He knew he had not much longer to live and this was perhaps his only chance of hitting back at his adversaries. It was partly in this mood of retaliation that the book was planned and ... he was looking forward to shocking the world with what he was writing ("Frankly a phallic novel", "a bomb", "flood of urge", etc.). This does not indicate lack of seriousness of purpose, or any sacrifice of principles in his effort to shock. On the other hand, the novel was to be a complete proclamation of what Lawrence believed." 8


This examines the sound reasons of Lawrence's deliberation of the novel to be a didactic book. In fact, the novel constitutes Lawrence's prophetic statement of not only what sex is but also what it might be in human relationships. In a word, *Lady Chatterley's Lover* is, in essence, a proclamation of human predicament. The novel begins with

"There is essentially a tragic age, so we refuse to take it tragically. The cataclysm had happened, we are among the ruins, we start to build up new little habitats, to have new little hopes. It is rather hard work: there is now no smooth road into the future: but we go round, or scramble over the obstacles."

All these refer to the seriousness of the novel as Lawrence had done all he intended to do into the making of *Lady Chatterley's Lover*. So our first task is to recognize what is of unquestionable worth in the novel.

The plot of the novel is constructed on the scale of two distinct relationships of crucial intensities. The first relationship is between Constance Chatterley and

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her husband, Clifford Chatterley, who is "with the lower half of his body, from the hips down, paralysed for ever." The second relationship is between Constance Chatterley and Oliver Mellors, her husband's gamekeeper, what Lawrence intends to project through these relationships is best expressed by Richard Hoggart in the following remark:

"Body without mind is brutish; mind without body (which Lawrence thought a more common error to-day) is a running-away from our double being. Lady Chatterley's relations with her husband have gone wrong chiefly because he wants to organize their relations, efficiently but mechanically. Mellors has broken with his wife because she is like a greedy sexual beast. To put the contrast over simply: one is all mind, and the other all body. Lady Chatterley and the gamekeeper each unconsciously seeks relations in which tenderness, physical passion, and mutual respect all flow together."

Then, as Richard Hoggart has it, the novel tends to describe sexual relations in terms of mental as well as physical consciousness.

The relationship between Clifford and Connie (another name of Constance), and for that matter the

10 Lady Chatterley's Lover, p. 5.

relationship between the husband and the wife, does not exist at all in the best conception of true human relationship. It is mainly because their relationship is but far from "sexual contact". The fault is in Clifford. A de-sexed man, he lives happily in his impotency and is proud of remaining sexually apart. But, in the novel, Lawrence ironically claims that Clifford is worth our pity simply because he would have been happiest had he realized sex more fully. Here we must not ignore the fact that in 1929, after the suppression of *Lady Chatterley's Lover*, Lawrence brought forth *A Propos of Lady Chatterley's Lover*, a long essay in defence of his moral bearings and implications in this novel. In this essay, Lawrence, hinting at the situation of Clifford, struck a universal appeal:

"A great many men and women today are happiest when they abstain and stay sexually apart, quite clean; and at the same time, when they understand and realise sex more fully."

As a matter of fact, Connie also lacked this realization in her prime. She as well as her sister Hilda

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has had wrong and misguided choices—they had "their tentative love-affairs by the time when they were eighteen."\textsuperscript{13} But they, like Miriam of \textit{Sons and Lovers}, could not give sex to their respective lovers, the German young men: "they loved them with all the passion of mental attraction,"\textsuperscript{14} thereby choosing the wrong centre of sexual contact. What actually happened was as follows:

"In the actual sex-thrill within the body, the sisters nearly succumbed to the strange male power. But quickly they recovered themselves, took the sex-thrill as a sensation, and remained free. Whereas the men, in gratitude to the woman for the sex experience, let their souls go out to her. And afterwards looked rather as if they had lost a shilling and found sixpence... that is how men are! Ungrateful and never satisfied. When you don't have them they hate you because you won't; and when you do have them they hate you again, for some other reason."\textsuperscript{15}

This is obviously Lawrence's common expression of false conception of love which is preoccupied with mental excitaments. According to Lawrence, such relationships almost always collapse because of the lack of deeper abiding motivation and the sense of fulfilled satisfac-

\textsuperscript{13} \textit{Lady Chatterley's Lover}, p. 7.

