The Sisters\(^1\) which later branched off into The Rainbow and Women in Love attempts to depict "the changing rainbow of our living relationships" in a "perfect medium\(^2\). Lawrence as a "passionately religious man\(^3\) uses new technique of painting the "shimmering impulse which waves onwards towards some end\(^4\) because "that which is physic-non-human, in humanity is more interesting ... than the old-fashioned human element -- which causes one to conceive a character in a certain moral scheme and consistent ... you must n't look in my novel for the old stable ego -- of the character. \(^5\) Here is another ego according to whose action the individual is unrecognizable, and passes through, as it were, allotropic states which it needs (sic) a deeper sense ... The ordinary novel would trace the history of the diamond — but I say, 'Diamond, what! This is carbon!' And my diamond might be coal or soot, and my theme is carbon\(^5\). The real plot of the novel cannot be followed by the external actions and fortunes but by the succession of concentrated moments of inward experience which its characters undergo. Hence, Lawrence tries to re-create the shimmer through some sort of abstract technique with a fine blend of psychology.

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1. Originally entitled The Sisters (later on The Wedding Ring); Lawrence divided it into two volumes The Rainbow and Women in Love: "I am going to split the book into two volumes; it was so unwieldy. It needs to be in two volumes." \(^{\text{The Collected Letters of D.H.L., op.cit., p.306.}}\)
4. Ibid., p.76.
5. Ibid., pp.281-2.
and symbolism. So far as the novel's stress on inward action is concerned Lawrence's technique may be called psychological but never in the sense in which it is used by James Joyce, Virginia Woolf and Dorothy Richardson. Joyce, Woolf and Richardson work on an associational patterning of thought which does not always succeed in expressing the undefined feelings at the deepest levels of consciousness. The stream-of-consciousness technique of Joyce and others help in the exploration of the mental consciousness, Lawrence's technique explores the emotional property of consciousness, the blood-consciousness, which is the non-rational intuitional responses of the characters. And because instincts or impulses are compared with absolutes Lawrence gives his psychological technique a symbolic dimension so that it can suggest equivalents for the subconsciousings. Hence "the force of Lawrence's imaginative penetration" successfully "enables him to delineate an area of life of which we ourselves are only half-aware."  

Lawrence creates, therefore, two distinct selves of each major character -- the self of ordinary social and familial experience involved in daily events and aiming at limited goals, and secondly the self of essential being involved in mysterious transactions with the "living universe" and aiming at an unknown goal. His characters attempt the dual fulfillment of the social and the non-human selves within a single integrated experience of life, a reconciliation between the vital self and the human community which is symbolized in "rainbow", the recurrent "constitutive symbol" of this novel. Lawrence attempts The Rainbow in a tone of appropriate and decent

1. The Famed Flame, Dalleski, op.cit., p.78.
2. Joyce writes, "... a constitutive symbol is a symbol which cannot be fully exhausted by explication, but to which it refers is symbolized not only there in it. (The Failure and the Triumph of Art, 36)
respect^ about which he advised J.P. Pinker, in his letter 16 December 1915. Actually in addition to what an ordinary traditional novel does Lawrence's novels from The Rainbow onwards seek to realise the "non-human" quality of life. Lawrence by revealing to us these dark, unknown forces, tries to show his characters as they "inhumanly, physiologically, materially" are, Yudhishtarr maintains,

"Lawrence's main interest, thus, lay not in ego-determined personalities, or in their fixed, socially-determined relations, but in the living, changing relationships of essential individual beings below the level of their fully conscious selves."3

The Rainbow displays a kind of poetic symbolism and emotional rhythm which is quite new in English fiction and whose total meaning depends not on the moral pattern displayed by the shape of the action but on the powerful symbolic pattern of suggestion and psychological truth. Keith Sagar, too, maintains: "In The Rainbow, at least, the new modes are used not to replace traditional characterisation, but to take over from it when it reaches the limit of its resources."4

This new mode is termed by Daleski "an impassioned prose poem"5; Vivas holds "In The Rainbow we do not find philosophy or sociology but drama"6; Mark Schorer calls it "psychic drama" which reflects "primary human impulses"7 and to Leavis it is a "dramatic poem".8

2. Ibid., p.281.
4. The Art of D.H.L., op.cit., p.44.
5. The Forked Flame, op.cit., p.79.
The novel moves on the threefold theme. First, it stands as social and cultural history, a study of contemporary civilization because it is based on an accurate documentation of certain social conditions. Secondly, as Marvin Mudrick observes, it is "a brilliant record of English manners and morals" because of its assumption that "the relationship between husband and wife is the central fact of human existence". Yudhishtar is quite right in saying:

"It is primarily these relationships of men and women, with all their tensions and conflicts -- as well as the relations of parents and children, and of men and women to the life of nature around them -- which Lawrence presents with his inimitable power in The Rainbow."²

The state of "fulfilment" varies from individual to individual. Thirdly, its theme is marriage³ and it attempts to explore the true fulfilment in marriage after struggle. To Lawrence marriage is not merely a union between "man-being" and "woman-being" rather it is based on a radical clash of the two opposed modes of being which leads to "the Mystic Marriage". True marriage provides a basis for individual fulfilment and it can be achieved where the conflict results in equipoise. Its nature is best enumerated in his essay entitled "Crown" where Lawrence suggests through appropriate symbolism of the lion and the unicorn fighting for the crown: "the true crown is upon the consummation itself, not upon the triumph of one over another, neither in love nor in power." Lawrence continues, "darkness

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2. Conflict in the Novels of D.H.L., op.cit.,p.130.
3. The Dark Sun, Hough, op.cit.,p.75.
4. 'Study of Thomas Hardy', Phoenix, op.cit.,p.467. Again Lawrence says, "Love without a fight is nothing but degeneracy. But the fight must be spontaneous and natural, without fixities and perversion." ('Education of the people', Phoenix, op.cit.,p.647.)
6. Ibid.,p.381.
stands over against light, light stands over against dark. The lion is reared against the unicorn, the unicorn is reared against the lion ..., there are two eternities fighting the fight of creation, the light projecting itself into the darkness, the darkness enveloping herself within the embrace of light. And then there is the consummation of light in darkness and darkness in light which is absolute ... And this supreme relation is made absolute in the clash and the foam of the meeting waves. And the clash and the foam are the crown, the Absolute.\textsuperscript{1} Lawrence further holds, "the true crown is upon the consummation itself, not upon the triumph of one over another."\textsuperscript{2} "The true God is created everytime (sic) a pure relationship, or a consummation out of twoness into oneness takes place."\textsuperscript{3}

Thus, The Rainbow is not "the history of Lawrence's final sexual failute"\textsuperscript{4} or "largely a monotonous wilderness of Phallicism"\textsuperscript{5} but is "a Bible"\textsuperscript{6} trying to provide a solution to the problem of the modern man. Lawrence here realises "a timeless, universal vision of life."\textsuperscript{7} Julian Hoynahan rightly observes that the novel seeks "the redemption ... in maximum relatedness in mysterious association with maximum individuation"\textsuperscript{8}, a sort of salvation attained through the crucial relation between a man and a woman in marital and sexual experience. This exploration of "physical-mystical experience\textsuperscript{9}

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runs parallel to the Tantric belief in the Yoga. The novel's chief motto seems in the words of the novelist "whatever else it is, it is the voyage of discovery towards the real and eternal and unknown land."  

These three themes work so jointly that the novel appears a unified whole. The adventure into unknown realities starts with the revelation of a series of personal relationships in three generations: Tom Brangwen and Lydia Lensky, Will and Anna, Ursula and Skrebensky. It is the passionate pilgrimage starting in each generation "towards the real and eternal and unknown land", as "perennial human urges."  It is in the words of Leavis "a deep and sustained study of related individual lives" done with "poetic intensity", "charged immediacy" and religious "moving power".

The very beginning of the novel with its description of the movement of the seasons conveying the sense of a life lived in harmony with them suggests the rhythmic unfolding of life to the three generations of Brangwens. Here the activity of nature is a reflection as well as an affirmation of the fundamental desires of men and women. The development of the whole novel is suggested in its very first paragraph of the novel which deals with the life of the Brangwens on the Marsh farm. The "horizontal land" which embodies the life of "blood-intimacy" and the vertical of the Church tower which embodies "the higher form of being" must be brought together in the complete arch of the rainbow. Whenever one of the Brangwen men working in the fields lifts his head from his work he sees

2. Double Measure, op. cit., p. 133.
4. Ibid., p. 111.
5. Ibid., p. 116.
on a hill two miles away the church-tower at Ilkeston; so that even when he turns again to the horizontal land he is aware of "something standing above him and beyond him in the distance". Lawrence vividly describes the condition of "blood-intimacy" with the hot life of organic creation enjoyed by the early generations of Brangwens on page 8 of the novel. To become complete "something unknown" as yet above and beyond the Brangwen must be added on to their life. "It is the thrust outward from the farm, in quest of "twofold knowledge" which constitutes the central theme of the novel. This "twofold" knowledge is the outworn form of spirituality and an inadequate mindless immersion in the teeming life of the farm: vertical and horizontal, spiritual and sensual and the unity of both turns into the rainbow, a kind of oneness which is the symbol of "holy knowledge".

The Brangwen men live in close relations in to the land on which they work: "the teeming life of creation which poured unresolved into their veins." They feel "the pulse of body of the soil" and know "the intercourse between heaven and earth" and their bodies are "impregnated with the day, cattle and earth and vegetation and the sky." But the Brangwen women want something more than mere "blood-intimacy" with the life around them. They want another and higher form of life than this for which they look out from the "heated, blind intercourse of farm-life" to the spoken world beyond "where men moved dominant and creative, having turned their back on the pulsing heat of creation, and with this behind them, were set out to discover what was beyond." The women are not fulfilled; their yearnings for the outside world are only vicariously satisfied. Their eyes are fixed on the battle being waged on the very edge of "the unknown", on men fighting

1. Ibid., p.7.  2. Ibid., p.9.  3. Ibid., p.7.
"outwards to knowledge". The Prangwen women crave to "know" and achieve a higher form of being. Instead of a living interchange with their husbands who come back to them and complete them, it is the people of the Hall who give them "their own Odyssey", who bring "Penelope and Ulysses before them."¹ Thus, the male world embodies blood intimacy, the natural cycle, work, animals, the lands, creative darkness, silence and safety. It centres on the seasonal cycle of nature and the pulse of animals. The world of women is social, of towns, class knowledge, experience, thought, comprehension and language. It centres on dominance just opposite to the male world whose principle is unity. The women work for experience, the men on the other hand, work for a kind of innocence. Both worlds unite in marriage. It is a false relatedness which brings dissatisfaction. The higher kind of married fulfilment, Lawrence suggests, is dependent on both the men and the women extending their being to the utmost on their reconciliation between male and female components by their transcendence to the limitations of either. It takes Lawrence three generations to produce a genuine individual. It is the men, however, that have the longest road to travel for this reconciliation.

Life on the Harsh farm is brought near to the unknown life beyond, when a canal is constructed across the farm's meadows. The momentous changes take place in the valley. The previous generations of Prangwen men had twin support of life in the church and the land. But when "about 1640" the changes take place the Harsh becomes "shut off" from Ilkeston — and the church-tower, and when a colliery is sunk on the other side of the canal and the Midland Railway comes down the valley the "invasion" is complete. This ugly growth of industrialism brings a break between the land and the church.

