CHAPTER II

NEW WOMEN: PSYCHOLOGICAL FACTORS

The controversially debated question in modern times is: is woman psychologically oppressed? Drawing on social-psychological analysis, this question views the contemporary oppression of women as the result of the inculcation of socially defined sex roles. This question is the basic one adopted by most academic social scientists including Alice Rossi, Cynthia Epstein, and Jessie Bernard, as well as other well-known feminists such as Gloria Steinem, Betty Friedan, Caryolun Bird, and Germaine Greer. It is also the basic orientation of such national groups as the National Organization for Women, Women's Equity Action League, the Women's Political Caucus, and Chafetz's Book surveying the articles in Safilios-Rothschild's Reader (1972). All feminists are of the opinion that sex roles, masculine and feminine are based on social rather than biological factors. Freud had brought out the biological inferiority of woman. The division of human characteristics as 'feminine' and 'masculine' deprives an individual of full humanness. In fact, sex roles are systematically inculcated in individuals, beginning at birth, by parents, society and the educational system. Individuals learn appropriate rules through models and differential reinforcement. Sex rules form the core of an
individual's identity. Because sex—evaluation is closely linked to sex (girl or boy) and to adequacy of sex—role performance, the propriety of the role to which one is socialized becomes difficult to dislodge in adulthood. In our society the male role has higher status. This higher role is because of the power of the phallus and female's inferiority is because of the fact that she is a castrated being.

"Masculine" values include competitiveness, aggressiveness, independence and rationality; "feminine" values include their counterparts: cooperativeness, passivity, and emotionality. These values are not inherent, but socially assigned and derived from sex—role definitions. Masculine values have higher status and constitute the dominant and visible culture of the society.

Woman is the 'other' or 'second sex' (Simone de Beauvoir). They are oppressed and devalued as they are castrated beings. Germaine Greer calls them 'female eunuchs'. Kate Millett calls male—domination 'sexual politics'. Men have power by virtue of their sex. They may oppress women in personal relationships, in groups and on the job. Marriage is an institution of personal and sexual slavery for women. Feminine roles and cultural values are the product of oppression.

Social interaction is the battlefield where the daily war between the sexes is fought. It is here that women are constantly reminded where their place is. By being continually reminded of their inferior status in their
interactions with others, and continually, compelled to acknowledge that status in their own patterns of behavior. Women learn to internalize society's definition of them as inferior so thoroughly that they are often unaware of what their status is. Inferiority becomes habitual, and the inferior place assumes the familiarity - and - even desirability - of home. Home maintenance and child care are her foremost responsibilities and being a sex object for male 'voyeurs' is her greatest asset. If she is married she has Mrs. appended to her name. If she is introduced to others or fills out a form, the first thing she must do is divulge her marital status, or if unmarried her father's occupation and so on. In fact, the social rule is that the most important information anyone can know about her is her legal relationship to a man. These environmental cues set the stage on which the power relationships of the sexes are acted out, and the assigned status of each sex is reinforced.

The question as to the phenomenology and genesis of the psychological differences between the sexes began to be debated with considerable frequency and vigour between 1923 to 1935. Clinical evidence as to essential masculine activity and feminine passivity and the feminine castration complex were cited in support of what Ernest Jones once dubbed the "phallocentric" hypothesis. Karl Abraham, Helene Deutsch, Horney, Josine Muller, Ernest Jones, Malaine Klein, besides Freud, debated the biological and
psychological aspects of femininity. The problem was a complex puzzle. Helene Deutsch made brilliant contributions to the discussion. Her conception of the psychogenesis, evolution, and dynamics of the woman's sexual life remained on the whole in harmony with Freud and Abraham. Horney approached the problem with boldness. She tried to shed new and true light on the problem. Jones appeared in the role of mediator and reconciler of divergences. From his "Early Development of Female Sexuality" - 1927 - to "Phallic Phase" - 1933 - he attempted with a great deal of skill and intellectual elasticity to formulate a hypothesis which stood halfway between a synthesis and an electric digest of the various divergent trends. Jones was inclined to view the fear of total destruction of sexuality - for which he suggested the term "aphanisis" - as fundamental and as the deepest psychological content of castration anxiety. Freud had already referred to this.