\textsuperscript{14} \textit{Ibid.}, p. 9.

\textsuperscript{15} \textit{Ibid.}, p. 9.
tion, which, again, are the symptoms of the lack of physical experience in them (the relationships). No wonder, (in the present case) the relationships died down with the death of the "German young men" in the war "whereupon the sisters wept, and loved the young men passionately, but underneath forgot them. They didn't exist any more."

It is really indicative of the usual and inevitable division of women's psyche into the purity and sinful circuit of sexuality. Perhaps intentionally, Lawrence projects the miserable story of Connie's married life with her youthful mistake of destroying the instinctual part of man's nature.

As a step towards expiation, as it were, the instinctual part of Connie's nature runs from "void to void" with the impotency of Clifford. Psychologically poles apart, they happen to live together being husband and wife in whose relationship there enters a "curious isolation" that binds the tie. Clifford really needs Connie as a wife but the purpose of the need is to support and comfort his deformed disposition of mind and body alike. Let us have a

16 Lady Chatterley's Lover, p. 9.
close view of the complex situation:

"He was too hurt in himself... He was a hurt thing... He was not in actual touch with any-
body... nothing really touched him. Connie felt
that she herself didn't really, not really touch
him; perhaps there was nothing to get at ultima-
tely; just a negation of human contact... he
was absolutely dependent on her, he needed her
every moment... alone he was like a lost thing.
He needed Connie to be there, to assure him he
existed at all." 18

This markedly intensifies the inevitable consequen-
ce of the stagnant life of Connie who cannot help feeling
how little connexion she herself really has with others
as a calculated impact of her life with Clifford. Gradua-
ally, her life is reduced to the "underground" life of mon-
otony with the growing consciousness of "a strange denial
of the common pulse of humanity." 19

This sense of failure in the radical relationship
leads to bring about a self-torturing tension always add-
ing to the psychological wound of Connie. To her, the whole

17 Emphasis mine.

18 Lady Chatterley's Lover, pp. 16-17.

19 Ibid., p. 15.
thing related with life seems to take place "in a vacuum" and "whatever happened, nothing happened, because she was so beautifully out of contact."  

Such an awareness on the part of Connie gives rise to a psychological gap in respect of her relationship with the husband. This psychological problem stems from the practical failure of physical fulfilment in their sexual life. In fact, sex to Clifford is a mental thing and this leads to the point that so long as Connie is in his mind it is all right for him sexually. But this just is not so in Connie's case. She is not a bit of man like Clifford; she is a full human being, full of sexually passionate intensity. So when she remains bodily out of contact from her husband she feels utterly "non-existent". In consequence,

"Out of her disconnexion, a restlessness was taking possession of her like madness. It twitched her limbs when she didn't want to twitch them, it jerked her spine when she didn't want to jerk upright but preferred to rest comfortably. It thrilled inside her body, in her womb, somewhere, till she felt she must jump into water and swim to get away from it; a mad restlessness. It made her heart beat violently for no reason ... Vaguely she knew herself that she was going to pieces in some way, vaguely...

20 Lady Chatterley's Lover, p. 20.
she knew she was out of connexion; she had lost touch with the substantial and vital world... it was like beating her head against a stone.

What eats into Connie's vitals is the psychological truth that she is deprived of the fulfilment of life by remaining intact with the ugly and unbearable situation her husband causes. This awareness marks the beginning of Connie's being indifferent to her husband: "she must get away from the house and everybody." In other words, the cooling off starts and a very grim drama ensues.

Even then, however, small things detain her. It is this time that Clifford is having regular gatherings and discussions on worldly matters with "the young intellectuals of the day" who believe "in the life of the mind." The gathering comprises Michaelis, a young Irish playwright, Hammond, a writer, Tommy Lukes, a spokesman etc., representing the co-called intellectuals of the day always discussing the money-making matters, the love of their wives, their having "affairs" with others

21 *Lady Chatterley's Lover*, p. 21.