¹. Ibid., p. 11.
As the Brangwens work in the field, the shrill whistle of the trains re-echoes through their hearts "with fearsome pleasure, announcing the far-off come near and imminent". Alfred Brangwen of this period is able to lead a relatively simple and uncomplicated life with his wife. Both the husband and the wife remain "very separate beings" immune from knowing each other, yet vitally connected and living in their separate ways. The conflicts in the life start with their youngest child Tom Brangwen because of his contact with the "unknown" world. With Tom the search for a new relation starts. Because of the growing industrialism, the establishment of the collieries near the Marsh that a deviation from the traditional attitudes takes place. Tom is presented as more sensuously developed than other boys, more refined in instincts. To him woman becomes the symbol of that further life which comprised religion and love and morality. The disillusionment of his first carnal contact with woman strengthens his innate desire to find in a woman the embodiment of all his inarticulate, powerful religious impulse. At home he "loved his mother" as a symbol of love, religion and morality. After the death of his mother he has experiences with a lady and a girl. After this encounter he dreams day and night of an intimacy with subtle-mannered, fine-textured people which will include "the satisfaction of a voluptuous woman." When he actually meets a Polish Lady, Lydia Lensky, it becomes the fulfilment of a dream to him. He feels that "unless she comes to him he would remain as a nothingness." 1

1. Ibid., p. 21

Tom turns to Lydia because of her foreignness; symbolically it is an attempt to establish contact with the world outside: between the Marsh Farm and Gossethay. The marriage with Lydia represents Tom's movement towards the

1. Ibid., p. 21
2. Ibid., p. 41.
unknown; the marriage appears as the emotional consummation, a sort of rebirth:

"He returned gradually but newly created, as after a gestation, a new birth, in the womb of darkness. Aerial and light everything was new as a morning, fresh and newly-begun."¹

They marry and remain intact in "an elemental embrace" exploring "the unknown"² but the only contact he can make with her is physical. This fills him with rage and antagonism at times, and he walks about for some days stiffened with resistance to her. Then suddenly they meet and again depart. Their relation remains erotic. But gradually the feeling changes, they meet "within one rushing hastening flame" of erotic need; the need is satisfied and there is nothing beyond. Her passion dies down before he wants it to die down. He wants to go on, while she can take no more.³ And because their experience remains abstracted from their substantial selves, dissatisfaction comes in their relation. The battle of selves starts between Tom and Lydia. During her pregnancy she starts remaining aloof from him. This makes Tom feel his existence annulled. He, then, turns to his step-child Anna for love and sympathy. Tom becomes "the broken end of the arch", they meet in "the span of the heavens" and Anna plays "in the space beneath, between."⁴ This is the first realisation of the rainbow symbol. But it is presented as the creation of an environment in which Anna can grow rather than as an ultimate fulfilment in the parents. Lydia remains absorbed in nursing his newly-born son which compels him to form another centre of love in the child -- Anna, and often starts drinking heavily instead of turning his current of life to some creative purpose or developing his consciousness towards a "higher form of being". Now he remains afraid of "the awful unknown"⁵ in

1. Ibid., p.46. 2. Ibid., p.47. 3. Vide, Ibid., p.63.
4. Ibid., p.97. 5. Ibid., p.94.
his wife and gets attached to Anna "like lovers, father and child."  

Although we find that love between Tom and Lydia appears a success, to some extent their lives are fulfilled but they never achieve complete fulfilment. Their life becomes a broken compass. In the beginning of their married life Lydia appeared to him "the beyond" but now she appears as an "awful unknown." She remains no longer "the beyond" who happens to be a woman but a woman who is beyond. The flesh is fulfilled, but the spirit remains ever thirsty. After Tom's death Lydia realises that she came "to her own self" through him, whereas Tom had been proud of the sensual consummation he had with his wife. Tom's death is also symbolically presented. He dies by drowning in the flood. "The drowning is", Eugene Goodheart points out, "the punishment appropriate to one who has failed inwards to the teeming life of creation."  

Mircea Eliade, too, maintains, "the symbolism of the water ... is capable of revealing the preformal, the potential, the chaotic."  This water symbolism is a recurrent symbol of Lawrence which we find in The Rainbow in the sheaves-gathering scene and in the drowning of Tom in water quite hypnotically. In Women in Love it is abundantly used throughout the novel in connection with presenting the character of Gerald. Moore holds, "The patriarchal world of the elder Brangwen is destroyed by flood when the elder Tom Brangwen drowns: like Noah he has been drunk and has exposed himself before his family, but unlike Noah he is not saved. After the flood, and his death, there is new beginning: the rest of the story is Ursula's. And it is she who has, though long after the flood, the vision of the rainbow."  

1. Ibid., p. 64.  
As Anna grows up she comes to depend more and more on her father who stands "like a rock" between her and the world. But this relation also comes to an end when Anna as it is quite "natural" starts loving Will "rangwen and desires a life of her own. The account of the Tom-Anna relationship has been presented with "moving insight" and "wholly unsentimentally". She wants to escape from the "rangwen world to a different world for which Will "rangwen stands to her as the hole in the wall, beyond which the sunshine blazed on an outside world." In the first generation Lydia seems to be a stranger in the world of Tom. In the second generation this cycle of sexual impulse is reversed, Will "rangwen, the man appears as a "stranger" in Anna's world when he comes to Ilkeston to work in a lace factory. Here it is Anna who turns to Will "rangwen to enlarge her experience. Will possesses a sort of creative self-fulfilment that is why his "curious head" reminds Anna of "some animal, some mysterious animal that lived in the darkness". Will is presented as an artist carving the figure of the creative Eve which symbolically suggests his desire for marriage with Anna as a creative release for him. Will is a seeker of dark emotional experience in the church, shunning the world of man's activity while Anna, like the Brangwen women of the first chapter of novel longs for "the worship of the human knowledge" and remains fixed to her belief in the "omnipotence of the human mind." This battle of their wills has been presented through the beautiful sheaves-gathering scene. In their conflict Anna proves as Anna victrix and remains "always first", the creator and leader in this life together responding to experiences, grateful for life although her "victory" leaves

3. Ibid.,p.107.
Will broken in his shell of idealism. The relationship of Anna and Will has been described in a series of scenes with "passionate conviction" and "poetic overtones of symbolic suggestions."¹

Will embodies "blood-intimacy" as his family trait while Anna performs her mother's former role, proud and independent by nature. Anna and Will's stacking the sheaves in the moonlight is quite symbolic and "most splendid."² When they start gathering sheaves the moon grows brighter and more clear, the corn glistens and ultimately when Anna hears the rhythmic splash of the sheaves "in wonder and birth pain of love" she comes into rapturous contact with Will: "They kissed on the mouth, in rapture and surprise, long, real kisses. The kiss lasted, there among the moonlight."³ The whole scene has been symbolically presented.

The moon stands for Anna's female goddess. Anna remains dominant, the young man follows, seeks, and gains what he seeks when Anna chooses to yield. Again, while Will transven sets down the sheaves for the first time, the corn kisses like "a fountain."⁴ Here, water is invoked; for water, the moon and fertility are usual symbolic combination involving the mystery of sex. This fertility symbol is best described in the myth of the Fisher King. It is classically referred to by T.S. Eliot in the last section of The Waste Land and romantically by Lawrence. In the present scene the hair of the corn is wet and Anna takes the initiative to make a house of the sheaves. Their close contact reveals that this moonlight is on her and "the darkness within" — the mystery of her womanhood. It is the dark mystery within which Will

². The Truth Tellers, op.cit., p.304.
⁴. Ibid., p.123.
is united to explore. But the symbolic scene further suggests another aspect of reality, too. Anna forgets herself in her enchanted subjection to the beauty of the moment because she enters into a state of purely sensuous consciousness, but Will is wearisome and unable to lose his thoughts under the influence of the looming natural images. Therefore, his constrained mentalism prevents his fulfilment in marriage. Anna is represented in terms which support a sense of extensive place - "far off", "from far off, under the moon", "came again", like a bird unseen in the night" - while Will is the static figure within her emotional landscape - "seemed to call to him", "to him who was unaware. He stopped, quivered, and listened". To F.R. Leavis, therefore, this scene is "the incomparable classic of the theme in literature."?

It is from this darkness of the womb that Will and Anna emerged, reborn in the flesh like "a god" as Tom and Lydia were in the first generation:

"Like a chestnut falling out of a burr, he was shed naked and quivering on to a soft, fecund earth, leaving behind him the hard rind of worldly knowledge and experience." 4

Here "chestnut" symbol reinforces the idea of the rising in the flesh and falling from the burr suggests a final consummation, a ripening which detached him from the outside world and leaves him on the fecund earth where he is content to live. Anna and Will marry and spend their honeymoon alone in a cottage. Her blitheness charms and satisfies him. But after sometimes when he is dreaming, Anna is suddenly roused to activity and wants to give a tea-party. This tea-party is

1. Ibid., p.124.
symbolic of the fact that in the light of deeper values, the tea-party is a disaster. It reveals that Anna loves the outside things more. The symbolism hints that women have always done their reasoning and drawn inferences from such trifles. This pettiness is ironically described in Eliot's poetry:

"I have measured out my life with coffee spoons." ¹
"I shall sit here, serving tea to friends."
"The woman keeps the kitchen makes tea,
Sneezes at evening, poking the soevish gutter." ³

Here, this scene provides the difference between Anna's and Will's nature: one is more interested in the deeper values while the other is interested in pettiness. Woman is intuitive but here the trifle is an ominous sign — a warning much more on Anna. This dependence on her, later on, disgusts her. Will realises that Anna does not respect him. Now the initial dispute starts "unconsciously" ⁴ when Anna does not prove submissive. He turns to his own creative work and carves the shape of the phoenix. Phoenix is a recurrent symbol of resurrection through crucifixion in Lawrence. His angry realisation of the technical failure compels him to burn the panel. This burning of the panel is suggestive of self-destruction. It is symbolic of the extinction of the man under the stress of a sensual obsession. He wants to rise painfully from his own ashes like the phoenix but Anna's sharp criticism of his work hinders his aim. Anna senses that Will expects her to be part of himself, "the extension of his will" ⁵ which she fights ceaselessly.

Once when they meet under the moonlit night the moon reflects its light and it seems the moon itself glowingly uncovers her bosom symbolic of Anna's indivisual separateness.

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² 'Portrait of a Lady', Ibid.,p.19.
³ 'Gerontion', Ibid.,p.31.
⁴ The Rainbow., loc.cit.
⁵ Ibid.,p.170.
of being. Her deepest "woman-being" resists the movement towards Will and prevents her from being overcome when he finally takes her in his arms. The "tangling" and the "threading" of the sheaves symbolise Will's desire to mingle and merge with Anna in a perfect union which results in the extinction of all singleness and separateness.

Anna informs Will that she is pregnant and starts maintaining a "distance" but Will is "afraid" to be alone in his separateness. His utmost desire is to remain always "one with her" which she denies. She refuses "to complete him". Will fights to destroy the self-sufficiency of Anna but she defends by fighting him off. She turns an aggressor and surprises him by dancing naked before him during her pregnancy. She dances in her bedroom out of the pride of the triumph of her pregnancy like the Magna Mater. The critics have spoken a lot against the obscenity of this scene but viewing in the light of its deeper thematic progression it seems natural as well as functional. The description is never obscene. Anna's movements are "fine" and limbs also "fine"; her face "rapt and beautiful" and she sways "like a full ear of corn" even if her belly is "big, strange, terrifying". Naturally she is both the Magna Mater dancing the triumph of her pregnancy as well as a woman asserting her right to singleness, to separateness of being. This defeats Will and he realises being "burned alive", "consumed", "obliterated":

"If she were taken away, he would collapse as a house from which the central pillar is removed."\(^3\)

Now he is confined to his "absolute self"; from his sensual self he turns to the certainty of his absolute self. After struggle he is "born for a second time, born, at last unto

\(^1\) Ibid., p.178. \(^2\) Ibid., p.186. \(^3\) Ibid., p.190.
himself”¹. He is determined to "be alone now ... she had given to himself”² as Paul does after his failure of relation with Miriam in the lily garden. To Anna also the quest seems "a door half-opened."³ She finds sexual fulfillment with him but stands for nothing beyond her. Though she climbs "Her Pisgah mount”⁴, she fails to get entry to the Promised Land. She is granted merely a vision of the rainbow when her doors are said to open "under the arch of the rainbow." The mystic marriage fails. For as Tom points out: "... In heaven there is no marriage. But on earth there is marriage, else heaven drops out, and there's no bottom to it ... An Angel is the soul of man and woman in one: they rise united at the Judgment Day, as one Angel.”⁵

Will's heart is "torn with compassion"; he goes back to her, his heart is flamed with love for her. They are reconciled but this never brings them closer to each other. She loves and caresses him until he is roused "like a hawk" without any tenderness. He never remains "mystic anymore, she was his aim and object, his prey. And she was carried off, and he was satisfied, or satisfied at last ... Then immediately she began to retaliate on him. She too was a hawk. If she imitated the pathetic plover running plaintive to him, that was part of the game ... "⁶ Will feels "like a falling star, then nothing, nothing, complete nothing."⁷ He learns to live alone. The birth of the baby, named Ursula, does not satisfy Anna. She sees "the hope, the promise" in the rainbow, still she is not sure enough to travel further towards it. She seems like a rich lady enjoying her riches, and is quite willing to postpone "all adventure into unknown realities."

¹. Ibid. ². Ibid. ³. Ibid. ⁴. Ibid. ⁵. Ibid., p.135. ⁶. Ibid., p.138. ⁷. Ibid., p.138. ⁸. Ibid., p.163. ⁹. Ibid., p.188.
The essential difference between their attitudes and their relation is described symbolically through their responses to the Lincoln Cathedral. Will goes through a great experience in looking towards the Cathedral. It stands to him as the symbol of the consummation he is going to have in the "perfect womb" of the Cathedral. He finds himself "on the brink of the unrevealed."

