Chapter III

Pervasive theme radiating in *Lady Chatterley's Lover* with focus on the inter-relationship between men and women within the frame of Libidinal impulse
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This chapter is intended to explore deeper into the relationship between men and women in the context of compatibility between emotion and physical fulfilment, its consequent effect on the progression of human personality in the event of satiating consummation retardation of composite personality through acute lack of emotional incompatibility despite the physical intimacy. Libido focuses more on the element of emotion and passion which binds two individuals together in such a way to propel their achievement in the state of bliss through mutual compatibility at the level of emotional and physical bond realizing the quick of the whole.

The closer scrutiny of characters, plots and settings of a number of novels of D.H. Lawrence reveal his unique analytical approach and prophetic vision to delve deeper to find out the unique thread of life which both along way either to make the mark of destiny in the state of bliss or anxiety and frustration. He had crucially shed light on final nuances of life which blooms under the proper
nourishment of physical and emotional fulfilment but fades into oblivion through lack of it.

The focal point of this thesis is to be brought out and illustrated when his three monumental novels—Sons and Lovers (1913), The Rainbow (1915), Women in Love (1920), Lady Chatterley's Lover (1929) and his short story Odour of Chrysthemums are penetratingly analysed, compared and collated the individual but vital thread which accounts for achievement and frustration of the human being under the impact of libidinal urge notwithstanding the material possession and opulence of the individuals.

To begin with, warm and pleasure of the many tends to fascinate woman at the first sight paying scant attention to his intellectual facets of personality. As soon as the libidinal relation reaches the physical fulfilment for long chipping away the intensity of sexual urge, it soon gives way to crave for intellectual fulfilment. Relationship between husband and wife is contingent upon the degree of sophistication, coarseness, decency, drunkenness, education and ignorance.

The novel Sons and Lovers (1913) epitomises his philosophy of life coloured by the role of libido in life. It calls for our closer examination of book to buttress the line of this thesis.
Mrs. Morel, novel's heroine fails to maintain the mutual complementary balance between her husband and children. Firstly, she had been attracted by the warmth and the pleasantness of her partner, though he was a miner ignorant of the life of the mind but full of gaiety and joy of living, while she loved ideas and considered intellectual.

She was a puritan, like her father, high minded and really stern, therefore the dusky, golden softness of the man's sensuous flame of life, that flowed off his flesh like the flame from a candle, not baffled and gripped into incandescence by thought and spirit as her life was seemed to her something wonderful, beyond her. (Lawrence: 18)

Soon after a few months of her marriage, Morel realizes that she has been deceived by her husband about what he owns, and she cannot forgive him the lie. By and By she started neglecting him and considered him shallow or man without backbone. Thus the relationship between husband and wife is broken into thousand pieces.

There began a battle between husband and wife—a fearful, bloody battle that ended only with the death of one. She fought to make him undertake his own responsibilities, to make him fulfill his obligations, but he was too different from her. His nature was purely sensuous, and she strove to make him moral,
religious, she tried to force him to face things. He could not endure it—it drove him out of his mind. (Ibid 23)

Instead of understanding his responsibilities he drank when money was badly needed. She often infuriated her husband by deliberately talking of poetry and religion, subject in which he could not participate, and he took his revenge by quarreled her in front of children.

Nevertheless, she still continues to strive with him she still had her high moral sense, inherited from generation of puritans. It was not a religious instinct, and she was almost a fanatic with him, because she loved him, or had loved him. If he sinned, she tortured him, if he drank, and lied, was often a poltroon, sometimes a knave, she wielded the lash unmercifully.

The pity was, she was too his opposite. She could not be contented. She could not be content with the little he might be. She could have him the much that he ought to be so, in seeking to make him noble that he could be, she destroyed him. (Ibid 25)

The mutual incompatibility of husband and wife not only destroys the true prospect of their conjugal life but also spoils the lives of their children. Gertrude Morel, because of her turbulent and unhealthy relationship with her husband, started inclining towards
her two elder sons. The second eldest in particular, Paul, is the receiver of most of this deep emotion. Because of these feelings and deeper – than usual emotional bond between the two Paul has difficulty being comfortable in his own relationship. On the other hand, Mrs. Morel frustrated in her conjugal life, makes husband substitutes of her sons.