-all reflections of their false and superficial lives with an inward craving for "self-assertion and success." 24

Lawrence identifies these "self-important mentalities" as the manifestation of Clifford's deformed psychological make-up. Through them, Lawrence is particularly emphatic about the collapse of all the possibilities of sex in the mental process of the industrially civilized mankind as a whole.

Thus, what is important here is perhaps the novelist's sustaining exposition of the degraded sex in the mechanical act of "these highly mental gentlemen." Living in a world of unrealties they express themselves in their witty talks about sex full of nice and decorative arguments that never lead them to a serious questioning. In fact, we are taken very close to the diverse aspects of perversion that is doomed to dominate the mental atmosphere of the novel henceforward. For example, there is Hammond who holds the following opinion:

24 Lady Chatterley's Lover, p. 21.
"The whole point about sexual problem... is that there is no point to it. Strictly there is no problem. We don't want to follow a man into the wash, so why should we want to follow him into bed with a woman? ... It's all utterly senseless and pointless, a matter of misplaced curiosity."  

There is again Tommy Dukes who roars with laughter. 

"My heart's as numb as a potato, my penis droops and never lifts its head up, I dare rather cut him clean off than say "shit!" in front of my mother or my aunt ... they are real ladies, mind you; and I'm really intelligent, I'm only a "mental-lifer"." 

These and many such speeches of Clifford's mental fellows tend to reflect their basically false life in a superficial world, the world lacking in commitment, lacking in depth and communication. Time and again, Lawrence presents these "bits of man" as capable of superficial seriousness in the industrial world of make-belief. They talk and talk and talking itself becomes their alter-sex, as it were: 

"It's an amusing idea ... that sex is just another form of talk ... we might exchange as many 

25 *Lady Chatterley's Lover*, p. 33. 
sensations and emotions with women as we do ideas about the weather, and so on. Sex might be a sort of normal physical conversation between a man and a woman."

It is a ghastly psychological truth of what happens in the mental excitation within a masturbatory consciousness of the modern intellectuals. Of course, these intellectuals, undergoing a death-dealing process of mentalizing sex, represent the evil elements of the society that cage the instinctive urge of a full woman like Connie.

However, Connie happens to advance a step forward as she, during the course of Clifford's gathering for mental sex-business, has a love-making affair with Michaelis, a thoughtless sex-thriller. But Michaelis is a "mental beast!" Inevitably therefore, his animal-instinct perceives sex as an exciting thing like a red pepper. In other words, he tends to be "the trembling excited sort of lover, whose crisis soon came, and was finished." This, indeed, is characteristic of his sex-involvement and therefore of the mental intellectuals as a whole.

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27 *Lady Chatterley's Lover*, p. 35.

28 Ibid., p. 36.
This part-time "sexless affection" does not last long. The reason is that even though they have physical contact thrilling and arousing "a wild sort of compassion and yearning, and a wild, craving physical desire," there is nothing left afterwards except "the essential remoteness." Thus Connie returns to her own psychic crisis and Michaelie has a curious sense of pride and satisfaction as he feels "the frenzy of her achieving her own satisfaction from his hard, erect passivity."  

Naturally, Connie feels sick of the daily routine of life. With the ever stirring sense of nothingness mounting in her soul, Connie becomes indifferent to the sexless affection and loyalty for her husband. The established fact is that she cannot love in hopelessness and with it her instinct senses that Clifford (being hopeless) cannot love at all. This psychological sense of utter loss leads Connie to see her unused naked self and to think "what a frail, easily hurt, rather pathetic thing a human body is, naked; somehow a little unfinished, incomplete."  

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29 *Lady Chatterley's Lover*, p. 30.


As an inevitable consequence,

"A sense of rebellion smouldered in Connie. What was the good of it all? What was the good of her sacrifice, her devoting life to Clifford? What was she serving, after all?"

Connie knows that the answer to these questions is but

"A cold spirit of vanity, that had no warm human contacts... Really... Clifford, he was a buffoon and a buffoon is more humiliating than a bounder."

This psychic tension in Connie coincides with Clifford's introduction of "the pure seclusion of the wood" to her. This coincidence marks a crucial turning point in the normal circumstances of their relationship as wife and husband.