During the Victorian times, man loved a woman as a child, a doll, a decoration - she was his property, he was her master. But gradually when women were successful in getting some political rights, they discovered that they were stuffed dolls, animals, they were human beings. They wished for sexual freedom. The sexual revolution was there. Freud freed the 'Victorian fallen woman' sexually, but only to suppress her psychologically. He stressed the biological aspect that woman cannot sexually equal man. She was still defined by man as the
object never the subject, "I". He took his pleasure with her and had his way with her. This was her emancipation. Anti-feminists think that the passion and fire of the feminist movement came from man-hating, embittered, sex-starved spinsters, from castrating unsexed non-women who burned with such envy for the male organ that they wanted to take it away from all men, or destroy them, demanding rights only because they lacked the power to love as women. But, staunch feminists like Mary Wollstonecraft, Angeline Grinke, Ernestine Rose, Margaret Fuller, Elizabeth Cady Stanton all loved, were loved and married, they were passionate in their relations with their lovers and husbands, in an age when passion in women was forbidden as intelligence. They were not man-hating abnormal persons but only wished for equal rights.

The feminists had only one model, one image, one vision, of a full and free human being: man. For until very recently, only men had the freedom and the education necessary to realize their full abilities, to pioneer and create and discover, and map new trials for future generations. Only men had the freedom to vote, to love, and to enjoy love, and decide for themselves the problems of right and wrong. Did women want these freedoms because they wanted to be men? Or did they want them because they also were human beings? Society should give full freedom to either sex as Margaret Mead observes:

Just as society now permits the practice of an
art to members of either sex, so it might also permit the development of many contrasting temperamental gifts in either sex. It would abandon its various attempts to make boys fight and to make girls remain passive.

Both men and women are simply human beings with varying gifts. Both contribute to the creation of the next generation. Still, man because of his narcissist ego and strong physique tries to dominate woman and she is victimized in this patriarchan world. This victimization gave rise to feminism.

The picture of feminism was seen symbolically in Henrik Ibsen's play *A Doll's House*, in 1879, where woman is treated as a "human being". Here Ibsen struck a new note in literature where Nora his heroine, tells her husband that she is not a doll, but a human being like him, who has her own individuality and identity. The same note of revolt we find in Hardy's *Bathsheba*, *Tess* and *Sue*. Thousands of women in middle-class Europe and America, in that Victorian time, saw themselves in the heroine Nora. Later on in 1960, millions of American housewives, who watched the play on television, also saw themselves in her character as they heard Nora say:

> You have always been so kind to me. But our home has been nothing but a playroom. I have been your doll wife, just as at home I was Papa's doll child; and here the children have
been my dolls. I thought it great fun when you
played with me, just as they thought it fun when
I played with them. That is what our marriage
has been, Torvald. Since Ibsen's Nora slammed the door on her patriarchal
husband, woman's attempt to be free has been more or less
fashionable. The play influenced women to revolt against
the undue suppression of patriarchal system of society.
Today's modern women denounce marriage and its double
standard and believe that their right to freedom includes
sexual independence. Nora's shocked husband reminds her
that woman's:

"Most sacred duties" are her duties to her
husband and children. "Before all else you are a
wife and a mother," he says, Nora answers, "I
believe that before all else I am a reasonable
human being, just as you are—or, at all events
I must try to become one."

Like Nora, most women during that age realized that
they're right to their self identity and selfhood.

Freudian psychology, with its emphasis on freedom
from repressive morality to achieve sexual fulfillment, was
part of the ideology of woman's emancipation. The lasting
American image of the "emancipated woman" is the:

---flapper of the twenties: burdensome hair
shingled off, knees bared, flaunting her new freedom to live in a studio in Greenwich Village or Chicago's near North Side, and drive a car, and drink, and smoke and enjoy sexual adventures - or talk about them."