To Will Brangwen the Cathedral symbolises and as it symbolised in the past, the collective, stupendous aspiration of the people of the mediaeval Europe in a concrete embodiment in the Cathedrals "whose essence is in utter stability". In the Cathedral Will finds the folding of "before" and "after", "in oneness"\(^1\), a response to the static, absolute quality of its architecture. But there is also the presence of the denial of oneness in the little figures, the gargoyles the imps who "from their obscurity, jeered their mockery of the Absolute." The significance of the Cathedral symbol has been further explicitly enumerated by Lawrence himself in his *Study of Thomas Hardy*.\(^2\) The Cathedral scene reveals Lawrence's belief in the religious life which cannot be complete and fulfilled if it is dissociated from vital life outside the church.

The Cathedral symbolises a mystic merger with Godhead. It becomes a substitute for Will's sensual experience, a sublimation of his whole affective life. Will's soul leans into the great vaults. He is both pious and sensual. But Anna being a cheerful rationalist rejects this religious realisation and centres her interest in the wicked little faces carved on the Cathedral symbolic of her interest in the endless and prosaic details of domesticity. Thus, while Will hurls himself aloft in mystic communion with the Infinite,

Anna continues to go her own way along the ground. This attitude of the couple is symbolically revealed through Will's communion with the Cathedral and Anna's interest in the little faces. Will becomes angry when Anna mocks at his transports and ecstasies over the Cathedral. This destroys "another of his vital illusions". He fails now to "satisfy his blind passion", for Cathedrals do not represent absolute any more. Anna becomes victorious again. She succeeds in breaking down Will's absolute. Now the Cathedral seems to him reduced to a "shapely heap of dead matter ... dead, dead". He fails to become one of the transfigured company of the rainbow. In this symbolic visit to the Cathedral Anna deliberately shatters Will's passionate ecstasy in the pure upsurge of the building in the Infinite by insisting upon the gargoyles. Anna remains satisfied in her daytime activity, Will, on the other hand, belongs to the darkness of the dark, sensuous underworld. Here the symbolism is not imposed, but it serves the dramatic pattern of the novel and provides a "constitutive symbol."

Now Will appears to Anna a strange man. Will attempts to seduce a music-hall girl. For, when his soul can no longer live in the darkness and mystery and abstraction of churches, he finds that he can live only in Anna. He cannot live without her. She fears that her old established supremacy may come to an end. She tries to influence him in the old way. For, if he is the sensual male seeking his pleasure, she would be the female ready to take herself, in her own way. They reconcile: "He lived in a passion of sensual discovery with her for sometime -- it was a duel: no love, no words, no kisses even, only the maddening perception of beauty consummate, absolute through touch." Will is unable to liberate himself

2. Ibid., p. 236.
into his pure "otherness" of being because it is only through the fierce passion of sensuality that one is purified into singleness and separateness of being. Now he wants to be "unanimous with the whole of mundane mankind". His interest turns to public life. He develops "a real mundane self" out of "his profound sensual activity". His new public spirit forces him to find satisfaction in night-school and handicraft classes to teach carpentry and wood-carving to the village boys. His achievement is more than Tom Brangwen's, although the sense of failure is stronger too. His child Ursula comes very close to him. As Tom finds love and sympathy in Anna, Will too forms a passionate attachment to Ursula, his daughter. The child turns towards the father "like a quivering needle" for all things in her life. But his attachment to Ursula is more intense than Tom's to Anna. It is only after a hard struggle that Ursula becomes able to free herself from this excessively demanding love of her father.

Ursula is a new woman in this novel -- the novel's twentieth-century person. In her the new life-cycle begins. She does not like domestic life nor does she like the Brangwen tradition. Once when she hears in the church, the words: "The Sons of God saw the daughters of man that they were fair: and they took them wives of all which they chose", the words ring in her mind and stir her heart deeply. Her quest for finding the son of God starts unconsciously. To her the glorious play world of religion appears unreal, "a tale, a myth, and illusion." The first generation draws the rhythm of its life from the seasons, the natural cycles of birth, death and fruition, the second generation lives within the rhythms of the church year and Ursula's young life in the third generation gladly responds to this cycle, each week turning about the precious Sunday, and each year on Christmas and Easter. But this religious life seems, later on, mechanical to her. Keith Sagar
rightly observes: "It is a specifically modern dilemma, which few of us faced with Ursula's honesty and courage."¹ She feels that she must go out somewhere to "become something". In this period of self-searching Ursula meets Anton Skrebensky. Her dream seems to be actualised. He seems to bring to her "a strong sense of the outer world", "a sense of distances and large masses of humanity". She thinks that Skrebensky is a door open into the unknown. Daleski holds that "the juxtaposition of the description of the dancing and the moon-rising is a good example of the way symbolism functions in the novel as a means of concentrated contrast. The dancing of Ursula and Skrebensky is a representation in physical terms of the ideal relation between a man and a woman, the 'two in one'."² The scene has been presented with "symbolic subtlety" and "perfect dramatic naturalness".³ Love between them begins as a kind of daring and reckless game of "magnificent self-assertion". He offers her a return to "the horizontal" world which she does not accent. Lawrence wants to say that before she finds her true rainbow at the end of the novel, Ursula must follow several false rainbows, loves and allegiances which do not bring the liberation she seeks. Her love for Christ is merely a substitute for loving and being loved in the flesh. Her physical love with Skrebensky proves unable to satisfy her.

Once when she asks him about his aim in fighting in the war, Skrebensky fails to give any satisfactory reply. When he says that he fights as his "duty by the nation", out of bitterness she replies, "It seems to me as if you weren't anybody ... you seem like nothing to me."⁴ The conversation

¹. The Art of D.H.L., K. Sagar, op. cit., p. 57.
². The Forked Flame, op. cit., p. 110.
⁴. The Rainbow, op. cit., p. 311.
gives the different attitudes of Ursula and Skrebensky. Immediately after this discussion comes the episode with the Bargeman. In contrast to Skrebensky who embodies deadness and sterility around her, the Bargeman embodies a pleasant, warm feeling, making her perceive the richness of her own life. Skrebensky envies the grimy, lean man's ability to worship and have communion with both the body and the spirit of Ursula together. He cannot commune like the Bargeman, really he never wants "a woman, not with the whole of him: never loved, never worshipped, only just physically" wants her. His love for Ursula is only physical which now she realises and hates. She, too, uses him as a mere vehicle for her lust, "a fierce, white, cold passion". She annihilates him as a person. Once in their meeting they perform a dance of death under the moonlight: "Her sexual life flamed to a kind of disease within her" and Skrebensky exists "in her own desire only."

Vudhishtar rightly maintains: "The entire scene appropriately takes place under a full moon, associated in Lawrence's writings with Aphrodite, the queen of the senses, the goddess of destruction whose "white cold fire consumes and does not create." Ursula finds that Skrebensky stands in the way of her communion with the Great white moon. He finds her cold and hard "as the moon itself"; "a piece of moonlight", cold and unmoved "as a pillar of salt." Seeing this at his "shadowy, unreal, wavering presence" she suddenly likes to hold him and "make him into nothingness"; she holds him there "the victim, consumed, annihilated. She had triumphed: he was not any more."}

1. Ibid. p.316
2. Conflict in the Novels of D. H., op. cit., p.143
3. The Rainbow, op. cit., p.322.
When war is declared with the Boers in South Africa, Skrebensky prepares to go. He comes to disregard his relationship with Ursula. In Skrebensky's absence Ursula turns to the lights and crowds of town. She becomes a school teacher. Her disillusion comes largely through a lesbian relationship with Miss Winifred Inner, her class-mistress. This lesbian affair as well as education work appear deadly and preverted to her.

With an instinctive sureness of judgement, she arranges a meeting between her mistress and her uncle Tom, which finally results in their marriage. Both agents of "dark corruption", one interested in sodomy (school teacher) and the other the industrial magnet (Uncle Tom — the colliery manager) are united. Uncle Tom believes that in serving the machine he has the only happy moments of his life; he is a Grailwind of Hard Times who appears with full deadly personality in Gerald of Women in Love.

Ursula is a new woman representing female emancipation, "a sort of female Quixote" who passes through a series of experiences. When she gets a job in the school she feels a relief from the parent's world and gets involved in "the outer, greater world of activity, the man-made world." But her dissatisfaction with the mechanical way of education proves that she fails in "the man's world". She rejects the proposal of marriage to Anthony Schofield, brother of a fellow school teacher because the life which he wants to offer to her she has left behind at home. In the state of utter disillusionment she hears of Skrebensky's coming to meet her. She remembers her past and he appears to her "the gleaming dawn". But when she meets him Skrebensky appears to give her a cold sense of despair, the soulless man "made up of a set of habitual action and decisions." Still, his dumb desire, "the dark, heavy fixity of his animal desire" compels her to accept him.

1. The Need of Life, op.cit., p.66.
and have her satisfaction. They spend the next few weeks immersed in the "sensual sub-conscious". But when he offers the marriage proposal, she refuses with the fear that in his social life she would become almost a "material symbol."

Like Anna's giving tea-party "she must be gone at once". They go to Paris, then to Rouen where the old streets, the Cathedral and the "monumental peace" of the town seem to Skrebensky to take her away from him. He, thus, realises a "cold feeling of death", his first taste of "the bitterness of ecstasy", "the sense of death towards which they were wandering."

Once when she puts him to the test in the course of their short stay on the Lincolnshire coast, he finally breaks down -- once again watched by a great incandescent moon. She challenges him to satisfy her. This extreme experience of "burning, salty passion" leaves them more dead than living. They cannot delude themselves for a long time. Their relation fails. Skrebensky cannot bear to have Ursula who represents "the change of his own soul." In this moon-inflamed scene everything burns with cold and where "man-being" is to match the "woman-being", a sun (Skrebensky) to rival her moon (Ursula). But he never remains a sun but a "shadow", a darkness destroyed by the moonlight. In the description of Ursula and Skrebensky's relationship we find a poetically symbolic use of action. Later on, Skrebensky marries his Colonel's daughter and leaves for India.

Ursula returns home alone and the conflict revives in her mind when she realises with a shock that she is with child by Skrebensky. The child seems to her sick soul, the seal on her own nullity. Ursula pregnant and ill with despair and self-doubt goes for a walk in the "chaos of rain" outside. Her self-deception does not last long. The realisation of the dark unknown forces of life within symbolically presented
through her encounter with the powerful horses, brings the conflict once more to the forefront. She wants to avoid them. But the horses block her way. She tries to get back to "the high road and the orchard world of man." Ursula succeeds in getting away by climbing into the boughs of an oak tree and drooping on the other side of the hedge. Her falling from the oak tree is the breaking of all her connection with "the old, hard barren form of by-gone living." The horses are symbolic of phallic reality, full of that male power against which Ursula has so long struggled. The wood symbolises phallic prison. Her escape is an escape from the oppressive world of her relationship. The horses, thus, stand for the agents of passion and ferocity. They symbolise the powerful male sensuality as well as the "anarchy of elemental passion." Associated with Skrebensky, Ursula battles and destroys this "great sensual male activity" symbolised through the horses, not in herself but in Skrebensky. The herd of horses is the reproduction of her "passionate fear dream." Her escape is symbolic of her exit from the wilderness of instinctive experience back to the "orchard world of man." The symbol of the trampling herd is a valid symbol for the deep instinctive life of all of us. Ford rightly says, "... the horses are to remind her and us, not what Skrebensky is, but of what he is not ... It is one of the most impressive scenes in Lawrence's fiction, exhibiting distinctive fictional trade-marks that are altogether his own." He continues, "she experiences, as we might expect, fear, but also admiration,

and after she has escaped, a sense of city for these powerful creatures.\(^1\) Lawrence himself mentions in *Apocalypse*:

> "Far back in our dark soul the horse prances ... And as a symbol he roams the dark underworld meadows of the soul ... within the last fifty years man has lost the horse. Now man is lost."\(^2\)

After this incident Ursula comes home and during her illness the child in her womb dies. Now she is reborn out of the "naked, clear Kernel "of herself like an acorn bursting from its shell. Ursula's soul resides in peace. She sees a rainbow spanning the landscape symbolising the psychic and physical union. She believes in the inevitable regeneration of life in the people: "the rainbow was arched in their blood and would quiver to life in their spirit. It represents the regeneration as well as new perception of the world. The rainbow symbolises a hope for the future, a promise of fulfilment in a new world. She rests on her belief that "there must be a new world."\(^3\) As Paul is born as a man at the end of *Sons and Lovers*, Ursula is born as a woman towards the end of *The Rainbow*. The rainbow is the symbol of "strange beauty, of transfigured reality, of dreams that transcend the lower nature."\(^4\) It is the vision of "the beginning of a new world."\(^5\) Here the novel reveals Lawrence's passionate concern, during the first World War, or the destruction of the old world with the creation of a new one, "to start somehow afresh"\(^6\) a vision which is fully actualised in *Women in Love*, the second volume of his *The Sisters*. Still, in the rendering of the continuity and rhythm of life through individual lives in a new form *The Rainbow* is "a classic, and a major one."\(^7\)

1. Ibid., p.158.
6. Ibid., p.395.
The rainbow symbol towards the end of the novel serves the purpose of a character as the thunder serves towards the end of *The Waste Land*. As the thunder is the vision of fertility in the waste land, the rainbow is the vision of the promise of fulfilment where "the fire and the rose are one." The novel opens the door "into the rose garden."  