The crux of the matter is that Clifford, taking sex for granted, decides that his wife "needs" a baby "by another man" and "it" will be brought up under his fatherhood. Connie is a bit wonderstruck but Clifford, out of his highly mentalized spirit arising from a half-

32 *Lady Chatterley's Lover*, p. 74.

dead life, clarifies his viewpoint:

"what do the occasional connexions matter? And the occasional sexual connexions especially? ... It is the life-long companionship that matters. It's the living together from day to day, not the sleeping together once or twice. You and I are married, no matter what happens to us." 34

And this links with Clifford's proposal:

"If lack of sex is going to disintegrate you, then go out and have a love-affair. If lack of child is going to disintegrate you, then have a child if you possibly can." 35

Lawrence is sorry that to mental intellectuals, like Clifford, sex and a cheap drink are at par: "sex and cocktail: they both lasted about as long, had the same time effect, and amounted to about the same thing." 36 But applied to personal relationships, these theoretical truths tend to be "the ghastly half-truths that poison human existence." 37 Lawrence writes in A Propos of Lady Chatterley's Lover:

34 Lady Chatterley's Lover, pp. 45-46.
35 Ibid., p. 47.
36 Ibid., p. 66.
37 Ibid., p. 115.
"Sex is a great unifier. In its big, slower vibration it is the warmth of heart which makes people happy together, in togetherness."38

Clifford obviously lacks this idea. Over and above, he is ignorant of the morality of womanhood. So he is not alive to the fact that his wife's sexual relationship with "another man" shall mark the end of their relationship altogether.

Thus Connie's relationship with Oliver Mellors, "a curious, quick, separate fellow, alone, but sure of himself",39 the new gamekeeper at Clifford's estate all along with Mrs. Potter's coming as a housekeeper always keeping "a cherishing eye" on Clifford now tends to stand at a crucial turning point in the whole psychology of the individuals concerned. Particularly, Connie

"felt herself released, in another world, she felt she breathed differently. But still she was afraid of how many of her roots, perhaps mortal ones, were tangled with Clifford's. Yet still, she breathed freer, a new phase was going to begin in her life."40

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38 *A Proposal of Lady Chatterley's Lover*, p. 264.


40 *Lady Chatterley's Lover*, pp. 86-87.
Now it is worthwhile to mention that Oliver Mellors, like Connie, has had his own marital problems. He suffers deeply from a disastrous marriage with Bertha Cottis who "loved everything about love, except the sex."[41] She is "mostly the lesbian sort" and the lesbian woman usually "want a man, but don't want sex."[42] Mellors consciously withdrew himself from such sexless relationship; "hoped never to see her again while he lived"[43] and hating the modern industrialised civilization he withdrew from it to a hermit's life as he is now on the Chatterley's estate.

It is through such bitter experiences that both Mellors and Connie wish to remain sexually apart for a considerable period of time after their acquaintance. In fact, their relationship begins very slow because of their felt but brutish activities of their respective married lives. It is only psychologically that Connie happens to see his identical psychic essence with her own:

[41] Lady Chatterley's Lover, pp. 86-87.
[42] Ibid., p. 209.
[43] Ibid., p. 147.
"the same solitary aloneness she had seen in him
naked... but also brooding, like a soul that re-
coiled away, away from all human contact... It
was the stillness, and the timeless sort of pa-
tience, in a man impatient and passionate, that
touched Connie's womb. She saw it in his bent
head, the quick quiet hands, the crouching of his
slender, sensitive loins; something patient and
withdrawn. She felt his experience had been deeper
and wider than her own; much deeper and wider, and
perhaps more deadly..."44

This reflects how Connie conceives the realm of
Mellor's body. In the case of Mellor, who is basically
capable of passionate sexual act, "compassion flamed in
his bowels for her."45 Now they come to know each other
by instinct and, though delay the act because of their
cautions for it, they never deny to bring each of them
gently into the full sexual responsiveness:

"with a quiver of exquisite pleasure he touched
the warm, soft body, and touched her navel for a
moment in a kiss. And he had to come in to her at
once, to enter the peace on earth of her soft,
quiescent body. It was the moment of pure peace
for him, the entry into the body of the woman... the
tightness of his arms around her, even the
intense movement of his body, and the springing
of his seed in her, was a kind of sleep, from
which she did not begin to rouse till he had fini-
shed and lay softly panting against her breast."46

44 *Lady Chatterley's Lover*, pp. 91-92.