Freudian thought has become the ideal bulwark of the sexual counter-revolution in America. Freud's concept of 'castration complex' and 'penis-envy' in women was a blow to the sexual revolution of women. Freud saw women as 'childlike dolls', who existed in terms only of men's love. He was influenced by the culture of his time (Victorian Europe), in which men said the daily prayer "I thank thee, Lord, that Thou hast not created me a woman", and women prayed in submission: "I thank thee, Lord, that Thou hast created me according to Thy will". Freud's mother was the pretty, docile bride of a man twice her age. His father ruled the family with an autocratic authority traditional in Jewish families. His mother adored the young Sigmund, her first son, and thought him mystically destined for greatness; she seemed to exist only to gratify his every wish. Freud believed that it was woman's nature to be ruled by man. Freud's letters to Martha (his future wife) during their engagement period (1882 - 1886) have the fond, patronizing sound of Torvald in A Doll's House, scolding Nora for her pretenses at being human. From his letters one can see that her identity was defined as child-housewife. As he writes:
I know after all how sweet you are, how you can turn a house into a paradise, how you will share in my interests, how gay yet painstaking you will be. I will let you rule the house as much as you wish, and you will reward me with your sweet love and by rising above all those weaknesses for which women are so often despised.

In another letter he scolds her for continuing to visit Elise, a friend who evidently is less than demure in her regard for men:

What is the good of your feeling that you are now so mature that this relationship can't do you any harm? You are too soft, and this something I got to correct, for what one of us does will also be charged to the other's account. You are my precious little woman and even if you make a mistake, you are none the less so. But you know all this, my sweet child.

For Freud woman in youth was an "adored darling and in mature years a loved wife." Freud's theories of sex rested on his own penetrating, unending psycho- analysis of himself. His chief biographer Jones, points out that he was, even for those times too moralistic, chaste and puritanical. In his own life, he was relatively uninterested in sex. There were only the adoring mother of
his youth, at sixteen a romance that existed purely in fantasy with a girl named Gisele, and his engagement to Martha at the age of 26 years. The nine months when they both lived in Vienna, were not too happy because she was evidently uneasy and afraid of him. Jones says that the only woman on whom he ever focussed his violent passions of love and hate was Martha. His marriage was conventional and without much passion. Martha could never be his equal. He considered intelligent women as masculine. In a lecture on 'The Psychology of Women' Freud said:

In the boy the castration complex is formed after he has learned from the sight of the female genitals that the sexual organ which he prizes so highly is not a necessary part of every woman's body and thenceforward he comes under the influence of castration anxiety which supplies the strongest motive force for his further development. The castration complex in the girl as well, is started by the sight of the genital organs of the other sex. She feels herself at a great disadvantage, and often declares that too and falls a victim to penis envy, which leaves ineradicable traces on her development and character formation.

At the phallic stage the girl realizes she is without a phallus and proceeds to envy it. The boy, seeing his
female's lack, fears the possible loss of his own. This is the distinguishing moment between the sexes. Made to feel originally deprived, through what seems like a fault in nature, the woman bases her future demands on this lack no less than the man denigrades her because of it. She demands privileges and exemptions to compensate her for her supposed biological inadequacy. This theory of Freud is fatal for feminism. The woman, thinking herself inadequate in herself turns to her father in her wish for a penis which is later replaced by the wish for a son. The mother can transfer to her son all her ambition she has had to suppress herself and she can hope to get from him the satisfaction of all that has reminded her of her masculinity complex and passivity in women. Actually what Freud believed to be the biological reaction was a cultural reaction. One sees that Victorian culture gave women many reasons to envy men; the same conditions that the Feminists fought against.

Women's wish for sexual parity, Abraham regards as one of the manifestations of the castration complex in women. Starting from the observations that at some time in their lives all women want to be men, and feeling sure that the social advantages that are claimed would accrue from such a shift are realizations, Abraham sets out to seek a psychological explanation. Most of his ideas are built on Freud, and the same, Freud incorporated in his later works. The girl's initial high estimation of her body is shattered by her senses of mutilation (castration). At a time when a child is jealous of all possessions, she finds she has no
Freud refers to it in *The Taboo on Virginity* (1918). Abraham says that the extreme femininity is a further neurotic non-resolution of the castration complex—wanting to be adored beauty so as to be able to reject men, or exaggerating the role of receptivity by turning the tables.