She is very jealous of the girls that come to meet William and reflects her hostility towards the girl with whom he gets infatuated. Due to her mother's open condemnation of Gyp, he feels guilty of his love. He was not able to resolve his mental conflict and gets weary of the world and ultimately dies.

Paul had experienced the same fate. He gets friendly with the romantic and ambitious Miriam. Her womanliness impresses him from the beginning of their relationship, but likewise his mother she is desirous of having a complete hold on Paul. The worst part of her domineering tendencies is that on account of her extreme religious and her sexual inhabitiveness she lacks the capacity to offer anything in return. Paul seeks intellectual inspiration and physical fulfillment from her but on account of strong mother pull in his life he is unable to achieve such fulfillment from Miriam. After the death of his mother Paul makes a fresh attempt once again in Clara while Miriam sulks in silence.

Clara never tries to dominate on Paul and fulfills his all physical desire without threatening his identity. For a while, Paul and
Clara appear to be perfect couple, but soon he realizes that Clara is all flesh and intellect. So this happiness proves to be deceptive. Clara is intellectually so deficient that she cannot keep Paul's soul steady for very long. Paul, too, lacks the pure animality of Baxter. He feels stifled by Clara's inordinate demands for love-making so both of them tire of each other.

Thus there can be no argument that D.H. Lawrence's Sons and Lovers is a study of human relationship and its significance lies in the investigation of the cause that destroy the married life of the Morels as well as the exploration of the three relationships in which Paul is involved. Lawrence establishes the inadequacy of all three to suggest the need of polarisation and the synthesis of the mind and matter, flesh and spirit and male and female.

The Rainbow deals with the changing relationship between various generations from 1840 to the beginning of the twentieth century. The range of human experience offered by Lawrence in The Rainbow is so wide that it is not easy to define its central theme. However, it may be affirmed that it deals with 'the living relationship of man and women', the crucial relationship "between a man and a woman in marital and sexual experiences. All the same, the novel can be interpreted in several different ways it is an attempt to express and hence resolve the paradox that each human being is at once separate and
yet a part of a whole, independent and yet interdependent, a lone individual, yet a social being.

Lawrence's idea of successful man-woman relationship is embodied in the central symbol of the rainbow. The rainbow connects the earth with the sky, the physical with the spiritual, the female with the male, and yet keeps the two quite distinct. The man and woman must fulfil each other physically, but each one of the partners must also enable the other to transcend his or her limited self and achieve a higher form of being. They must be firmly rooted in their own selves, and yet they must be vitally connected. There must be successfully polarisation between the two. The polarisation between the two partners is clearly reflected in the relationship of Alfred Brangwen and his wife.

They (Mr. and Mrs. Brangwen) were two very separate beings, vitally connected, knowing nothing of each other, yet living in their separate ways from one root. (Lawrence 8)

Likewise Alfred Brangwen and his wife, Tom and Lydia Brangwen achieve such union. Lydia is a foreigner and Tom accepted this fact with great pleasure. There were no any undesirable domination or identification between them. It is this successful adjustment that makes the Tom-Lydia relationship the most successful among three relationships depicted in the novel. However, David Daiches in his famous critical book entitled "The Novel and the Modern
World" view about the depiction of this relationship is that though in
general it is genuinely imagined and genuinely released, yet in the final
mystical view of marriage presented in the last few lines' "the doctrine
have taken control, and the voice is the prophet's rather than the
novelist's".

The next generation Will and Anna also achieve fulfillment at
the beginning of their marriage.