"What I see
When I look at the rainbow
is one foot in the lap of a woman
and one in the loins of a man.

... ...
... ...
The two feet of the rainbow
want to put themselves together.
But they can't, or there'd be the vicious circle."  

Ford maintains: "Is the Cathedral with its arches to be identified with the arch of the rainbow? Throughout the novel, throughout Lawrence's writings, in fact, rainbows are associated with the resolution of a stormy conflict between light and darkness, a token of hope for man's future." Here he is "no longer a British writer, but a universal one." The rainbow symbol reappears in *Kangaroo* as "a pledge of unbroken faith, between the universe and the innermost."  

The rainbow symbol is "borrowed from Genesis where it is a sign of the new covenant between God and Noah." The span of the rainbow covers both man and woman but in reality it is the woman who lends the arc its glittering colours. The man is a restless wanderer always in search of comfort and reassurances demanding too much from life while it is the

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1. *Four Quartets*, T.S. Eliot, Faber, p.56.
2. Ibid., p.13.
woman who sits serene and quiet, poised on the centre of her being. The novel begins and ends with meditation on womanhood. It is the prophetic symbol of a promised transfiguration of human life on earth. Even in E.M. Forster's *Howards End* the rainbow symbolises as a unifier of the prose and passion of life; a "bridge that should connect the prose in us with the passion. Without it we are meaningless fragments, half monks, half beasts, unconnected arches that have never joined into a man ... Only connect! That was the whole of the sermon. Only connect the prose and the passion, and both will be exalted, and human love will be seen at its height."¹ The rainbow symbol is recurrent throughout the novel even in the form of arch and Cathedral. It is organic and forms in the words of Vivas "the constitutive symbol." It cannot be said that the symbol of rainbow is literary and external rather than organic.² Arch, Rainbow, and Cathedral are "the major expanding symbols."³ But "Lawrence does not talk about symbols, he creates the experience"⁴ through them and symbols provide a unity, a wholeness to the novel. The rainbow is symbolic of harmony between spirit and flesh. "It shines over", Fury observes "the first generation where man is really man and does not need to arrogate authority over woman, it begins to be remote in the second, where the woman begins to establish the mastery; in the third where woman is not only victrix but triumphant, it fades into the dim future."⁵ The lion (the symbol of carnality) and the unicorn (the symbol of spirituality) are fighting for the crown (the symbol of unity in division). This crown runs parallel to the rainbow or the Holy Ghost as the unicorn principle. Thus the rainbow is "the self, the true self"⁶

5. *Son of Woman*, op. cit., p.89.
6. Ibid., p.103.
symbolic of the protagonist of the novel, Ursula. By equating nature with unconscious character Lawrence tries "to make the whole earth into a symbol of the features of the soul."

Cavitch writes: "The landscape glows or fades throughout the novel as the major characters gain or lose a capacity for symbolic vision that relates their objective circumstances to their purely psychological realities. Their perceptions create the symbols, and the reader witnesses what they see in their heightened emotional states."?

The characters of the novel are symbols of the quest of the self for "the unknown", "beyond". Even the minor characters like the Bargeman, Anthony Schofield and the taxi driver who takes Ursula and Skrebensky back to their hotel after she has rejected Skrebensky's proposal of marriage, are symbolic of "signposts pointing directions which the questing heroine must become aware of if she is to attain in her own way to 'the perpetual wonder of transfiguration'."?

The rainbow serves to relate and keep distinct the interdependent modes of consummation, "there is a great consummation in death, or sensual ecstasy, as in the Rainbow." Lawrence's exploration of shades of consciousness "is carried on through several generations of the Brangwen family. Similar themes are treated, expanded, counteracted, in each generation; thus the novel moves in waves, each exploring some part of the Lawrentian shore. The movement is Wagnerian; the leitmotives are tossed about and appear in new guises, seen from different angles."?

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2. Ibid., pp.54-5.
3. The Deed of Life, op.cit., p.59.
Goldberg observes that there are two types of symbolism, first the programmatic symbolism like that of the rainbow (or arch or doorway), or the Cathedral (church, spire), secondly other symbols equally recurrent, but less visibly manipulated, more organic. "The first sort seem rather like leitmotifs, which provide a kind of unity only at the expense of a certain artificiality. They are given meaning by the action ... carefully used ... other symbols ... do seem to arise spontaneously and to continue to work more flexibly." The Rainbow is concerned mainly with giving an accent of the journey towards the "new world", the "unknown land". In the words of Vivas "In The Rainbow Lawrence sought to present in language the felt quality of experience; he tried to convey by means of language the ebb and flow of the effective life, particularly the felt quality of erotic passion and of religious emotion -- or at least of what he took to be religious emotion." The rhythm of the novel corresponds to the cycle of fulfilment, dissatisfaction, fulfilment etc. Hence, The Rainbow, proves a great poetic novel. It ends with the same revolving affirmation with which Shelley's Prometheus Unbound ends. The movement of the novel is from one generation to another, "from an individual towards the larger symbol." "The balancing of instinct and intellect", R.P. Draper rightly holds, "constitutes the 'rainbow' from which Lawrence's novel takes its title. The history of modern society, however, is the thwarting of this 'rainbow' by the over-development of intellect at the expense of instinct, and the defeat of Nature's organic principle by the mechanical principle of industrialism." The rainbow stands for the perfect unity of the two in one to be achieved in Women in Love.

Women in Love is a "sequel"¹ to The Rainbow. Though its distinctive note is its sense of the dooms hanging over mankind, of the many famous twentieth century novels written in English it is "outstanding."² Some of the critics believe that Women in Love has "no organic connection with The Rainbow,"³ "any effort by the reader to fuse the two vessels in his reading of Women in Love would lead to difficulties."⁴ Still "The Rainbow and Women in Love are really an organic artistic whole. I cannot but think it would be well to issue them as Women in Love, Vol. I and Vol. II."⁵ In the words of Keith Jager "if The Rainbow is Lawrence's Genesis or Isaiah, Women in Love is his Jeremiah."⁶ It presents the vision of "end-of-the-world" in three senses. "Like The Magic Mountain ... (it) sums up a society which did not survive the first world war and the convulsive revolutionary aftermath of the war. Secondly it envisions pre-war England and Europe -- as though it were already in its death-throes" and lastly, "the war came as the great shock of life entire life ... in Loerke's (one of the characters of the novel) nihilistic fantasies of a superbomb that would split the world in two."⁷ Lawrence rewrote this novel in Cornwall in 1917 "to get into contact with something

¹ Lawrence himself writes, "The novel is more or less a sequel to The Rainbow, and I think I'll call it 'nab's ink'" (The Collected Letters of D.H.L., on cit., p.593). He again writes, "I am halfway through a novel, which is a sequel to The Rainbow, though quite unlike it." (The Letters of D.H.L., ed. uxley, on cit., p.369).

² Double Measure, on cit., p.161.

³ D.H.L.: Novelist, Leavis, on cit., p.96.


⁵ The Collected Letters of D.H.L., on cit., p.615.

⁶ The Art of D.H.L., K. Jagar, on cit., on p.78.

⁷ The Deed of Life, on cit., pp.73-5.
new -- not to talk or write about the war, nothing of that -- but to start somehow afresh." Though war effected a mood of bitterness "Women in Love is, in effect, a sustained dramatization of his belief in a personal immunity amid the public disaster ... and though the novel is apparently remote from the international concerns which agitated men at the time of its composition, it is, from one point of view, a novel of war, in that it explores the nature of the disen­seated disease in the body politic of which war is the ultimate death-agony."?

By this time Lawrence's ideal of love changes from "fulfilment" to "star-equilibrium" where man and woman meet on the Third Ground without mingling or merging into each other. Formerly he believed in the love-ethic of man and woman consummating their coming together but now he believes in the meeting between the two as the means by which they transcend their separateness in a union which is far greater. This is not the fulfilment but a communion where on the "clarified singleness of each being, a singleness equilibri­sed, polarised in one by the counterequilbing singleness of the other." This "mystic balance" is described by Birkin in the following words :

"What I want is a strange conjunction ... not meeting and mingling ... but an equilibrium, a pure balance of two single beings ... as the stars balance each other." 5

1. The Letters of D.H.L., op.cit., p.395. Lawrence further says, "... not only cessation of war, but the beginning of a new world", (Ibid., p.403).
2. The Forked Flame, op.cit., p.127.
5. Ibid., p.164.
Women in Love is therefore more inward-looking than The Rainbow. However, the early novel is more social while the later more individualistic in tone. The double rhythms of destruction and creation are present in both the novels though "the rhythm of destruction is more insistent and compelling than the creative." The whole novel is based on "basic contrasting pattern of death dance and life dance." The Dance of life is presented through the characters of Birkin and Ursula who proceed from conflict to "a pure unison" and form "the mystic conjunction, the ultimate unison between people -- a bond." The Dance of Death, on the other hand, is presented through the characters of Gerald and Gudrun which form the second theme of the novel -- the criticise of modern industrial society. These are the "quarlet of characters on whom the novel concentrates."

Primarily Women in Love is a novel about "the relation between men and women." The novel -- Leavis calls it "the dramatic poem" -- opens with the two sisters' discussing marriage -- Gudrun's question to Ursula, "don't you really want to get married?" To Ursula, as she replies, marriage is likely to be the end of experience while to Gudrun it is "an experience". Both the sisters are disillusioned about marriage as a solution to their problem. Gudrun expresses, "Nothing materialised! Everything withers in the bud ... I get no feeling whatever from the thought of bearing children". But Ursula is not a cynic; she feels a force within herself and

1. Lawrence says in one of his letters written in 1916 "at present my real world is the world of my inner soul which reflects on the novel I write." (The Collected Letters of D.H.L., op.cit., p.453) Leavis, too, maintains that the novel evokes "the deeper life of the psyche ... under the drama of relations." (D.H.L. : Novelist, on.cit., p.168).
3. Ibid., p.215.
tries to touch the pulse of life but being frustrated, she seemed to try and put her hands out, like an infant in the womb, and she could not, not yet.\(^1\) These two images of the withering "bud" and "womb" suggest the two forces of destruction and creation which are behind their life. Essentially it is the conflict between contemporary civilization and the attitudes it produces in human beings and what Lawrence calls "the blood" which is the dark unconscious life force which is the root of all life, uniting man to man, and man to the universe of which he is a part. Gudrun feels that everything withers in the bud because she has been "living a studio life". The moral ambiguity of Gudrun's desires is revealed by her "strange, half shy smiling, half anguish ... long, slow, look of her knowledge" which frightens Ursula. Thus though Gudrun and Gerald never perform any formal ceremony, the novel gives two marriages one sacramental (Birkin and Ursula), the other licentious (Gerald and Gudrun).

