CHAPTER IV

D.H. LAWRENCE

A. Introduction

Lawrence's literary career 'spanned' a very crucial period of the Feminist history when the women were fighting for their individual rights including the right to vote. "The years immediately preceding the First World War were characterized by intense feminist activity; the war itself was a watershed for women in virtually all aspects of life, precipitating change on an undreamt of scale;...

Most critics think that Lawrence is 'connected' with something called 'modern woman' and make passing references to the women's movement and the psychological approach that Lawrence adopts in dealing with women in his novels. He had strong 'affinities' with the progressive, liberal, pro-feminist sex-psychologists such as Edward Carpenter and Havelock Ellis. They were in favour of equality of the sexes in the patriarchan society. Lawrence was convinced that a feminist revolution had occurred and if men were not careful it would result in matriarchal rule. He felt that 'masculine' revolution was the urgent need of the hour.

He was aware of the domineering influence of his mother who assumed many of the more traditionally masculine functions in her family in the working class way described
in 'The Rainbow' (Chapter I). It was she who laid down the law, she who was ambitious for the sons and so forth. His women friends during this period—Jessie Chambers, Louie Burrows, Alice Dax, Helen Corke and Blanche Jennings—were all as Harry T. Moore has pointed out, connected with the suffragette movement. They were all women who wished to share what had been exclusively masculine jobs and roles. Including his mother they were all 'strong' women or "masculine" women. He wrote to Blanche Jennings, in an apparently casual aside, "By the way, in love, or at least in love—making, do you think the woman is always passive... Enjoying the man's demonstration, a wee bit frit—not active? I prefer a little devil—a carmen—I like nothing passive." His mother's strong attachment to him amounted to Oedipus complex and made him yearn for freedom. He wished to be rid of the power of his mother, therefore he gave her an extra dose of anodyne. Before he met Frieda, Lawrence knew that his attachment to his mother was abnormal. His weak constitution as a child caused him to be cast in a feminine role, by himself perhaps as much as by others. His sister Ada wrote that he "preferred the company of girls". The schoolfellows called him 'Mardy'—a term which means a sort of babyish disposition. He took pleasure in doing "feminine" creative things—this is apparent in a letter to Mary Canaan, where he exclaims"____ I made heavenly chocolate, cakes, and forgot to put the Fat in it."
Middleton Murray wrote of the "acute unease" he felt "when, during a whole evening, Lawrence sat trimming a hat for Frieda." Frieda and Lawrence were a liberated couple - perhaps the early 'hippies' as pointed out by Anne Smith. Frieda's daughter Barbara Weekley Barr, thought that Lawrence did not have the ordinary domineering dependence on his women folk. He could 'mend', and 'cook'. He had been a 'mother's boy' and preferred the company of women. Even when he was working in the Haywood factory he was surrounded by girls. As an adolescent he was engrossed in his own self. He wished to discover his sexual identity and be a real man strong as Mellors. His weak physique seems to have always made him have inferiority complex. He never was the man he would like to have been. Lawrence and Barbara Weekley had been looking through an old Italian opera brochure in 1928, and came across a portrait of a "full - looking man with a big moustache". He told her that he would like to be such a man. The schizophrenic complex haunted him, therefore he turned to other men for friendship. He sought to find his ideal identity in other men. 'Masculine' women like Alice Dax and strong women like Frieda he wished to conquer with his phallic narcissism. In fact, he wished to transcend his own insecurity defining what is a woman and what is a man. H.M. Daleski brings out the deep split in Lawrence's nature.
which embodied 'feminine' and 'masculine' aspects:

I believe that Lawrence initially made a strenuous effort to reconcile the male and female elements in himself, but that he was more strongly feminine than masculine and that he was unable to effect such a reconciliation. I suggest, furthermore, that his insistence in the Fantasia on an absolute degree of masculinity is evidence of an extreme action, a refusal even to acknowledge the existence of feminine components in his make up.