They lay close together, complete and beyond the
touch of time or change, it was as if they were at the
very center of all the show wheeling of space and the
rapid agitation of life, deep, deep inside them all, at
the centre where there is utter radiance, and eternal
being and the sleep of all wakefulness. They found
themselves and they lay still, in each other's arms; for
their moments they were at the heart of eternity.
(Lawrence 146)

Both Anna and Will remote from the world as if the two of
them buried like a seed in darkness, but soon Will fails to enlarge Anna's
experience, Anna to make up his inadequacy. He tries to seek fulfilment
through his relationship with the child Ursula, which puts an
unbearable strain on her sensitive mind. Even when Will and Anna lose
themselves in passion, their love is 'a sensuality violent and extreme as
death and it denies the possibility of any tenderness between them.
Thus Will and Anna fail to attain fulfilment earlier experienced by Tom and Lydia.

Among all the Brangwens, Ursula's desire for an individual fullness of being is most intense, but on the other hand Anton Skrebensky is the least qualified to help her to achieve this fullness. His profession as a soldier suggests his woodenness. He had no real identity and he is quite contented with being a nobody. He only wants to enjoy with Ursula's physical consummation of their love and never wants the whole of her. Ursula was highly dis-appointed with the attitude of Skrebensky. She finally rejects him and begins to wait for the man 'out of eternity'.

In the blowing clouds, she saw a band of faint iridescence colouring in faint colours a portion of the hell. And forgetting, startled, she looked for the hovering colour and saw a rainbow forming itself. In one place it gleamed fiercely, and, her heat anguished with the hope, she sought the shadow of Iris where the bow should be steadily the colour gathered, mysteriously, from nowhere, it took presence upon itself, there was a faint, vast rainbow. They are bended and strengthened itself till it arched indomitable, making great architecture of light and colour and the space of heaven, its pedestals luminous in the corruption of new houses on the low hill, its arch the top of heaven.
And the rainbow stood on the earth. She knew that the sordid people who crept hard-scaled and separate on the face of the world's corruption were living still, that the rainbow was arched in their blood and would quiver to life in the spirit, that they would cast off their horny covering of disintegration, that new, clean, naked bodies would issue to a new germination, to a new growth, rising to the light and the wind and the clean rain of heaven. She saw in the rainbow the earth's new architecture, the old, brittle corruption of houses and factories swept away, the world build up in a living fabric of truth, fitting to the over-arching heaven. (Ibid 510)

Though in comparison with Tom and Lydia, she too has failed and failed miserably, but, she knows that one day she will come to life again and the novel ends with a hope of her awakening.

Lawrence speaks again and again especially in 'Women in Love', about love with exist between man and wife as a means to achieve wholeness, or as a way to transcend the false, ego-centered self.

Women in love studies the lives of Ursula Brangwen and her sister Gudrun. Both of them attracted with Rupert Birkin and Gerals Crich. Likewise Melors and Tom, Birkin was an integrated being and has polarised with himself the two centers of consciousness, the blood and the brain. He is the 'element' male Ursula has been waiting for, both of them achieve harmonious union, through very precarious balance, a
pure equilibrium like two stars. Ursula knows well that man and woman must fulfil each other but if the woman attempts to dominate, the mystery of life is travestied and conjugal happiness is jeopardised. Birkin deplores the misery of modern civilisation by the old male principle of domination. He also believes in a life of pure sensation.

Gerald Crich's approach to life is purely mental, just like Clifford and Michaelis he was cold and dehumanized. Spilka compares Clifford with Gerald in such manner:

And here, in the fullest sense of the phrase he becomes a 'phase of life incarnate'... more sharply drawn, I think, that Gerald Crich in Women in Love, because his crippled body and moral failure coalesce, in a dramatic and symbolic manner, with his personal dependence on industry—the physical round of industry for moral support. (Spilka 81)

It is true that Clifford's dependence on industry was greater than that of Gerald, but he is not more sharply drawn than Gerald, rather he lacks the depth and complexity of Gerald's character.

On one hand Gerald Crich was degenerated and mental being and on the other hand Gurdun's desire to dominate Crich ultimately destroys him likewise Miriam's desire to dominate Paul, destroys their relationship whereas Ursula and Birkin find fulfilment in each other and do not aim at any unnatural domination.
Lady Chatterley's Lover depicts Lawrence's views on complete freedom of expression on all human experiences and relationship particularly in sexual matters, he believed that true chastity comes not with obstinence, but with a full understanding of the body and the sensuality between two people.