In 1924 Karen Horney, in *On the Genesis of the Castration Complex in Women*, took up the cudgels on behalf of women in an explicit response to Abraham's Paper whose thesis she first summarizes. To Horney male-chauvinism ('masculine narcissism') is responsible for the unquestioned assumption that women feel their genitals to be inferior. The supposition that:

One half of the human race is discontented with the sex assigned to it and can overcome this content only in favourable circumstances—decidedly unsatisfying, not only to feminine narcissism but also to biological science.

Her first task is to see whether, if there is dissatisfaction on the part of women, then there is good reason for it. As in analytical literature on women the castration complex has come to signify penis-envy, it is this conflation of terms that she investigates. She distinguishes between penis envy and castration complex. Little girls want to urinate like a man because (a) the jet of urine suggests power and omnipotency, (b) it satisfies
scopophilic urges as the man can see his genitals, (c) it facilitates masturbation. The woman with her hidden genitals, has nothing to display. Thus women have a biological handicap compounded by social reality. In Abraham-Freud thesis, penis—envy, which is the feminine equivalent to the castration complex is an experience through which all must pass; as a concept it is neutral. Horney in taking it up has treated it as a reproach: she is at pains in the Paper to show that ‘normal’ woman experience it too, and that it is quite realistic of them to do so. Abraham and Freud’s positon accords with this: the difference between the disputants has become one of moral imputation. The points of disagreement are quite negligible. Helene Deutsch agreed with Abraham and Freud and said "As a zone of active energy the clitoris lacks the abundant energy of penis."

Karen Horney, responding to both Freud’s and Deutsch’s contribution, takes her early thesis a stage further by stressing the envy of reproduction envinced by boys. This notion was to become the main thrust of her further work. In her Paper, The Flight from Womanhood: the Masculinity Complex in Women as Viewed by Men and Women, 1926, she strengthens her contention that psychoanalytic theories of femininity are male phantasies. She refers to George Simmel’s philosophical assumption that ‘our whole civilization is a masculine civilization’. Women submit to this receptacle of masculine phantasy.
Horney and Jones believed that the biological division of the sexes was directly reflected in the mental life of each sex. Quite realistically either sex may envy the other what she or he lacks: the girl envies the penis which suggests power and instant sexual gratifications, the boy envies the girl her future ability to reproduce, which suggests instant creativity. Regarding reproduction the joy of motherhood is greater than anything else. It is the blissful consciousness of bearing a new life within oneself. The joy is even greater when the child makes its appearance, the pleasure of suckling it surpasses all complexes. Motherhood is not a handicap but a symbol of creativity. In matriarchal culture one can imagine that the symbol for power might be the breast. The breast standing for life-giving capacity. Even men have 'womb envy'. Freud took his patients mostly from Victorian Vienna and formed his concept of penis envy and the inferior place of women. But even he had the profoundest respect for his youngest daughter Anna, a world renowned analyst and author. He never wished her to fulfil a doll-like "feminine existence", as his wife or mother had done. Even Anna criticised her father's anti-feminist theories. Freud observed that women

---refuse to accept the fact of being castrated and have the hope of someday attaining a penis in spite of everything____ I cannot escape the notion _____ that for woman the level of what is ethically normal is different from what it is in
man. We must not allow ourselves to be deflected from such conclusions by the denials of the feminists who are anxious to force us to regard the two sexes as completely equal in position and worth.

Germaine Greer was challenged in a television interview about the meaning of her book's title *Female Eunuch*. She said it was not she, but Freud, who said women were castrated, hence eunuchs. The aim of her work is to restore to women their uncastrated femininity. In fact, the anti-feminists tyrannize women and think that the girl or the woman never gets over the sense of deficiency and inferiority because of her castration complex. She has to master afresh her desire to be a man. She desires to avenge herself on man for possessing something which she lacks. This results in *Oedipus Complex* or *Electra complex*. Regarding Freud's psychotherapy and his patients like Dora or Anna O, his tone is cold, intellectual, controlling and sexually Victorian. It's true that he wished to give sexual liberty to the sexually suppressed woman of the Victorian age, but he oppresses her psychologically by making her aware of her biological and physiological construction. Preference for female patients was largest in Freud's time. His patients were mostly women. The ethic of mental health is masculine in our culture. Women are perceived as childlike or childish, as alien to most male therapists. It is therefore, especially interesting that some clinicians
and psychiatrists prefer female patients. In fact, even their sympathy is damaging to women. If women ought to be liberated, women patients should be treated by female psychologists and therapists.