This describes the way both Mellors and Connie become polarized to their respective bodies. There are many such descriptions of physical contact but each of them is sensitively distinguished from the other in the progression of bodily realizations experienced by Mellors and Connie. But instead of quoting all the relative descriptions it is worthwhile to mention that through their sexual relationship Mellors can integrate his body and mind "with an intensification of relief and consummation that was pure peace to him." 47 Likewise, Connie, by taking shelter in Mellors' "strong naked body, the only home she had ever known" 48 is reborn: "a woman," "the centre of all womanhood and the sleep of creation." 49 Then only, Constance Chatterley becomes "Lady Chatterley", and Oliver Mellors, "Lady Chatterley's Lover," 50 as they succeed in getting rid of the

47 *Lady Chatterley's Lover*, p. 130.


"False shame and false social inhibitions(and) begin to recognize the spiritual challenges which flow from physical love."\(^{52}\)

Now, after this fulfilment, Connie's relationship with Clifford becomes void and non-existent in her psychology; it seems "she had married him because she disliked him."\(^{53}\) Emboldened by her ever growing consciousness along with the evermounting tension she approaches Clifford and demands:

"Live me the body. I believe the life of the body is a greater reality than the life of the mind: when the body is really wakened to life."\(^{54}\)

Now Connie's revelation comes to its proper perspective as she writes to Clifford:

"Dear Clifford, I am afraid what you foresaw has happened. I am really in love with another man, and I do hope you will divorce me."\(^{55}\)

It is again followed by Connie's personal confession: "I must go away from you, and I must live with the man I

\(^{51}\) Brackets mine.

\(^{52}\) Richard Hoggart's 'Introduction' to the novel, p.xiii.

\(^{53}\) Lady Chatterley's Lover, p. 100.

\(^{54}\) Ibid., p. 245.

\(^{55}\) Ibid., p. 302.
love." But Clifford cannot see any reason for letting her go. When Connie discloses that Mellors is her lover, Clifford is wonderstruck, "one of my servants! My God, is there any end to the beastly lowness of women?"

But Connie, like Alvina of *The Lost Girl*, has become conscious that low or high status has nothing to do with sexual fulfilment.

It is when Connie is to deliver the child in the current complex and often tense situation in the industrial world with the emergence of more grounds for conflict and new sources for disturbing threats that both Mellors and Connie cannot get themselves divorced from Bertha Loutte and Clifford respectively. As the pressing compulsions become worsened, almost in utter helplessness, Mellors thinks out in anger, "I could wish the Cliffords and Bethes all dead" for

"They can't live! They only frustrate life. Their souls are awful inside them. Death ought to be sweet to them. And I ought to be allowed to shoot them."  

56 *Lady Chatterley's Lover*, p.309.
This is the natural outgrowth of a psychological
wound suffered by Mellors and Connie as they dare not esca-
pe from the narrow confines of the thick-headed devils of
modern civilization — Clifford and Bertha. So much so,
the novel ends with a promising future at hand: "we (Mell-
ors and Connie) will be together next year."  

Psychologically, Lady Chatterley's Lover may be said
to be in continuity with the earlier novel of Lawrence, in
that, to quote M. Kinkead-Seeker, "the vision of sexual re-
lationship remains essentially concerned with the necessity
of salvation through a process of death and rebirth." Clifford, the manifestation of mental life, represents
death whereas Mellors, the embodiment of bodily life, repres-
ent: rebirth. Lawrence asserts it in A Propos:

"The tragic consciousness has taught us, even, that
one of the greater needs of man is a knowledge and
experience of death; every man needs to know death

60 [brackets mine.]