Again this question of marriage is put in the discussion between Birkin and Gerald in the chapter entitled "In the Train." Birkin asks Gerald about his aim and object of life.\(^2\) Birkin desires the "finality of love" but Gerald does not give any clear-cut reply.\(^3\) The conversation on pages 63-4 of the novel reveals the aim and object of the two protagonists of the novel -- Birkin and Gerald, the life-dealer and the death-dealer. Gerald's failure is rooted in his indecision and his failure to realise the immediate aim of life. He is Eliot's Hollowman: "Shade without form, shade without colour, Paralysed force, gesture without motion" and ever "fishing in the dull canal."\(^4\) He is the projection of "the mental consciousness" in Lawrence's dictum while Birkin

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1. Ibid., pp. 9-10.
is the messiah of "the blood consciousness" who like Nietzsche finds that there is no God in the world and the old ideals appear dead to him. He believes, seeks and explores this "ultimate marriage" with a woman as the centre and core of his life: a Noah's Arc. Moynahan rightly observes: "Gerald is the symbol of a social order and Birkin is the prophet of that order's doom; yet both men realize their destinies through personal relationships with women." Birkin the central character of this novel more or less Lawrence-like, seeks salvation to the "collapsing civilisation" and plays a "standard-supplying role in the book." For, in the novel Lawrence attempts to explore a deeper life "that seethes and boils beneath institutions as it seethes and boils beneath "personalities". After the discussion on marriage the two sisters participate in the Crich wedding where while watching the wedding party at the church, Gudrun is attracted to Gerald Crich, the brother of the bride and Ursula is fascinated by Rupert Birkin, a school-teacher. The character of an intellectual lady like Hermione Roddice, who has been Birkin's beloved is described as richly dressed, impressive "yet a macabre", intellectual, interested in social reform and in the arts, comes in focus. In the beginning of the novel Birkin is in love with Hermione. She is the most remarkable woman in the Midlands and has various intimacies of mind and soul. She moves among the foremost in the world of culture and intellect; she is "a Kulturträger, a medium for the culture of ideas" but lacks a "robust

1. The Deed of Life, op. cit., p. 81.
5. "She exemplifies, in fact, dominating will in the intellectual, as Gerald represents it in the 'executive type'." (D.H.L.: Novelist, op. cit., p. 186).
self. The crown is all in her head: "she was passionately
interested... it was the manly world that held her." She
lacks spontaneity; will, spirit and intellect are fused with-
in this woman into a single passion for final abstract know-
ledge. This type of knowledge means power to her conscious
intellect to toy with the passion, to reduce passion to finite
particles of thought and to reduce even Birkin to his abstract
spiritual essence. She is the projection of the problem of
diseased intellectualism which Lawrence wants to strike most
deeply.

Hermione represents a perverted lust, a "sensational
gratification within the mind." She lacks a "robust self,
she had no natural sufficiency, there was a terrible void, a
lack, a deficiency of being within her." She is a prey to a
process of disintegration and dissolution. "Hermione", writes
Angelo P. Pertocci, "belongs to death. In her the analytic and
discursive reason is keen enough to desire the spontaneity,
it lacks, but, having no true source of life in itself, it
creates through will power. Hence her awful weariness and
fatigue of utterance, and her chanting intonations as though
of a priestess more than a little mad." Birkin and Hermione
are lovers for several years but now he is trying to leave
her. Hermione strives to bring him more and more to her but
Birkin becomes more and more unwilling. It is simply because
she needs him desperately to complete her lack of natural
sufficiency and "still she believed in her strength to keep
him, she believed in her own higher knowledge." She knows

1. Ibid.
4. 'Symbolism in Women in Love', Angelo P. Pertocci, in A.D.H.
that with him alone "she would be safe during this fretful voyage of life. He could make her sound and triumphant, triumphant over the very angels of heaven." Without him, she realises, she will never be able to fill the "terrible void", "the deficiency of being within her." She exercises power over the male being. She talks to stag in the park and wishes to wheedle and fondle it because "he was male, so she must exert some kind of power over him." She wants to empower the stag hence she fondles and dominates her kitten Nicio. Bertocci observes, "In this control over the 'young, animal-like spontaneity and detachment' which Firkin loves, and which he exhibits at his work, she belongs with the mechanists and the dealers in death." Again she puts cream before a cat but holds "the cat's head with her long, slow, white fingers, not letting him drink, holding in her power." The conflict between Firkin and Hermione starts because she betrays "herself as a woman. Hermione was like a man, she believed only in men's things. She betrayed the woman in herself." Firkin realises that Hermione's love for him is not a passion at all but a bullying will. She is rich in her "conceit of consciousness" and her lust for power to know. Like Gerald her will has gone completely over to the mental consciousness and is working for the destruction of her "blood-being".

One day Firkin starts conjuring a picture of a goose given to Hermione by the Chinese Ambassador. The description of the goose terrifies her, but underneath she realises that the split has come in their lives. Firkin emphatically describes the Chinese life, "I know what centres they form -- what they

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perceive and feel — the hot, stinging centrality of a goose in the flux of cold water and mud — the curious bitter stinging heat of a goose's blood, entering their own blood like an inoculation of corruptive fire — fire of the cold-burning mud — the lotus mystery.¹ Hermione becomes angry because with her mind she fails to attend to his words. It appears to her "he caught her as it were, beneath all her defences, and destroyed her with some insidious occult potency."² She fails to understand and admit the unknown modes of being for which Birkin forces her through the Chinese drawing of goose. Actually, Birkin's copying of the goose which was from other centres than the mind, strikes at the self-created void within Hermione. This revolts her: "he stood and looked at her unmoved. She strayed out pallid, and preyed upon like a ghost, like one attacked by the tomb-influences which dog us. And she was gone like a corpse, and has no presence, no connexion. He remained hard and vindictive."³ The simile of the "tomb-influences" suggests how Hermione is suddenly overwhelmed by buried life within her, and she is "like a ghost" and "like a corpse" because confronted by the inefficiency of that which she habitually lives by her mind and her will, she has no living centre from which to act: she is "decentralized." Leavis maintains, "This, then is Hermione when her will has lost its illusion of command, her 'personality' has collapsed, and she feels herself for the moment nothing but the play of chaotic forces that the 'mental consciousness' had excluded."⁴

Hermione realises that a split between them is coming, and her hatred of him is subconscious and intense. This split finally comes one day when Birkin, having spoken his mind,

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¹ Ibid., p. 99.  
² Ibid.  
³ Ibid.  
feels violent waves of hatred and loathing of all he said coming out of her. Birkin after finding her sitting at her table writing letters takes up a large volume and sits down with his back to her. This disturbs her. Her mind is turned into "a chaos, darkness breaking in upon it, and her self struggling to gain control with her will ..." She realises his presence as "the wall ... destroying her. Unless she could break out, she must die most fearfully, walled up in horror."\(^1\) The personal crisis becomes so intense that it ends in the murderous violence of the lapis lazuli. She attacks with the lapis lazuli on Birkin's head. But the stone slides aside and over his ear. This attack seems "one convulsion of pure bliss for her ... she lifted her arm high to aim once more, straight down on the head that lay dazed on the table. She must smash it, it must be smashed before her ecstasy was consummated, fulfilled for ever."\(^2\) But Birkin suddenly covers his head with a thick volume and the blow comes down "almost breaking his neck, and shattering his heart."\(^3\) He is shattered but his soul remains unafraid and unsurprised. Birkin breaks his tie with her "voluptuous ecstasy."\(^4\) This attack is a symbolic act which indicates her ultimate disbelief in the "trick" of the "inner life" and in the affection of the "spiritual world." The uneven tie between "mind-knowledge"\(^5\) and "blood-knowledge" breaks. Hermione being angry with Birkin's obstinate refusal to surrender himself to her will, gives a violent shape to the conflict between them. She liberates him from her influence. He goes to a wooded hill and lies naked on the earth amid flowers and roots and trees. This communion with nature gives him a subtle touch, a solace, a sort of bliss. He seems to saturate himself with their contact. Thus, the wrong kind of relationship between a man and a woman ends in a failure. Till now the imagery associated with Birkin like "underwood";

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dark", "inhuman", "demonical" etc. seems much nearer to Gudrun's world than Ursula's. The whole novel is based on the contrast of characters, Birkin against Gerald, Ursula against Gudrun. So long as Birkin is with Hermione the imagery used is of the destructive process because Hermione is a destructive force in whose grip Birkin remains until her crushing blow jolts him free of the old world, the old ethic. His new-found self-sufficiency is a sort of necessary starting-point for a healthy approach to human relationships. Bird-song, sunshine and flowers appear much more in abundance in his meeting with Ursula. "This is", in the words of Keith Sagar, "not to say that Birkin abandons his demonic sensualism. But he holds it in abeyance now, turning to his new image of "star-equilibrium."\(^2\)

The right sort of man and woman relationship starts now onwards between Birkin and Ursula.\(^3\) Birkin after escaping the conflict with one woman gets involved in the conflict with another. As we know that at the wedding of the Crich family in church Ursula was fascinated towards Birkin.\(^4\) In the next chapter entitled "An Island" they meet and talk "rousing each other to a fine passion of opposition."\(^5\) The view points of both regarding love and humanity are revealed through their talks, To Birkin love is just one of the emotions\(^6\) like all the others which one can feel or cannot according to circumstances. It is merely a part of any human relationship but not an absolute one. Ursula disagrees with this view and taunts him. The clash of ideas continues in between them.\(^6\) Ursula

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2. Most of Lawrence is in Birkin. Frieda Lawrence admits, "In Women in Love, Ursula is the most me, I think. When I read it now, I can hardly bear it. How much he cared. Those episodes are practically true." (Memoirs and Correspondences, ed. Tedlock, op.cit.,p.310).
4. Ibid.,p.140.
5. Ibid.,p.143.
6. Ibid.,p.146.
realises that she is hostile to Birkin still she feels there is a bond which holds her to him: "it was a right to the death between them—or to new life: though in what the conflict lay, no one could say."¹ Birkin, like Lawrence, believes that there is no fulfilment in love itself. He wants of Ursula for something beyond love, something more than love, a fulfilment through love, through a perfected harmony between the lovers. This communion is the fulfilment which lies in "deep rich aloneness", in the "fulness of self-possession". He does not believe in the mere merger of two beings into one. He believes in "true relatedness": the man remains true to his nature, the woman to hers; both maintain their individual identity and let the relationship work itself. This "mystic balance" of "star-equilibrium" turns "her with a certain sharp contempt and hate of him". She wants him to herself, she hates "the Salvator: undi touch"² of him. It seems something "diffuse and generalised" about him which she does not understand. The relationship which Birkin seeks with Ursula is "freedom together" which Ursula calls "purely selfish" and demands "love". She disbelieves in Birkin's theoretical explanation of love when he drags the stars in. He lacks the abandon and spontaneity, the tenderness of Ursula. But gradually the conflict seems fading and they appear to be coming together.

However, when Birkin talks of star-equilibrium she mockingly compares him to Mars and tells him that what he wants of her is to be his satellite. She is reluctant to give the sort of submission he insists on. This protest against Birkin's desire to bully and dominate her takes the form of her hatred of him. This is a case of misunderstanding in their relationship. Ursula starts hating him but unlike

¹. Ibid., p.159. ². Ibid., p.142.
Herminone's hatred for this or that she does not want to overpower him. Her hate is "pure and gem-like"; simply she wants to sever all connections with him. In the "An Island" chapter it is clearly presented. Ursula violently disagrees with Birkin's love formula. Still, at one point when Birkin drops daisies on the pond which float away, "ace up like "points of exaltation", here and there, she feels"some sort of control was being put on her". Again when they are on the "free land" Ursula discerns that the boat of purple chocolate paper which she made and dropped carelessly into the water is escorting the daisies and becomes a convey of rafts. This scene symbolically suggests that Birkin and Ursula are exploring salvation. It provides a contrast to incident with Gudrun and Gerald in the canoe episode which is quite destructive and death-seeking.

The relationship between Birkin and Ursula is revealed through the "constitutive symbol" of the shattering of the moon and "the quasi-symbol" of the Nino (a cat). In the Nino episode when Birkin and Ursula start a discussion on love, the male cat (Nino) looks towards the window. Birkin while explaining to Ursula about love, a love beyond love insists that the ordinary sort of love degenerates at the end because one is alone, one is a real, impersonal self that is beyond any emotional relationship. Birkin discloses to Ursula that this is the main reason why he is not fascinated by her physical look, he wants a woman and does not see beauty. He makes her understand: "There we are two stark,

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1. In Vivas's definition of symbolism "the constitutive symbol" stands for "more than a matter of intended meaning symbolised" and "the quasi-symbol" or "the quasi-symbol" is found "when significance is only a matter of meaning symbolised." (The Failure and the Triumph of Art, op.cit., p.274).
unknown beings, two utterly strange creatures ... This is a sort of Tantric belief in the sex-vogie practice which Birkin desires. But Ursula fails to understand it because she thinks in the conventional way about love and realizes that Birkin wants to subject her female self to his male will, to make her "a satellite". Lawrence wants to achieve a dramatic definition of their conflict and their inability to resolve the relationship by the quasi-symbolism of the cat, Mino.

When the discussion is going on a cat jumps down from the sofa and sits down keeping his body "erect and kingly". And then, like "a dark shot out the room" it goes out through the open window-doors, and into the garden. Mino is "lordly" and walks with "stability" and "manly non-chalance". Mino finds a wild female cat "crouching" and "stealing up the side of the fence". She crouches before him and presses herself on the ground in humility looking up at him with wild eyes that are "green and lovely as great jewels". Birkin thinks that "they are on intimate terms" but Ursula thinks Mino is a bully like all males. This symbolism helps to "define and serves to sharpen in dramatic terms, and of course, in context, the failure of the couple to come to an understanding." Here Birkin is to Ursula what Mino is to the fluffy female with her incipient promiscuity. Jivas writes: "the Mino incident is not a merely external adornment. It is consubstantial with the developing affair. Relate it and important aspects of the drama are lost to our grasp. But what the Mino episode tells us about Birkin's initial failure to convey to Ursula what he means by his love beyond..."