The term 'masochism' was first conceptualized by Kraft-Ebing in 1882, based on the writings of Sacher-Masoch, the romantic French novelist on the relationship between sex and cruelty. This sexual definition of masochism was accepted and elaborated upon by Freud. He defined it as a primary instinctual drive, and outlined three types of masochism: moral, erotogenic and feminine. Feminine masochism according to Freud is an expression of "feminine nature", and therefore not considered aberrant in women. Freud identified passivity with femininity, and masochism with passivity. Thus, masochism in the male was a primary feminine wish, and therefore a serious violation of sex role standards. Men who are afflicted with feminine masochism enjoy the fantasy of being sexually abused and impregnated against their wish, which to Freud is a frequent unconscious desire of many women. The origin of all three types of masochism is in the instincts of Eros and Thanatos or the sexual urge and the death urge. Eros is seen as a constructive, productive urge; Thanatos as destructive, dissolving and annihilating. These two instincts fight each other throughout life. The sadistic person uses destructive aggression in order to achieve sexual gratification and thus quell the destructive urge.
For example a man wooing a woman and asserting power over her demonstrates sadism, yet his ultimate goal is Eros, or union with the woman.

Helene Deutsch (1930), a psychoanalyst, relates masochism in women to sexual anatomy, stating that to be feminine is to be masochistic. To her, masochism in women is characterological, originating in the realization by a little girl that she has no penis. The young girl gives up her active - sadistic orientation attached to the clitoris when she sees that she lacks the anatomical organ that gives meaning to such an orientation. The shock of this realization leaves a lasting influence and her clitoral sadism is turned inwards to become masochism. Deutsch wanted to understand the significance of femininity, which to her meant "the passive - masochistic disposition of the mental life of women". She states that masochism is an elemental power in female mental life and that is psychobiologically necessary in all women in order to serve towards the preservation of the species. It is necessary for all women to enjoy the 'pain' of menstruation and childbirth. Sandor Rado (1933) explains that little girls become narcissistically shocked following their discovery of penis. He says that the extreme mental pain resulting from the discovery of her inferior organ excites her sexually and provides her with substitute gratification. Thus the only way she can attain satisfaction is through suffering. The masculinity wish or her wish to be a man is to Rado, merely a defence against her basic underlying
masochism. Deutsch and Rado's view of masochism holds that at root masochism is the result of a woman's genital and reproductive organs in contrast to an instinctual drive. This view is based on that of Freud's idea. The problem with the biological view is that it assumes 'penis envy' as a phenomenon of all women resulting from the awareness of the organ itself. Naturally the young girls view the penis as a symbol of power which grants preferential treatment in society. Lawrence's novels portray this phallus power as Godly power, assuming symbolic names such as Quetzalcoatl and Huitzilopochteli or Dark God. The genetic theory also stresses that it is natural and healthy for women to seek pain and to enjoy it (intercourse, menstruation, childbirth) in order to maintain the species. Female masochism takes the form of enjoyment of passivity, submission and suffering. We associate feminism with passivity and masculinism with power and activity.

Simone de Beauvoir clarifies that masochism exists in a woman only when she chooses to abdicate her will to that of another person, and thus become the possession of that person. To her an individual is masochistic when her ego is viewed as separate from the self and is regarded as being totally dependent upon the will of another. She holds that masochism is a way of escaping from the conflicts created by women's sexual destiny by wallowing in it, rather than a solution to it. The true solution is to overcome her passivity and establish an equal relationship
with her male partner. In fact, women should try to break away from femininity and develop their own personal standards and styles of behaviour.

Feminine masochism naturally makes woman a passive, suffering and submissive creature. Man's superior position biologically, psychologically and socially makes him in love with himself and egoistic. His ego is described by psychologists as narcissism. Freud described Narcissism as an ego in man and woman. In man it even assumes the shape of super ego, which feminists describe as 'male chauvinism'. The Greek myth of Narcissus and Echo is very suggestive and symbolic. Narcissus was a small boy who looked into the pond and fell for his own image. For him there was no way out of his circular fate - he could not possess himself and so, driven by this frustration to the point of despair, he finally died. After death he was transferred into a flower. But Echo who was the voice of Juno's punishment, loved him. As he was too loquacious, Juno had condemned Echo never to speak in her own right, but only as response to the other. In such a predicament, the worst thing happened to her - she fell in love with the original Narcissus, who was so absorbed in himself that he could not speak to her. In her frustration she, too pined away in body and died, though her punishment is still heard to speak in endless echo.