61 Lady Chatterley's Lover, p. 316.

62 M. Kinkead-Seeker, 'Eros and Metaphor: Sexual Rela-
tionship in the Fiction of D.H. Lawrence', 20th Century
Almost all the protagonists of Lawrence tend to undergo a similar death-dealing process in order to resuscitate their lives. But the fault is not theirs just as the psychic wound of Connie is not of her own making. As Lawrence demonstrates in this crucial novel very unambiguously:

"It was not woman's fault, nor even love's fault, not the fault of sex. The fault lay there, out there, in those evil electric lights and diabolical rattlings of engines. There, in the world of mechanical greed, greedy mechanism and mechanized greed... the vast evil thing, ready to destroy whatever did not conform. Soon it would destroy the wood and the bluebells would spring no more. All vulnerable things must perish under the rolling and running of iron."

A one-dimensional devil, Clifford, as the real product of this ugly industrialized world, displays the cynicism of what will happen in the future civilization. His sexless and childlike eroticism with his housekeeper Mrs Botton contrasts with the vital sexual fulfilment of Mellors and Connie. At the same time, his hopeless mental

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63 A Propos of Lady Chatterley's Lover, p. 259.

64 Lady Chatterley's Lover, p. 123.
excitation displays the ghastly destruction under the
impact superficial and industrialized world as opposed
to the innocent, free and perfect world of nature in whi-
ch Fellows lives and in which, as in the Arden Forest of
Shakespeare's As You Like It, there is

"No enemy,
But winter and rough weather." 45a

Lawrence is sorry that this divine ground for pure
sex is defiled by the anti-humanistic elements of human
psyche. He fears if the instinctive life of mankind will
sink into the bottomless pits of hopelessness as in the
case of Clifford who (as Lawrence characterizes in A Pro-
pos)

"is a pure product of our civilization, but he
is the death of the great humanity of the world.
He is kind by rule, but he does not know what
warm sympathy means. He is what he is. And he loses
the woman of his choice." 45b

what Lawrence portends here and must be underlined
readily is the fact that the industrial civilization

45a William Shakespeare, As You Like It (The Arden
p.44.

45b 'A Propos of Lady Chatterley's Lover', p.266.
It is full of Clifford-type men and women in whose minds sex tends to become dirtier day by day. To quote his own observation:

"In fact the more dirt you do on sex the better they like it. But if you believe in your own sex, and won't have it done dirt to: they'll down you it's the one taboo left: sex as a natural and vital thing." 66

Thus to the men of Clifford's type, sex gets dirtier and dirtier working from the mind. This is why Lawrence makes the defeat of Clifford obviously the defeat of dirty sex. Here John E. Stoll is noteworthy when he concretizes the two relationships in the novel as follows:

"One is a union of phallic consciousness, the other of mental consciousness; one succeeds, the other fails." 67

Unmistakably, the successful union of phallic consciousness refers to the relationship of Mellors and Connie.

In fact, Lawrence himself admitted this novel's being labelled phallic consciousness as he, in a letter to

66  *Lady Chatterley's Lover*, p. 277.

Rolf Gardiner, clarified the point:

"it (Lady Chatterley's Lover) is strictly a novel of the phallic consciousness as against the mental consciousness of today... It is perfectly wholesome and normal, and a man and a woman."  

By "phallic" Lawrence means something vital more than either the male organ or the virility in man, for, phallic consciousness is, to quote his own words:

"the arising of a new blood-contact, a new touch, and a new marriage... the phallus is only the great old symbol of copious vitality in a man, and of immediate contact."

Lawrence clarifies it a little elaborately as he writes in the same context:

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

68 Brackete mine.


70 In "Propos of Lady Chatterley's Lover", p. 255.
some achievement of the mystic marriage."\textsuperscript{71}

Thus "phallus", "the emblem of masculinity" representing "the life-giving power" as used by the ancient Greeks implies the source of vital energy as the divine power in man.

Applied to the relationship of Mellors and Connie, the phallic consciousness tends to be an implicit acceptance of this divine power and glory with virility as one of its aspects. It is in the process of accepting and maturing into this consciousness that they can elaborate the details of man's body and psychic adjustment. Only then, the perfection of cosmic fitness occurs to them. Mellors confirms it by perceiving the body of Connie:

"I stand for the touch of body awareness between human beings ... Thank God I've got a woman! Thank God I've got a woman who is with me, and tender and aware of me."\textsuperscript{72}

And Connie twines flowers round Mellors's "erect penis" and thinks aloud:

\textsuperscript{71} 'A Propos of Lady Chatterley's Lover', p. 252-53.