In *Lady Chatterley's Lover*, he perpetuated the idea that people should embrace the sensualities of life because it is an essential condition for the attainment of happiness in life. On one hand he praises characters like Connie and Mellors who are integrated being, perfect balance of mind, body and soul, but on the other hand he disdains characters like Clifford or Michaelis, who are consumed with the goal of success, wealth and power.

It is easy to get caught in the infamous reputation of Lady Chatterley's Lover. It may even lead a person to think unfavourable of its author, but Lawrence was truly an advocate for relationship and love. As he discusses in a propose to *Lady Chatterley's Lover*, his aim was to set about a liberation of mind to encourage people to think of libido and embrace those thoughts as opposed to categorizing them as the unspeakable act that leads to procreation. From *The White Peacock* to his last monumental novel he emphasizes on the perfect balanced realization of mind, body and soul. Richard Hoggart discarded all the misconceptions regarding Lawrence and *Lady Chatterley's Lover* by declaring that "the main subject of *Lady Chatterley's Lover* is not the
sexual passage that were the subject of such debate but the search for integrity and wholeness" which Connie and Mellors were looking for.

Lawrence believes that novel reveals true and vivid relationships, especially man-woman. He further says that "what man most passionately wants in his living wholeness and his living unison, not the isolated salvation of his 'soul'. Man wants his physical fulfilment first and foremost, since now, once and once only, he is in the flesh and potent. For man the vast marvel is to be alive—The magnificent here and now of life in the flesh is ours, and ours only for a time, we ought to dance with rapture that we should be alive and in the flesh and part of the living incarnate cosmos."

*Lady Chatterley's Lover* unfolds this prophetic vision of Lawrence philosophy. It dramatizes the conflict between the 'mental consciousness' represented by Clifford, and the 'phallic consciousness' represented by Mellors. Not only the characters, but their two worlds also contrasted: the brutal industrial world of which Clifford was the presiding deity, and the organic world of the wood of which Mellors was the denizen. The dehumanised industrial population of Midland symbolised the effect of one arid mechanical life, and the wood with its half open buds and erect trees, swaying their tops in the sun symbolized the mystery of an organic life. Caught between the two worlds was the human soul symbolised by Connie. Her moving from the one world to
the other is a sort of culmination of the antithesis into a synthesis, the two world coming to terms in their finer elements.

Lawrence explores the deadness of the industrial world and 'presented tenderness' as a remedy to escape from the dehumanized world. When Connie tells Mellors.

"Shall I tell you what you have that other man don't have, and that will make the future? Shall I tell you?"

"Tell me then," he replied,

"It's the courage of your tenderness, that's what it is: like when you but your hand on my tail and say live got a pretty tail". (Lawrence 259)

She makes him aware of his value as a human being and of the significance of his life. Lawrence's meaning is made clear by the contrast between spiritual degeneration through love of money and the regeneration of individuals through sensual love. He feels that man and woman must fulfill each other physically, but each one of the partners must also enable the other to transcend his or her limited self and achieve a higher form of being. They must be firmly rooted in their own selves, and yet they must be vitally connected. There must be successful polarisation.

In order to achieve such polarisation constance meets and marries Chatterley, but she never gets that love, affection and care from
his sexually crippled husband he was a heartless villain, who only lived and ruled by his mind. Even he was not only physically handicapped or emotionally atrophied too. Though Clifford Chatterley is left crippled and impotent by a war wound. But his impotency was not a great loss to him because before this accident he was not much interested in libido or love making, it was "merely an accident, or an adjunct, one of the curious absolute, organic process which persisted in its own clumsiness, but was not really necessary." (Ibid 12)

He was not interested in mutual physical fulfilment. To him intimacy, living together was deeper and more personal than sex. Connie too exulted in this intimacy. The novelist remarks that,

They were intimate as two people who stand on sin.