Echo is directly mentioned by Freud, but the implications of the whole story are certainly presented in his adaptations of the term 'narcissism'. He first
referred to the concept in a footnote added to the 1910 edition of the *Three Essays*. The mention is the part of a brief explanation of some of the mental processes involved in homosexuality, a subject to which this new concept was later to contribute a great deal. Freud suggests that the homosexual chooses not another of the same sex, but himself in the guise of another. The same is the case among lesbians. Narcissistic desires can be termed as the love of the self as one would like it to be. He is aware of the notion of his own perfection and is in love with himself or of the same sex, whom he sees in the guise of himself. He transforms his self-attachment into an attachment to what he would like to be—an ideal self or an ego—ideal. "What he projects before him as his ideal is the substitute for the lost narcissism of his childhood in which he was his own ideal."

According to the myth Narcissus, who loved himself, was unreachable by any other voice—no one could call him forth from his solipsistic reverie; Echo was the all too appropriate witness to his fate, as he was to hers. Narcissus is confirmed in intra-subjectivity. In fact, Narcissus is the symbolic representation of the male and Echo of female. He is the supreme power lost in his self-ego, and woman is the 'absolute other', or the 'second sex' who has no voice but just to repeat and obey to what he says. The super-ego is responsible for male domination over woman. In patriarchal society it is for this reason
that women are submissive and suppressed creatures.

In The Divided Self Laing sensitively recreates the condition of the schizoid 'normality' by which we live and from which extreme schizophrenia arises. But his reformulation of this essentially psychoanalytic thesis in the terminology of a transposed existential philosophy leads him to substitute value judgements for analysis. These value judgements become the source of his radicalism: a 'false' self, a 'depersonalized' world, a schizoid normality, become conditions to be condemned and battled against. According to Laing we are all schizoid and are pushed into schizophrenia when we are forced by our relationships with others to live more according to our false than to our true selves. In such an emergency we bury our true selves out of harm's way and try to live out our false selves coherently; but we can not, so the line that divides them breaks down and in the extremities of psychosis our 'selves' meet up in what seems to be - but never, of course, actually is - the original unity of pre-human life.

What Laing advocates in The Politics of Experience was once what Julie suffered from in The Divided Self: "Together with the tendency to perceive aspects of her own being as not her, and what was her. This is simply the other aspect that rain on her cheek was her tears." Laing further states that in an acute schizophrenic state, the person seems to fragment into several different parts. Each one has an I-sense and feels the other parts as in
some way not — me. One chronic patient told Laing "She's an I looking for me".

Thus we find women who yearn to be like men suffer from schizoid normality. Women seem to be satisfied with being housewives, mothers and beloveds — actually they are not. They are constantly haunted by the question "What I want to be"? They wish to discover their true identity. As Betty Friedan writes: "There was a strange discrepancy between the reality of our lives as women and the image that I came to call the feminine mystique. I wondered if other women faced this schizophrenic split — " As she writes further, that it was the strange yearning.

That women suffered in the middle of the 20th century in the United States. Each suburban wife struggled with it along. As she made the beds, shopped for groceries, matched slipcover material lay beside her husband at night — she was afraid to ask even of herself the silent question — is this all?

Women had been taught by tradition and Freudian psychology to glory in their own femininity. Experts told them how to catch a man and keep him, how to breastfeed children and handle the household affairs. They were taught to pity the neurotic unfeminine woman. "A new degree was instituted for wives 'Ph.T' (Putting husband Through)". In the fifteen years after World War II, this 'mystique' of feminine fulfilment became the 'cherished
The American women, "glorified in their role as women, and wrote proudly on the census blank: "Occupation housewife." In the 1950s they felt some inner dissatisfaction with their lives. The problem was there. All those women who seemed to be happy with their femininity realised a certain lack in their lives. They wished for something else. They seemed to ask themselves the question 'who am I'? The 'New Woman' who had been replaced by the 'Happy Housewife' after the World War II was also not satisfied with her role. She wished to discover her true self. Betty Friedan describes such a woman as feminine mystique in her book of the same title. The solution to the Woman Question is still to be found. How can these sexually and psychologically suppressed women raise themselves?