2. Ibid., p.167.
3. cf. Ibid., p.165.
4. Ibid., p.166.
5. The Failure and the Triumph of Art, op.cit., p.256.
love, it does not tell us in as well as through, but only through itself."¹ This definition of symbol given by Vivas is similar to the definition given by Lawrence himself that symbols are organic units of consciousness which can never be explained away because their value is not simply a mental one.² This is a clear testimony that Lawrence not merely uses the symbols at hand which seem natural to all expression as well as a mark of his social experience but it shows that he never uses them to create new fusions of meaning to enforce new meanings based on created premises.

The "superfine stability"³ of Birkin's star-equilibrium differs from Ursula's passionate and affirmative love. He realises that his life is in some way bound up with Ursula's, but he cannot and does not accent the sentimental, romantic love of Ursula. Ursula wants to have Birkin completely, to have him as her own. She makes a passionate profession of her willingness to warm his foot-soles between her breasts, but only on the condition that he gives himself up to her absolutely. For, she believes in an absolute surrender to love. But Birkin wants "to be single in himself, the woman single in herself." He detests the passion for "possession." He rejects this sort of relationship. Keith Sagar observes: "Birkin's fear of love is related to all the symbolic themes of the novel, particularly the Aphrodite theme, which will come into the foreground in the chapter 'Moony'."⁴

Birkin hates the dominating, possessing attitude of Ursula, the figure of woman, the Great Other of everything. He fears of the "horror of the Magna Mater"⁵ which he found

¹. Ibid., p. 257.
². The Dragon of the Apocalypse, by F. Carter, Phoenix, op. cit., p. 295.
⁴. The Art of D.H.L., K. Sagar, op. cit., p. 84.
in Hermene and again which seems going to be repeated in Ursula's relation though in a different way. He desires "the process of singling into individuality" resulting into "the great polarization of sex" because he believes that "the man is pure man, the woman pure woman, they are perfectly polarized... There is only the pure duality of polarization, each one free from any contamination of the other." He struggles against the tyranny of the female who wishes to exhaust in the sex relation all the spiritual capacities of the male.

One day in the evening Ursula goes towards Willey Water. Walking among the trees in the still "clear as crystal" night, far away from the human habitations she finds the "magic peace". But her dream is intruded on by the moon rising through the thin trees "a great presence watching her, dodging her." She comes to the pond and being fascinated watches the reflection of moon on the water --- "perfect in its stillness." But she notices a shadow, too, moving by the water. This is the shadow of Birkin who is coming to the pond without being conscious of Ursula's presence. Torn in his mind and heart over the thoughts about love he talks disconnectedly to himself: "Cybele -- curse her! The accursed Syria Dee! Does one begrudge it her? what else is there --?" He detests the moon as "Cybele", "Dies Irae", a triple goddess. She is triple because she, according to Birkin, embodies three relations of Magna Mater, the mother who bears him, the

1. Ibid., p.225.
2. Ibid., p.276.
3. Lawrence wanted to give the title of this novel "Dies Irae" : "What I really have to say : Thinking about the title Women in Love. If you care to change it to Day of Wrath, I am willing. 'Dies Irae, dies illa Solvet saeculum in favilla That for the moister" (The Collected Letters of D.H.Lawrence, cit., p.631).
mistress to whom he makes love and mother earth whom he takes inside her upon death. It is quite psychological because Hermione had played the first two roles in Birkin's life for a time and aspired as well as to the role of goddess of death when he tried to end their affair. This again he finds in Ursula. To Ursula who is present near the pond and Birkin's disconnected talk to himself seems to her ridiculous. She seems to him picking the stone and throwing it in the water to break the image of the moon, the moon "leaping and swaying, all distorted, in her eyes. It seemed to shoot out arms of fire like a cuttle-fish, like a luminous polyp, palpitating strongly before her."  

The moon has a symbolic value for both Ursula and Birkin. The moon which reflects on the water of the pond is the moon that shone devastatingly on Skrebensky, the moon self-assertive, sensual, devouring woman. The chastening effect of Ursula's experiences with Skrebensky is suggested by her reaction when on her way to the mill, she suddenly becomes aware of the moon, she suffers from being exposed to it and is glad to "pass into the shade" to watch the moon "so mysterious with its white and deathly smile." But Birkin dislikes it and calls it "Cybele" and "Dies Irae." The smashing of the moon's reflection is symbolic of the clash of opposites. Birkin breaks with Hermione and offers his love to Ursula as a love beyond love which she rejects. The scene conveys this depth of frustration of his feelings toward Ursula. Vivas maintains:  

2. Mircea Eliade writes, "The symbolism of the Moon, for example, reveals a connatural unity between the inner rhythms, temporal becoming, the waters, the growth of plants, woman, death and resurrection, the human destiny, the weaver's craft etc. "(The Totem and the Underworld, op. cit., p. 203). Thus to call this stone-throwing scene "really less impressive" (The Novel and the Modern World, D. Daiches, op. cit., p. 274) is disagreeable.  
"He curses Cybele, the Syria Dea, identified -- or was it, confused? -- in Greece with Aphrodite. She was a terrible goddess, for she destroyed the sacred king who mated with her on a mountain top by tearing out his sexual organs. She was served by sodomistic priests who dressed as women, castrated themselves, and sought ecstasy in union with her. I take it therefore that Birkin is expressing the ancient and deep-rooted fear some men have felt towards women."

Again, whiteness is symbolic of death according to Lawrence as it plays its part more abundantly in the deathly relationship between Gudrun and Gerald. The image of the moon violates the purity of the dark waters and it is the contaminating reflection that Birkin attempts to remove. He fights against the "moon-brilliant hardness" which mocks the "magic peace" of the woods. Daleski observes: "the final triumphant reassertion of the reflected moon, which the dark waters cannot but contain, is in ironic opposition to Birkin's concept of the 'pure man'." He continues, "Lawrence has demolished Cybele only to set up a new graven image in her stead -- that of the triumphant male." But actually Birkin does not want to force his triumphant male over Ursula's female will. He wants only to achieve the "pure duality of opposition"; the womanly drew to one side, the manly to the other by achieving a polarization. Here Leavès is more convincing than Daleski:

"The possessiveness he divines in Ursula is what he sees in the reflected moon which, in the uncanny scene where she watches from among the dark trees, he shatters with stone after stone, starting again and again with a kind of possessed frenzy each time it reforms. It does, of course, reform finally; Birkin, appealed to by Ursula, gives up his stoning, sits down by her, and responds at last to her plea 'that he shall say he loves her ... Actually ... Lawrence's art is never a matter of mere intended 'meaning' symbolised; it works from profounder levels and in more complex ways.'"

2. The Forked Flame, op.cit., p.172.
3. Ibid., p.174.
4. D.H.L. : Novelist, op.cit., p.188.
This stone-throwing episode symbolises "the frenzied irritation of his mood, the turmoil that man's passions can create in the waters of life." These are "most vividly communicated by the description of the violent disfiguring movements, sounds and lighting effects caused by his frantic anger, while the image of the moon reforms each time 'in triumphant reassumption', as nature shows her power 'to be whole and composed and at peace'." Birkin, of course, cannot shatter the moon's image because it rebuilds itself on the ripples on water, and he realises that his need for Ursula cannot be denied, their mercurial quarrels displace his fears and allow the lovers to express trust and tenderness. This scene vividly describes the conflict of Birkin's mind. Here he reflects on the death of the creative spirit and lapses from pure integrated being. Walter Allen maintains, "to shatter the image of the moon ... can only be experienced. It is probably the rarest kind of artistic creation, and it is everywhere in Lawrence." It is not decorative but functional as it advances the action of the novel in the same way as the blind beggar, a love's victim, does in Flaubert's Madame Bovary by revealing and anticipating Emma's goal.

The conflict existing in the mind of Birkin reappears in "Excursus". He is reminded of the African statuettes which he saw in Palladav's room. This symbolises mystical depths of evil below sexuality. This figure of a woman with a long elegant body on short legs, diminished beetle face and unexpectedly heavy protuberant buttocks below her slim loins, represents for him the quintessence of purely sensual, purely unspiritual knowledge. This is a way of fulfilment: the long African process of purely sensual understanding, of "knowledge in the mystery of dissolution." The figure symbolises, undoubtedly, the destruction of the happy bond between

mind and body, soul and sense. Ford holds: "A slow decline, not a cataclysm, finished off this civilization, and it is the nature of this decline that Birkin tries to conjure up as he contemplates what the statue symbolizes for him." It symbolizes a whole process of decline and fall and evokes the impurity of a degenerated civilization. Birkin hates and detests the two deathly ways of life, the African process (symbolized by the statuette) and the Northern (of frost-knowledge represented by Gerald, "an omen of the universal dissolution into whiteness and snow"). "... ways appear to him a denial of the creative life, of "the goddess, the holiness, the desire for creation and productive happiness." Instead, he takes the way of freedom, the "paradisal entry into pure, single being, the individual soul taking precedence over love and desire for union." He cannot accent Hermione's spiritual intimacy and Ursula's emotional-physical intimacy. Till now Ursula is at the stage where she wants to absorb, to merge at the emotional-personal level so that when Birkin decides to propose marriage to Ursula she rejects it. But in the course of time she comes to realize Birkin's "distinction of being.

While on a walk one evening with Birkin-Ursula feels transported to the dream-world when she sees the dark Cathedral and the first stars on the sky. Here Lawrence suggestively evokes the world of The Rainbow and gives the impression that Ursula is going to achieve "the rainbow" which her parents had she herself and failed to achieve in that novel. Afterwards as Birkin stands in the little parlour of an inn looking at her upturned face, she feels that he is "looking down at her, and seeing that she (is) fair." She is transported to "the beyond" and kneeling on the hearthrug before him she puts her arms around her loins. As she touches with her finger tips the back of his thighs and his loins,

1. Double Measure, op.cit., p.190.
she discovers something "more than wonderful, more wonderful than life itself", neither love nor passion but "the source of the deepest life-force, the deepest, the deepest, strangest life-force of the human body." Then they indulge in the high peaks of erotic ecstasy: "It was here she discovered him one of the sons of God such as were in the beginning of the world, not a man, something other, something more. This was release at last." This right sort of relationship is achieved by both Ursula and Birkin in a "mystic marriage". Ursula becomes to Birkin "the perfect womb, the bath of birth, to which all men must come" and it is only when Ursula comes to realise Birkin's "otherness" that she gains "an essential new being", and is "left quite free ... free in complete ease, her complete self." This "balanced conjunction" between man and woman, spirit and flesh becomes the ideal of perfect relationship to Lawrence.

This right relationship is contrasted with the wrong sort of relationship between Gerald and Gudrun. This is the death-ward affair between them which provides the symbolic contrast with the relation bearing "star-equilibrium". Gerald's story is essentially the story of his will and his tragedy is the tragedy of the modern industrial civilization. He is

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2. Ibid., p.353. Murry vehemently criticises this scene: "The true fulfilment between man and woman is not discovered simply in order to be forgotten; for it is, for Lawrence and for many men, the Holy Grail itself. One does not throw the Holy Grail into the kitchen-midle. That alone is evidence enough that this consummation was not what Lawrence represented it to be. But it is not the only evidence. This consummation is not actual at all. It is a wish-fulfilment." (Son of Jomar, Chatto and Windus, p.115)
3. He further holds that this scene is full of "the crudest sexuality. Jurnett and Ursula achieve their esoteric beautitude in a tearoom ..." (The Rainbow and Women in Love, ed. Colin Clarke, op.cit., p.70). But Evelyn Scott writes: "The polarized relations of Ursula and Birkin -- less convincing than anything in the book -- are obviously tendered as a solution of the erotic problem." (The Critical Heritage, op.cit., p.163) Actually, the
possessed by a passion to fulfil his will. He is a handsome young Englishman of the ruling class whose goal is possession and assertion of will. There is an unconscious will even behind his accidental killing of his brother in childhood. He is a death-hero like Cain. His activity in the mines is fundamentally a sublimation of the sort of urges which lead him as a boy to kill his brother "accidentally" and to wish to go with the soldiers to shoot the rioting miners. His attitude to sex is so perverted that he feels that his mind needs stimulation before he can be physically roused. His affair with Ninette typifies his assertion of will. He wants to hold her in the hollow of will because she must relinquish herself into his hands to be subjected to him.