Kingship. (Ibid)

Thus the couple began to live in close intimacy, it is purely a mental life that they share. Connie looked after him with perfect devotion, and she also delighted in his company especially when he read out his stories which he wrote for magazines. The stories were clever but meaningless and sterile as his conjugal life was, there was a total negation of any real tender feeling, Clifford never touched Connie with tender warm caressing hands. She never complains anything and serves sincerely, taking all possible care of him. The novelist comments on their relationship.
He was so very much at once with her, in her mind and heart, but bodily they were non-existent to one another, and neither could bear to drag in the corpus delicti. They were so intimate, and utterly out of touch. (Ibid 17)

Thus both of them purely shared mental life, but soon she is disappointed with Clifford's obsession for financial success and fame. So, the gap between them grows wider and wider. She was not at ease with the emptiness and lack of substance in her life. On one side Connie was an integrated being and on other side Clifford was purely mechanical being, his view on sex is something mechanical devoid of emotion and loyalty. For him, it is simply function to be arranged like going to a dentist.

Like a dentist. His relationship with Connie is like of a tutor to pupil, he wants to dominate Connie intellectually he is inhuman, frozen and mental being even a child for him is an 'it', a possession to be owned by a place. It is to be Wragby's child, not a part of an intimate family bound. Even he is not shocked at the idea of having a child by another man; he does not even imagine that feelings might be involved. The only thing that matters is that she would bring an heir to Wragby. Yet emotionally, Clifford depends on Connie entirely, as Gerald depended on Gutrun or Strebensky on Ursula.
Connie was perturbed because of his attitude, she feels that the real meaning of married life has lost somewhere in order to search the strength of life. She once again caught in the false world of Michael but she soon realizes the emptiness of aristocratic class. Likewise Clifford his all so called intellectual friend are like him dull, cold, insensitive and devoid of the real spiritual world. Among all his friends, Tommy Dukes was different, may be because he was in army and not much in contact with general social life. Though a bachelor, he had a balanced approach to life in which, both body and mind play significant role. In this respect he represents the authorial voice.

Likewise Lawrence, Dukes also holds the view that the bond of love between man and woman was sacred 'Blest be the tie that binds our hearts in kindred something or other; he quoted from the Bible. This sacred tie subsisted in mutual understanding, sympathy and compassion. But this tie that bound modern men and women subsisted in mere mental friction'.

Instead of Love the mental life was rooted in spite. Duke observed.

It's a curious thing that the metal life seems to flourish with its roots in spite, ineffable and fathomless spite. Always has been so! Look at Socrates, in Plato and his bunch round him! The sheer spite of it all. Just sheer joy in pulling somebody else to bits... Protagoras, or whoever it was! And
Alcibiades and all the other little disciple dogs joining in the fray! I must say it makes one prefer Buddha, quietly sitting under a bio-tree, or Jesus, telling his disciples little Sunday stories, peacefully, and without any mental fire work. No, there's something wrong with the mental life, radically. (Ibid 34-35)

The battle of ideas that start from Socrates and was later on reinforced by scientists gradually drove out mutual understanding and sympathy, one thinker was trying to demolish the other. This not only gave birth to bitterness and mutual hatred, but also gradually stamped out tender feeling and emotions. Love and Love relationship become redundant. So the body was neglected and subordinated to mind, only because of this reason the balance between mind and body was disturbed.

When May was trying to defend the intellectual life by saying that Socrates besides giving 'Critical activity, a grand start, widened the horizon of man's knowledge, Duke asserted:

Real knowledge comes out of the whole corpus of consciousness; out of your belly and your penis as much as out of your brain and mind. The mind can only analyze and rationalize. Set the mind and reason to cock it over the rest, and all they can do is to criticise, and make deadness. I say all they can do. It
is vastly important. My God, the world needs criticising today... criticising to death. Therefore let's live the mental life, and glory in our Spirte & Stripe the rotten old show. But, mend you, it's like this; while you live your life, you are in some way an organic whole with life. But once you start the mental life you pluck the apple and the tree! the organic connection. And if you have got nothing in your life but the mental life, then you yourself are a plucked apple... you've fallen off the tree. (Ibid 35)

Here, Duke is trying to point out the dangers of allowing the mind to subdue man's intuitive life, has voiced the positive belief of Lawrence. He seconds Dukes opinion in 'psycho-analysis and the unconscious'.