Victorian writers like Charles Dickens, George Eliot, Tennyson and Ruskin portrayed women as suppressed beings. They placed them on a high pedestal (Mary - myth - Simone de Beauvoir), and depicted them as 'fallen women' at the same time. Whatever they were, mothers, wives, beloveds or prostitutes - they had no identity or voice. It was a system of patriarchy in which they had to face the subjugation of fathers, brothers, husbands and sons. This was their lot. Thomas Hardy tried to raise these fallen women whose sexual chastity was necessary in the Victorian age. D.H. Lawrence completed Hardy's work, but through 'phallic' power and psychological complexes suppressed them further. In his novels, we find the Narcissus Ego in man,
the masochistic relationship between men and women. His characters also portray castration complex and penis envy which his mother like Mrs. Morel in his Sons and Lovers underwent. In his essay Morality and the Novel he writes "The great relationship, for humanity will always be the relation between men and women". He articulated the most potent myths of our time, that of the fundamental and irreconciliable opposition of male and female. Man because of his phallus power asserts his authority over woman who is a castrated being. She in this frustrated state turns to her father for compensation and then ultimately to her sons who become lovers for her in order to take revenge from her husband who has regarded her as a castrated being. This is the theme of his Sons and Lovers. This is a new form of authority and power verging on sexual domination of man. It has replaced the Victorian social and political superiority of man. He does not state this clearly in his essays but his novels show clear traces of phallus power where he exalts sex as the fountainhead of all energy. For Lawrence sex is the dark God to whom he gives himself unconditionally.

He wants men once more to approach the fulfilment of their sensual passion in an attitude of reverence for the sacred Dark God, the ithyphallic, membrum virile erectus, of the first religions. The religious principle of salvation is in The Plumed Serpent linked with
the Pagan ideal of true sexual fulfilment. Sex is God, whether Quetzalcoatl or Huitzilopochtli.

Clara Thompson thinks that when woman expresses wish for the penis she is demanding in a symbolic way some form of equality with men. Then why not give this equality to her and save her from the sexual oppression. Men and women should work together to create a system that provides equality to both and dominates no one. The women’s liberation movement has stressed that women are looking for a better model of behaviour than has so far been created. Women are trying to become human, and men can do the same. Neither men, nor women should be limited to sex – roles, stereotypes that define appropriate behaviour. That one half of the human race should be dominant and the other half submissive is incompatible with a notion of freedom. Freedom requires that there should not be dominance and submission, but that all individuals be free to determine their own lives as equals, then only the Women Question can be solved in a positive way. Ramon tries to become ‘Quetzalcoatl’ himself. Here he seems to be a schizophrenic personality assuming the role of God and trying to dominate Kate by asking her to marry Cipriano. Even in his Aaron’s Rod, the rod symbolizes the male power of man; Moses worked wonders with his rod, and so Aaron with his flute could bring round any woman, it is not the flute but the phallus power. Lawrence equates sex with God, but it is Dionysus
the primitive God of the earth and blood that he worships. The sexual union of two bodies is not a sinful ordeal as seen by the Victorians but an experience of liberation. He points to this liberation in his concept of 'Rananim' where he sought woman or man to be free sexually. But although he tries to free her sexually as we find in Woman in Love or The Rainbow or Lady Chatterley's Lover yet he subjugates her sexually and psychologically by making her realize her biological inferiority - in fact she is the 'other self' who revolts because she is the castrated being and who can be controlled by masochism. She can gain political and social freedom but not sexual freedom from man. He says that man needs woman and woman needs man; the two make up, one organic interchange of polar energy. The man must not submit to the enslaving will of the woman by allowing himself to be used as the instrument whereby she achieves her biological purpose (Lady Chatterley - Mellors). Man is able to rise above the sexual world while woman remains a life long prisoner of her passion. Fundamentally Lawrence had little respect for the nature of woman, or rather certain types of women.
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