Thomas Crich, Gerald's father, is an industrial magnate who always tries to smooth the harshness of the economic machine by oiling it with a Christian humanitarianism. Machine becomes a God to him and he seems to his wife like "some subtle funeral bird, feeding on the miseries of the people." She ultimately revolts passionately against his philanthropy and in her attempt to prevent him from this pursuit she turns mad. She becomes a tamed hawk to her husband. Thus, as Hermione's intellectualism leads to the attack relation...
on Birkin, Crich's "spirituality" is destructive because it destroys his relationship with his wife; it is a "relation of utter inter-destruction." Later on he becomes an anarchic force in the mines. When the Industry goes into the hands of his son Gerald the will to chaos is subtly rationalized into a will to power. But the same anarchic tendency continues rather in full swing. Now his vision of power makes him understand himself as "the God of the machine" and he thinks that man's will is the only absolute. Daleski maintains, "Lawrence's criticism of pre-war England is centred in this devastating analysis of Gerald's efficiency." His industrial world embodies "the devastating results of dehumanisation and depersonalization, arising from man's excesses and his faith in false gods." But his demon proves to be ultimately self-destructive and makes him realise that outside mines there is no identity for him and he fears that his eyes are "blue false bubbles" that may "burst in a moment and leave clear annihilation." Here "the bubbles" remind us of African carving in Halliday's room which appears to Birkin as symbol of disintegration. Gerald, after substituting "the mechanical principle for the organic" in his organization of the mines, initiates the northern miners in "a mystery of ice-destructive knowledge, snow-abstract annihilation" which foretells his own actual dissolution in the snow. This dissolution in the snow is the physical counterpart of a "mystical" disintegration.

2. Ibid., p. 250.
3. The Forked Flame, op. cit., p. 147.
Gerald is the central human symbol of the death-drive. He is the representative of a deadly social system as well as of a ruthless life-destroying energy in the personal self. He is the creature associated with whiteness as well as with darkness. For, in Lawrence's world, whiteness is associated with death, destruction and annihilation while darkness is associated with creativeness, warmth and life. His will to power is symbolised in this mare episode. He forces his sensitive Arab mare to stand at the railway crossing while a train goes by. She is hurt by the noise of the locomotive but Gerald pulls her back and holds her head to the gate. She becomes terrified and recoils like a spring let go. This provokes Gerald's will into action. He brings her back which disturbs her much. He controls her to face the noise and terror. The mare is symbolic of pure living organism who is brought before the terror of the train to be conditioned. Gerald controls her to destroy her natural fear. This mare episode is a subdued one (because written during war) but the one in St. Mawr (a story written during post-war time with the same title) is masterless, free, natural and more powerful, able to injure the upper-class Riccio who tries to control him. Gerald explains to Hermione that if mare is to be of any use to him at all, she must learn to stand without objects to Gerald's inflicting unnecessary terror. He answers that the mare is for his use and if he does not use his animals as he likes, the animals will use him as they like. Moynahan maintains, "when Gudrun watches Gerald holds the terrified mare by means of whip and spur at the gate crossing ... her identification with the mare suggests that she will play masochist to his sadist in the ensuing affair." Here Hermione supports Gerald who is herself another devotee of the will. She is the
female counterpart of Gerald. But in one sense she disliked him that while Gerald can exercise his will, she cannot. This scene shows Gerald’s cruelty to the mare and his defence on the ground that the mare must be taught to stand if she is to be of use to him. Gerald works on the idea of “the pure instrumentality of mankind”. He wants only the pure fulfilment of his own will in the struggle with the natural conditions. His will is now to take the coal out of the earth profitably. But his life possesses inner void, emptiness. Virtually, Gerald, the industrial magnate embodies the emptiness of soul.

The empty world of the colliery is presented in the chapters entitled “Water-Party” and “Diver”, which vividly unfold the image of water used abundantly to give the impression of the death-dance of Gerald. Lawrence uses water in both *The Rainbow* and *Women in Love* not as a symbol of regeneration and life but of destruction and death. The deathly world of Gerald is associated with the river, pond, boating, diving, cold fires of marsh. His sister dies by drowning and he too dies by water. But it is not the fluid element that kills him but the vast abstraction of ice and snow up in the Alps towards the end of the novel. Gerald dominates the watery world and loves the “violent impulse of the very cold water” touching “his limbs, drying him up.” This Gudrun master of water and cold exacts a cry of admiration from Gudrun who envies his “momentary possession of pure isolation and fluidity.” Gerald and Gudrun comes close to each other but they are associated in “a sort of diabolical free-masonry.” She wants to empower him.

In the “Water Party” Gudrun sees herd of Highland cattle. She dances before the cattle. She is determined not to be frightened as she is confident of some secret power which she wants to test. Gudrun suffering from
sense of her own negation wishes the other to be aware of her dances before the cattle. Through her dance she challenges, taunts and forces some of the bullocks. Here it is remarkable to note that Gudrun challenges and taunts not "the bulls" but "the bullocks". For, bulls are symbolic of male potency, of fruitfulness but bullocks are castrated animals symbolic of impotency. Again, the bullocks belong to Gerald whom Gudrun taunts with her dance. As if it were his male power she denied. This shows that Gudrun feels an irrepressible desire for violence against Gerald. Gerald, seeing this, remains stunned. He fails to face her challenge. He is a threat to Gudrun which she will fight till last. She realises his nature of dissolution, his murderous nature. He is consigned to death. Bertoschi observes, "Even though she will indeed strike the last blow later in the snow after he has almost strangled her, yet Gerald will be his own murderer up in that 'cul de sac' of snow. For, Birkin has already detected the death-wish in Gerald." Just after this strange dance we come to know of the death of another 'negated' being Diana, Gerald's sister who dances perilously on the top of the boat and tumbles into the water and is drowned. She is drowned along with her rescuer. Hence, these symbolic scenes forecast the final doom awaiting Gerald's death on the Alpine top—death by water on the icy mountain. Gerald, after his drowning sister, discovers a cold universe which foreshadows his own icy death.

The fact is that Gerald does not love Gudrun nor does she Gerald. To her he is a lover, no doubt, but simply as "fuel for the transport of this subtle knowledge, for a female art, the art of pure, perfect knowledge in sensuous understanding." She is like a fatal Cleopatra to reap "the
essential from a man, she harvested the ultimate sensation, and threw away the husk; and Mary Stuart, and the great Rachel, painting with her lovers after the theatre, these were the exoteric exponents of love."¹ He believes that everything in the world has its function. It is not merely for the sake of money that Gerald takes over the mines, but for the mere fulfilment of his own will in his struggle with "the resistant Matter of the earth." He succeeds in converting the industry into a new terrible purity. But later on he comes to realise that his will cannot fill up the expanding vacuum inside him. "He wishes to go somewhere to find relief from the emptiness and ultimately seeks it in Gudrun. Their relationship is fully depicted in the symbolic scene of "Rabbit".

The rabbit named Pismarck unites both Gerald and Gudrun in "a demonic marriage"². Their ritual union finally takes place in this scene. The rabbit is symbolic of the pure life-force described with Lawrence's brilliance in evoking natural things. As Gudrun drags it from the hutch by its ears, it hungs wildly: "its body flying like a spring coiled and released, as it lashed out." She wants to hold it at arm's length but the fearfully strong rabbit provokes too much for her and her wrists are badly scored by the claws of the animal. She becomes much more angry. Gerald comes to her help and takes the rabbit from her but the "demonic" rabbit makes itself into a ball and lashes out. The scream of the rabbit, after the violent tussle seems to have torn the veil of her consciousness. The rabbit again tears Gerald's wrists and his sleeves in a final convulsion and its belly flashes white in a whirligig of paws. Later on when he controls the rabbit he smiles. Gudrun too smiles in a "mutual hellish recognition". The gashes on their arms symbolise "a horrible initiation rite which unites them. The gashes symbolise the

¹. Ibid.
². The Failure and the Triumph of Art, loc. cit.
spiritual wounds they will receive from the explosive subconsc-
cious forces within themselves which they thus misuse and attempt to destroy."1 It is a sort of mystic communion of Gerald and Gudrun on which the angry rabbit the "officiating priest"2 has kissed and which is witnessed by a child. This episode reveals the fact that both the life-deniers reject "the organic life" represented by the rabbit whom each lover wants to subdue. It is not that here the organic life of the rabbit and Gerald's mechanical attitude to life has been contrasted but the beastliness and demon-like nature of the rabbit. They participate in the beast's animal passion. In Lawrence's poem Rabbit Snared in the Fight, too, the same symbolic overtone is present:

"I must be reciprocating your vacuous, hideous passion.
Come you shall have your desire,
since already I am implicated with you
in your strange lust."3

Thus, both the life-deniers Gudrun and Gerald are implicated in the beast's "strange lust", in "abhorrent mysteries", the mysteries of purely sensual knowledge. The gashes on their wrists show an "obscene recognition of what their future relationship is to be. Firms puts: "when we turn to the episode of the rabbit and consider the experience between Gerald and Gudrun in the light this episode throws upon it, the whole relationship becomes an object of dramatic aesthesis. What precedes the rabbit episode is crystalized and can now be grasped fully as an object of immediate apprehension, and what follows it takes its significance from it. The rabbit scene is a constitutive symbol."4 The rabbit symbol serves

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2. The Failure and the Triumph of Art, op.cit., p.246.
the same purpose that fox symbol serves in *The Fox*, a story by Lawrence.

Gerald wants to fill the hollow void in his soul. For, he is the embodiment of "the malady of the individual psyche as the essential process of industrial civilization."¹ He is a rootless captain of industry that Lawrence's soul abhorred. Here England becomes "the full symbol of mechanisation and it is the continent that is opposed to it."² His love for Gudrun seems to be a desperate need. He wants Gudrun to complete himself just as Hermione desired Puck to complete herself. Thus his love for Gudrun is a complete dependence. But their love has a deathward flow. This love is never acted in "the wood" which is in touch with the spontaneous life of nature but, just opposite to it, their first kiss takes place under the colliery railway bridge where the colliers press their sweethearts to their breasts. Gudrun appears to him as "mother and substance of all life" and he starts worshipping her. After the death of his father Gerald is left alone and this loneliness he cannot bear. It is because "Gerald cannot face the prospect of his own father's death without hysteria and because he carries so much death inside him."³ He finds rest and satisfaction in depending upon Gudrun. Once Gerald comes from his father's grave with clay-clogged feet to take her. He disturbs the sleep of his beloved and "destroys" her into consciousness. Her awakened consciousness functions for Gerald's will but her vision is torn and she remains conscious of the awful vision of the clock-face of existence. As she is broken mentally Gerald breaks up physically. Here both "clay-clogged feet" and clock-sound are suggestive of the dark

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³ *The Dead of Life*, Novanhan, op. cit., p. 85.
fountain of corruption in which they swim without any centre and are on the point of being drowned. "The clar" stands for his entrance in an atmosphere of essential death and decay. Now she plays her role of the destructive force. Gerald is submerged in his passion for Gudrun. It is a fatal obsession is an end itself but it is a disaster. Even in the Tantricism the wrong practice is treated as leading to destruction. S.P. Dasgupta analyses the practice: "The advocates of Kaira-Yana and Rachaya-Yana hold that the pleasure that is realised through the discharge of matter is much lower, in respect of degree as well as in quality, than the bliss that can he realised through the control of this matter, i.e., by checking its downward flow through subtle yogic processes and by giving it an upward flow so as to make it reach the lotus situated in the cerebrum region (Tanisa-Kamala, corresponding to the Jahagra-nadma of the Hindu Tantras)." Gerald fails because his is a relationship of a "much lower" order, Birkin succeeds because his is a divine approach of Two-in-One; he is an antahmuras, a man within whom the light shines. Birkin and Ursula achieve Nirvana. Even the Bhagavadgita maintains:

"Who sitteth controlling the organs of action, by dwelling in his mind on the objects of senses, that bewildered man is called a hypocrite. But who, controlling the senses by the mind, O Arjuna! with the organs of action without attachment, performeth "oga by action, he is worthy."

Sometimes Gerald likes to leave Gudrun but he is unable to do so. The only way left out is a contest of wills.

2. Mircea Eliade holds: "... during the maithuna a mystical union (samanati) is effected, as a result of which the couple obtain nirvānic consciousness." (The Two and the One, op. cit., p.40).
and then the death. The conflict comes with the desire to overpower each other. This conflict is deadly whereas the conflict between Birkin and Ursula is much more thoroughgoing, more real. The conflict of Birkin and Ursula brings "the reality of beauty, the reality of happiness in warm creation" whereas the conflict between Gerald and Gudrun brings death and annihilation. Even their relation is deadly because it involves exploitation of each other. This conflict reaches its climax on the Alpine top resulting in the death of one partner.