\textsuperscript{72} Lady Chatterley's Lover, p. 292.
"Isn't he somehow lovely! So on his own, so strange! And so innocent! And he comes so far into me! You must never insult him, you know. He's mine too..."

"Blest be the tie that binds our hearts in kindred love", he said. 73

This acceptance of "natural sexual flow" indicates the need for a new impulse "in order to regenerate in England", and according to Lawrence, this new impulse to life will come only with the "positive blood-contact, not the nervous negative reaction", between man and woman. Lawrence is confident that it is only through the acceptance of vital fulfilment that the psyche, as happens to Mellors - Connie relationship, frees itself from the agonizing past which dies down at the very moment of the fulfilled union, and it explores a fundamental upheaval covering the whole transcendental span of human existence.

In such involvement, the body and the mind must be one whole in harmony for it is the only meeting together of the two psychic states in which the bodies tend to become unconfined, and the blood-contact unsubdued, uniting "in a single, supreme expression of life." As this natu-
real flow rejoins the cosmic mainstream in the baby of the "worm and bowels," Lawrence strongly feels the necessity of being very chaste and sincere in the matters of sex. This is vividly reflected in the last letter of Mellors to Connie:

"We fucked a flame into being ... So I love chastity now, because it is the peace that comes of fucking ... Now is the time to be chaste ... I love the chastity now that it flows between us ... we could be chaste together just as we can fuck together."

This, in fact, resembles the doctrine of Kama Sutra, the religious book on Hindu philosophy of sex, that preaches that if a thing is worth doing it is worth doing well. It is perhaps the message of the novel under study and it is what distinguishes the novel from the obscene and spicy books written today. Lawrence himself strikes the point as he asserts in *A Propos*:

"And this is the real point of this book. I want men and women to be able to think sex, fully, completely, honestly and cleanly ... Years of honest thoughts of sex, and years of struggling

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74 *Lady Chatterley's Lover*, pp. 316-17.
action in sex will bring us at last where we want to get, to our real and accomplished chastity, our completeness, when our sexual act and our sexual thought are in harmony, and the one does not interfere with the other.  

Perhaps this envisages the truth underlying Lady Chatterley's Lover, the novel that makes us think about sex in the way Lawrence directs in this remark. As a matter of fact, this novel, as F.R. Leavis observes, "is a courageous, profoundly sincere and very deliberate piece of work ... the undertaking to cleanse the obscene words and to redeem from the smirch of obscenity the corresponding physical facts."  

Even then, this novel will remain a dirty book to those who take sex as dirt and dirt as sex. This is inevitable and therefore lamentable. But Lawrence is sure that such dogmatic attitudes and approaches towards sex mainly arise from a gross lack of understanding. For this reason, Lawrence, in this last novel of his, attempts all he can to make mankind realise sex fully and honestly as  

75 'A Propos of Lady Chatterley's Lover', p. 227.  

76 F.R. Leavis, D.H. Lawrence: Novelist, p. 70.
he, in a *propos* emphasises this point:

"...here is a day of realisation rather than action... Now our business is to realise sex. Today the full conscious realisation of sex is even more important than the act itself."

To in order to give vent to this deliberate purpose it becomes highly imperative to read the novel, seriously and wholly, as a story "true to modern life and the modern psychology." Only then, we will be in a position to realise the real importance of this novel, which

"can inform and lead into new places the flow of our sympathetic consciousness, and it can lead our sympathy away in recoil from things gone dead. Therefore, the novel, properly handled, can reveal the most secret places of life: for it is in the passionate, secret places of life, above all, that the tide of sensitive awareness needs to ebb and flow, cleansing and freshening."

Fortunately by now, we are trying sincerely to realise the proper perspective of this novel, and it is indeed a great realisation. This rich way alone does this

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77 *A propos of Lady Chatterley's Lover*, p. 228.

78 *Lady Chatterley's Lover*, p. 17.

novel serve its purpose and redeem our understanding of the prophet and his gospel, and, above all, liberate it happily from any misunderstanding of the psychology involved.