Knowledge is a matter of whole experience, what St. Paul calls knowing in full, never a matter of mental conception merely. (Lawrence 43)

According to Lawrence view, real knowledge always comes out of the whole corpus of consciousness, out of the solar plexus as much as out of the brain. Lawrence was disappointed, not only of intellectual pursuits but of the mind's exclusive hold on life, of the crucifixion of the body on the utter of mind. He was very much critical of Clifford's life, not because he disapproved of his literary or industrial
activities as such, but because Clifford was totally deficient in love, sex, tender and even human emotions and feelings. His approach to life was totally devoid of anything passionate and instinctive, and it was not only because he was impotent or the sexual desire was dormant in him but even before his impotency the very idea of sex and love was to him indicative of biological deformity. In one of the intellectual rigmaroles that Clifford spun out with members of his Coterie we find him saying.

I do think sufficient civilization ought to eliminate a lot of the physical disabilities", said Clifford. "All the love-business for example, it might just as well go. I suppose it would if we could breed babies in bottles.

(Lawrence 69)

Other members of the charmed circle have similar disdainful attitudes except Tommy Dukes but he can only talk and criticize but he was incapable to act on his ideas, so that his deliberate rejection of life is almost cynical. There is nothing masculine about him. He is quite happy, thank you, going his own way without sex.

Lawrence wants to draw the reader's attention to the main disease of the modern civilization. His intention has always been to resurrect the body from the tyranny of the mind. In Lady Chatterley's Lover the resurrection of the heroine is brought about through her sexual relationship with Mellors. He feels that men have gone dead in their relationship to women, they must be brought to life with them
and reintegrate the universal flow of life through sexual passion. Lawrence believes that healthy sexual relations are an important factor of social renaissance and that the integrity, the spontaneity, and the warmth which man is expected to show in these relationship are a manifestation of the vital flame that will revive him in all fields of experience. One of his critic Eliseo Vivas writes that it is irresponsible nonsense "to believe once life has been found, all other problems that confront modern man—even the problems of the twenties, for those of our mid-century are more serious and more difficult—will solve themselves as a consequence."

Relationship of Connie and Clifford is based on sexless marriage. Soon Connie realises meaninglessness of her marriage. So, the sense of inner-hollowness began to haunt her. Her body was going waste and her days dragged on glooming. The so called conjugal life proved an empty treadmill, physically and emotionally they were strangers to each other. Clifford was physically handicapped as well as emotionally atrophied. She always tried to adjust with his mental life but Clifford never shared any kind of tender, warm moments with her. Her life with Clifford was going waste and empty.

The real flower of the intimacy between him her. But Connie did not mind that. The fine flower of their intimacy was to her rather like an orchid, a bulk
stuck parasite on her tree of life, and producing on her eyes, a rather shabby flower. (Ibid 77)

By and By she started to hate his 'mental life' with a rushing fury. Her soul started burning with a sense of deep physical injustice. As she was not fulfilled in the body, and her womb was barren all material things and all human relationships now seem to her meaningless.

All the great words, it seemed to Connie, were concealed for her generation: Love, joy, happiness, home, mother, father, husband, all these dynamic words were half dead now, and dying from day to day. Home was a place you live in, love was a thing you didn't fool yourself about, joy was a word you applied to a good charleston, happiness was a term of hypocrisy used to bluff other people, a father was an individual who enjoyed his own existence, a husband was a man you lived with and kept going in spirits. As for sex, the last of the great words, it was just a cocktail term for a excitement that bucked you up for a while, then left you more raggy than ever, Frayeed: It was as if the very material you were made of was cheap stuff, and was fraying out to nothing. (Ibid 58)
Connie was burning with a deep sense of physical injustice. "The physical sense is a dangerous feeling", Lawrence writes, "once it is awakened. It must have its outlet, or it eats away the one in whom it is aroused". (Ibid 67)

Due to physical and emotional unfulfillment Connie's health began to fall. Lawrence believes that Clifford is responsible for this.