The catastrophe takes place amidst the symbolic landscape of the Tyrol. The two couples go on the Tyrolean mountains. Birkin is attracted by Gerald's handsome physique. he wants a sort of brotherhood relationship with Gerald. But Gerald does not like it. Hence, "the final impression", writes A. Young, "is that 'humanity is a dead letter. Gerald the denier, the representative of modern civilization, is killed". He fails to understand Birkin. Instead, Gudrun becomes much more fascinated towards Loerke, a German sculptor. Gerald and Gudrun are isolated from life enclosed in the cold mechanical world of knowledge and sensationalism. Loerke offers her something more subtly suggestive than Gerald -- a still further reduction, a myriad subtle thrills. Loerke embodies social hatred. He is according to Ford a decadent artist "one of the principal components of its (Women in Love) destructive rhythm." He is the genius of mud and sewer, a master of the snow, he is as voluptuous as Svidrigaylov of Dostoevsky's Crime and Punishment. Both Gudrun and Loerke are artists and the inner mysteries of sensation are objects of their worship: "Art and life were to them the reality and the unreality." He is a small, strange, underworld creature.

1. D.H.L., Young, op.cit., p.27.
Leavis, too, is of opinion, "Loerke and Gudrun are artists, but of art as serving 'spontaneous creative fulness of being' -- a fulness impossible without 'mental consciousness' and a creativity in which intelligence has its indispensable part -- they know nothing. Repelled by the world of usurping 'idea' and will with its triumphs of automatism and mechanical order they can only react to the other extreme, or cultivate the finished perfections of the past in a subtler denial of creative life in the present. In these two 'the goodness, the holiness, the desire for creation and productive happiness have essentially lapsed."^1

Loerke symbolises the impasse that comes with the extinction of what is creative and alive. Panichas observes: "There is no going beyond Loerke, for he is that 'beyond', that 'finest state of chaos' and of mechanised petrification, that Gerald has begotten through his sacrifices to the will and the intellect. To view Loerke is for Gerald to view the final result of 'working out the problem' ... Loerke is the 'free individual', but Gerald's ties, despite the onslaught of his theories and the working out of problems, are still those of a struggling humanity. Gerald is the bettter of the Loerkes as a result of an excess of will and idea ... Gerald Crich is a vainglorious rebel who meets challenge after challenge and Loerke is the dangerous by-product of this lust for power."^2 Both Gerald and Loerke (the evil spirit "Loki" of Scandinavian mythology) embody the modern capital and industry symbolism. H.T. Moore is of opinion that "certainly there is much about capital and industry in Women in Love, and it finds together the two characters -- Gerald, the entrepreneur, and Loerke, the artist who makes his work

^2. Adventure in Consciousness, op.cit.,p.175.
subserve industrial needs. Bedrun, thus, the sensation of anger moves towards Leark. Gerald cannot tolerate their close contact and out of deep-seated anger he takes her throat between his hard, powerful hands. His grip of her throat fills his soul a "pure feast of satisfaction" because "sexuality and death," writes George Bataille, "are simply the culminating points of the holiday, nature celebrates, with the inexhaustible multitude of living beings ..."2 To Gerald "sensual ecstasy" turns into the "ecstasy of murder." But his destructive demon is essentially self-destructive. When he hears Leark's voice, he realises to what depths he is letting himself go, as if he cared about her enough to have her life on his hands. He embraces her, tightens her in his embrace to "go to sleep." He moves towards the snowy peaks. Gerald is "happy by himself" in the snow as he was happy in the water in "Diver." He reaches the summit of the slopes where he finds the "sculpted crucifix, a little Christ under a sloping hood at the top of a pole which suddenly reminds him that somebody is going to murder him. Here Christ is not the orthodox Christ but as the symbol of values opposed to Gerald's utter materialism. He symbolises "the form of mental-spiritual consciousness which exploits and corrupts the source of life."3 Out of terror he looks round the shadowy slopes of snow where he finds no escape. He wanders unconsciously, slips and falls down, "and as he fell something broke in his soul and immediately he went to sleep."4 This is the

inevitable end of Gerald. His corpse becomes "cold, mute Matter." The snowy setting is the culmination of Lawrence's identification in Gerald's condition of rigid, limited consciousness and anomic existences. The mountain is also the geographical image of "zone of death".

The snowy peaks on which Gerald dies is a shrine of death-worship. Gerald's death by freezing on the snow is symbolic of the failure of the industrial civilization which cannot preserve any contact with the life-sources with warmth and colour, through spontaneity, movement and interchange. Cavitch writes: "The doom that pervades Gerald's life is not his fear of heterosexual love, but his rejection of love between men. His 'process of dissolution' that leads in suicide begins with his accidental killing of his brother, for that act comes to symbolize his denial of any life-like among men ... and all of his energies serve to destroy life for him and for others." Gerald is repeatedly placed amidst water and snow as a swimmer or skier, and the cold, aqueous substance consistently suggest Gerald's attraction to death. Keith Sagar maintains: "If we contrast Gerald's death with Cathcart's in The Man Who Loved Islands, we see that in the latter story we can respond to the snow as snow and the symbolist looks after itself whereas, in Women in Love, we have to be conscious throughout that snow has a whole complex of meaning we have to remember all the contexts in which the word (as such associated words as ice, white, cold, Northern etc.) had appeared. However, both Cathcart and Gerald are Lawrence's villains who lack heart or soul. The symbolic death of Gerald gives "a deeply pessimistic" tone. "In choosing to die," writes Panichas, "he ... indicates a rejection of the industrial world that he has fostered, the world of the Loerkes ..."
he is a sinner who has ultimately recognised his crime against life."¹ Gerald is essentially one of strange white wonderful demons from the north, fulfilled in the destructive frost-mystery. He is a messenger as well as an omen of the universal dissolution into whiteness and snow. For, warmth and cold play symbolic role in Lawrence's writings, for instance, human warmth is a spiritual reviving-power in stories like The Virgin and Gipsy, Horse Dealer's Daughter, Sun etc.; and cold on the other hand symbolises spiritual death. For the tragic end of Gerald Lawrence gives the justification in one of his plays:

"There are two motions in the world. The will of man for himself, and the desire that moves the whirlwind. When the two are one, all is well, but when the will of man is against the whirlwind, all is ill, at last ... And Amalek must die, for he obstructs the desire of the breathing God."²

"Gerald is", in the words of Mark Scherer, "not the saint, he is the sinner; he is us."³ Ford, thus, rightly says, "His tragedy is not so much the emptiness of his economic role but his lack of inner fulfilment in relations with others. And his suicide is one of those rare instances of an effective finale which the reader feels is appropriate to the character's situation and state of mind."⁴ While Birkin and Ursula move towards distinctiveness and creativeness, Gerald and Gudrun resolve back towards inanimate matter symbolised by ice and snow. "The final chapters", Moynahan observes "representing in terms of symbolic drama a condition of frozen entropy to which our society has not yet risen, is a prediction of where we may well end up."⁵

¹. Adventure in Consciousness, op. cit., p.177.
³. in Love and death, Mark Schorer in D.H.L. Twentieth Century Views, ed. Spilka, op. cit., p.60.
Firkin has been wanting friendship, "Blutbruderschaft", with Gerald. From the very beginning the relations of Firkin and Gerald are shown to be staining towards a resolution. Their wrestling is symbolic of two facts; first, it proves that Firkin is stronger than Gerald and so they realise each other's strength, each other's presence through resistance; secondly, this is a means to mingle each other physically. Firkin is fascinated by Gerald as he realises that it is not woman who claims the highest in man. He finds the ultimate greatest desire in man as the desire for a purposive, creative activity undertaken in union with the kindred souls. After Gerald's death Firkin discloses it to Ursula. Firkin wants a "further fellowship" which Ursula does not understand. However, it is not a homosexual relation that Lawrence prefers but a "creative communion."  

"Lawrence cherished", writes Catherine Carswell, "the deep longing to see revived a communion between man and man which should not lack its physical symbols. He even held that our modern denial of the communion in all but idea was largely the cause of our modern perversions. To recover true potency, and before there could be health and happiness between man and woman, he believed that there must be a renewal of the sacredness between man and man."  

Ursula fails to understand this why Firkin should need others when he has got her; why Firkin should want to force others like Gerald who does not really want their love. The novel

1. Start with the Sun, op.cit., p.117.
2. The Savage Pilgrimage, This quotation is made available by H.T. Moore in The Life and Work of D. L., op.cit., p.129.
ends with an uncertain note. This exploration of the male friendship, the search for the mystic communion between man and man — "Bruderbruderschaft" is the main theme of the next phase of Lawrence's fiction in *Aaron's Rod*, *Kangaroo* and *The Plumed Serpent*.

Thus, in *Women in Love* Lawrence, "the poet-novelist" studies "the individual psyche" and presents the diagnosis of a civilisation in which the idealism he condemns has become a deadly enemy to life. He uses physical environment as well as physical objects to build up both directly and indirectly a picture of England as well as a pattern of personal loves and conflicts. Pirkin's arrival in London has been presented in terms of his descent into hell. While Pirkin and Gerald journey by train and taxi-cab as it is shown in the fifth chapter of the novel the regions entered by the two men resemble those of a nether world cut off from all that is beautiful or nature — an inferno constructed from cement and steel by the ingenuity of reason pressing for power and wealth. As it is experienced by Lawrence himself, to Pirkin the city is

1. By the end of the novel Gudrun and Ursula become wanderers heading toward sunny Mediterranean lands. Cavitch points out, "to Gudrun, who cautions that "the only thing to do with the world is to see it through", Ursula replies that "one has no more connections here. One has a sort of other self, that belongs to a new planet, not to this. You'vegot to hop off (L.I.X.)! She and Pirkin are set to voyage beyond the novel's horizons to find a place where daily life will directly fulfill man's deepest nature...

Lawrence directs him toward the Mediterranean as a region where one is likely to find the spontaneous expression of masculine affections. Lawrence himself longed to return to a warmer, sunnier climate, because of his chronic bronchial inflammations... only America offered a history, a literature, and a landscape that amplified Lawrence's profoundest vision in *Women in Love*. (op. cit., op. cit., pp.76-7) Therefore Lawrence within a few weeks after finishing *Women in Love* began a careful study of American literature (*Studies in Classic American Literature, 1923*) in which he formulates his conception of a symbolic America and crucial role in the history of
Ilian's consciousness. Lawrence praises Whitman in tones of gratitude because Whitman passionately claimed that the hope of future civilization lies in perfecting manly love, which Lawrence also tries to do. For both visionaries, that liberating change in man's sensual experience was destined to occur in America. Thus, he deals with writers who seem to bear out his thesis and neglect others like Emerson and Thoreau -- the two major writers. But for three more years, he vacillated in his decision to transfer all his life to America.

3. Ibid.

to suggest 'reduction in sensation' (for example 'hawk' symbolises Gerald's mother who is tamed; 'fio' and 'hbit' etc.). Both *The Rainbow* and *Women in Love*, no doubt, are the supreme fictions full of symbolic overtones, the unique achievements in English literature, 'the achieve of, the mastery of the thing' with a rare combination of 'the precise and the visionary and the rhythmic patterning of events and objects'; though *Women in Love* does not bring entire fulfilment of the rainbow's promise as it was held out in *The Rainbow*.

The novel is rich in symbols and symbolic incidents which give it the pattern of an ordered whole; all incidents are organically part of a harmonious whole. The symbols emerge naturally out of an emotional situation, never forced, laboured and for the sake of decoration only. In the whole novel "most significant passages hover between vivid fact and elusive symbols." It is clear how prose fiction takes over, in Lawrence's hands, the thematic and symbolic method of poetry and how "psychic symbolisation" becomes the life-blood of "the novel as psychic drama." In this novel, too, "by reciprocal limitation...

1. The Windhover, Hopkins.
4. Women in Love and Death, Mark Schorer, op. cit., pp. 51-?.
and expansion, image and context, two interacting components of what they create, carry feelings and thoughts at onee definite and indefinite. This composite of image constitutes that symbol. Thus, Women in Love is indeed a triumph of symbolic art; of art that works from profounder levels and in more complex ways in order to convey more and deeper significance.

1. The Literary Symbol, W. Tindall, Columbia University Press, 1953, pp.9-10. Tindall observes: "The work as a symbol, therefore, differs from the image as symbol in lacking the limitation and enlargement provided by immediate context. Work and image may have similar syntactical structure and function, but without immediate context, the work, less supplied by the greater richness and complexity of the internal relationships that, providing control and enhancement, composed the whole." (Ibid., p.10).