He was never really warm, nor even kind, only thoughtful, considerate, in a well bred, cold sort of way! But never warm as a man can be warm to a woman, as even Connie's father could be warm to her, with the warmth of a man who did himself well, and intended to, but who still could comfort a woman with a bit of masculine glow.

But Clifford was not like that. His whole race was not like that. They were all inwardly hard and separate, and warmth to them was just bad taste. (Ibid)

Mrs. Boulton was appointed to nurse Clifford because Connie's health started deteriorated. This was the turning point for both the husband and wife. Freed from the responsibility of looking after Clifford, she gradually drifted away from his close company, and even from his life. When she found love from Mellors which she was looking for. And Clifford, under the tender care of Mrs. Boulton pursuits, he
turned to the management of the family coal mine, in which he achieved
great success. He gained a victory over his performance.

This was the psychological change which occurred in the life
of both husband and wife. On one hand Clifford's intimacy and
dependence on Mrs. Bolton increases day by day, though she knows that
Clifford is somehow or the other responsible for her husband's death
but still she maintains a worshipful attitude toward him as a
representative of the upper class.

She cares him a lot and her gossips give material to Clifford for
his stories. Once again he takes a fresh interest in his mines and is
determined to update his technology and improve his productivity. She
takes more and more the place of Connie in his life. She supplies a
stimulus to Clifford, when Connie has failed and her stories of Colliers
and the Colleries turn Clifford mind away from his introspective
writing towards the practical problem of reorganising the mines from
which he arrows his wealth, Clifford has a perverse relationship with
Mrs. Bolton—It is one of the most complex relationships in the novel.
She simultaneously adores and despises him, while he depends and
looks down on her. His attitude towards Connie and Mrs. Bolton shows
that he is complete heartless, mean-minded egoist of fascist
temperament. He was emotionless as an industrialist, passionless as a
husband and dictator as a master. Actually he was all mind, no body, all
reason no feeling. And finally Connie has decided to resurrect her life.
Constance's desire to rejoice her life from the emptiness of the artificial world of his husband and Mellors estrangement with his wife lead them into a relationship that build very slowly and is based upon tenderness physical passion and mutual respect. Connie's sexual frustration is also one of the reasons for leading her into an affair with the game keeper Oliver Mellors.

Oliver Mellors, the game keeper at Wragby is aloof sarcastic, intelligent and noble. He belongs to the working class but joined the army, where he rose to become a commissioned Lieutenant. He was finally educated in his childhood, is an extensive reader and can speak English like a gentleman, but chose to behave like a commoner and spoke broad Derbyshire dialect, probably in an attempt to fit in his own community. After passing out from Sheffield Grammar School, he became a clerk in Butterley office. At the age of sixteenth year he met a girl, who was a romantic creature and egged him on the poetry reading. He loved her passionately, and she adored him. But unfortunately she was not interested in sex and on the contrary he liked it most. So they split. The next girl to whom he fell in love was a school teacher though she was senior to him in age but she was too enthusiastic of everything about love, clinging, kissing, caressing but like the first she was also not interested in sex and whenever he forced her to it, she would grind her teeth in hate. So once again there was a split. Bertha Coutts was his neighbour and they knew each other since childhood. Unlike previous
two girls she liked sex immensely. So, both married with each other and begun to live a happy marriage life. But only after few months problem started because Bertha proved to be a sexy beast. She liked sex in a very selfish manner. She did not let him have her when he wanted it, but when he did not want, she would come 'lovey dovey' he did not want. And the bad part of it was that in sex act she always held back and when he finished, she would start on her own to bring himself off. And he had to keep hanging on to her. Having sex was to or like a raving necessity, she wanted to grind her own Coffee. According to Mellors:

It was a low kind of self will in her, a raving sort of self will: like a woman who drinks (Ibid 1891).

Soon Bertha started neglecting him and she seldom gave him food on time when he returned from work. So, both began to quarrel and decided to live in a separate rooms Mellors was totally fed up with Bertha so he decided to join the army. After his return from the war he decided to become a gamekeeper in Clifford's wood, nothing to do with any woman quite cut off from the world outside.

Thus Mellors had horrifying experience of woman and sex before he came into contact with Connie. His experience with all the three girls was very shocking. He said to Connie that all women lacked proper attitude to sex. He was actually looking for proper kind of sex in which there was mutual give and take relationship but unfortunately he never got it like Connie.
I want to have my pleasure and satisfaction of a woman, and I never got it: because I could never get my pleasure and satisfaction of her unless she got hers of me at the same time. And it never happened. I take two. (Ibid 193)

This echoes Lawrence’s view of sex like awareness. Mellors also believes that libido is a sacred act of giving and taking, and mutual fulfilment is essential for both the partner.

It needs no explanation that in *Lady Chatterley’s Lover*, the relationship between men and women is just like a relationship between men and machine. Partners do not require only appreciating the sexual and sensual in order to relate to each other properly, they require it even to live prosperous life in the world, as being able to maintain human dignity and individual in the dehumanising at atmosphere created by modern greed.

Lawrence here dramatises two distinct orientations towards life. On one hand there is an abstract, cerebral, and unvital and on the other concrete physical and organic.

Sir Clifford Chatterley represents a modern intellectual man from ruling class. In contrast, the gamekeeper Oliver Mellors, represents the organic way of life. The novel also portrays contrast between the two relationship-the constant-Mellors and constant-
Clifford relationship, one represents physical consciousness, the other of mental consciousness, one succeeds, the other fails. Clifford leads a mental life at the expense of physical one. Clifford and Gerald Crich are responsible for the death of their conjugal life. For Clifford words are substitutes for living. He inhabits a social world which is seen as alienation, class-consciousness and manipulative. The consequences of such life was very pathetic. It not only hurts Connie physically but mentally also. Mellors on the other hand strives for harmony between the mental and physical life, and a vital interaction between words and deeds.

Mellors is a symbolic figure—the preserver of natural life, the bringer of fulfilment to a woman and an adversary of the machinal world. On the other hand, Sir Clifford is a symbol of mechanical world. Connie is an oddly colourless character, partly because she has to bear the symbolic weight of being every woman. Despite her obvious intelligence, one tends to think of her as just a young female creature. The novel portrays Connie's maturation as a woman and as a sensual being. She comes to despise her weak, ineffectual husband and to love Oliver Mellors, the gamekeeper on her husband's estate. In the process of leaving her husband and conceiving a child with Mellors Connie moves from the heartless, boldless world of intelligence and aristocracy into a vital and profound connection rooted in sensuality and sexual
fulfilment. Like Ursula and Birkin, Connie and Mellors are integrated being and made of each other.

Lawrence's preoccupation with man-woman relationship is not confined with his great novels. His short story Odour of Chrysanthemums is the best example of man-woman relationships. This story revolves around Elizabeth Bates, who married to a coal miner Walter Bates. John and Annie are their children and Elizabeth is pregnant as well. Their married life was not happy and Elizabeth was highly dissatisfied with her husband. Like sons and Lovers Mrs. Morel's husband, he was an irresponsible and drunkard.

After the death of Walter his body was brought back home and was laid at the parlour of the house. The moment she wiped his corpse for proper burial, Elizabeth realized that somehow she is responsible for the failure of her marriage.

She was failing to comprehend that both her husband and her opposite polarities are not endeavouring to transcend their dual life. She felt anger and disappointed with her unsuccessful marriage.

Lawrence from his first novel to Lady Chatterley's Lover and even his short stories emphasises that successful marriage, or man woman relationship must be based on equality freedom in retaining each other individuality and understanding or transcending their differences and he also emphasises that husband-wife must avoid unnecessary quarrels and misunderstanding.
In a nutshell, universality of libidinal passion is found to be exercising malleable force on human relationship making it grow steadily towards the completeness of life in wake of consummation on the one hand, and dismemberment of social fabric leading to emotional devastating and frustration in consequence of lack of libidinal fulfilment on the other.

The psychological forte of Lawrence is unique in the sense that he is keen to penetrate deeper into the human psyche to his sincere endeavour to dredge up string of perse studded in relationship between men and women attributed to the degree of libidinal satiate to find a place in social spectrum in a state of bliss.
References:


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