In Psychoanalysis and the Unconscious Lawrence wrote "The individual psyche divided against itself ______ divides the world against itself." Lawrence's domineering mother and other strong women in his life were responsible for making him 'feminine' and having 'feminine components' in his nature. But Lawrence was not ready to admit it easily and tried to show the superiority of a man as he says in Fantasia:

Man must bravely stand by his own soul, his own responsibility as the creative vanguard of life. And he must also have the courage to go home to his woman and become a perfect answer to her deep sexual call. But he must never confuse his two issues. Primarily and supremely man is
always the pioneer of life, adventuring onward into the unknown, alone with his own temerarious, dauntless soul.

Man is the Lord, the ruling master because of his phallic power. In his Essay on Hardy he says:

A man in love with a woman says either. I the man, the male, am the supreme. I am the one, and the woman is administered unto me, and this is her highest function, to be administered unto me. This was the conscious attitude of the Greeks. But their unconscious attitude was the reverse: they were in truth afraid of the female principle, their vaunt was empty, they went in deep, inner dread of her.

This inner 'dread' is prevalent in the mind of Lawrence and therefore he tries to overpower woman in his novels.

Both Lawrence and Frieda were influenced by the matriarchal world during their childhood. The domineering force in Lawrence's family was his mother and in Frieda's family her mother. Will and Anna are the picture of Frieda's parents. "Frieda's mother was a matriarch - the original for Anna, the matriarch of 'The Rainbow' - her father was the original for Will Brangwen." Both were products of matriarchy. Frieda combined the system of patriarchy. She wrote to F.R. Leavis in 1956 that she was
"maternal" meaning that she believed in matriarchy. It was a relationship between the 'new Eve' and the old 'Oedipus' in Lawrence. She was older than him, she had been married to a man in a position of authority; she was a foreigner, she was an aristocrat and she was a mother. Lawrence was just a student and an ordinary man. She could cure him of the uncomfortable Oedipus guilt. But this woman was a feminist. She had run away from her husband to be free to love the man she desired. But she could not submit to Lawrence either. She complained to Garnett that Lawrence "always wants to treat women like the chicken we had the other day, take its guts out and pluck its feathers sitting over a pail." She revolted against such treatment. Lawrence was over-possessive of Frieda, he was jealous of her children and always quarrelled when she went to meet them. In 'Not I But The Wind' Frieda wrote "In his heart of hearts I think he always dreaded women, felt that they were in the end more powerful than man." Therefore he makes them fall and submit before his phallic narcissism as a mesmerizer and hypnotizer. Freud believed in the myth of womanhood. Rider Haggard's 'She' haunted his dreams as "the eternal feminine, unleashed." She was the 'new woman' who "may incarnate as well the powers of the old adored woman." Therefore he tried to limit her powers and psychologically made her feel that her physical body was inferior as she was a castrated being; the curse was on her since the wound or the monthly periods revealed it. She was of a masochistic nature and man was inherently a
sadist. Since she was castrated she had the penis envy. Lawrence is also aware of the domineering powers of woman and tries to become for her a Frankenstein. Lawrence reveals penis-envy complex in the oedipal attachment in Sons And Lovers, where the mother turns to her sons for power. Phallus was the symbol of power; woman envied it since she was a castrated being. George du Maurier's Svengali controls Trilby and castrates her power. Freud's task also resembles Maurier's task, his treatment of Dora is a fine example. He relentlessly hammered at her, her repressed sexual desires for Herr K. not realizing that a fourteen year old girl would hardly be prepared for sex and may have revulsion for it. Karen Horney thought that Freud had 'womb envy', therefore he discovered the term 'penis envy' to castrate the powers of woman. Lawrence uses phallus narcissism to bring round 'masculine' women or 'strong' women. First he wished to come out of the oedipal attachment to his mother, then the spiritual power of Jessie, and later the feministic, matriarchal power of Frieda.

Lawrence's women are not as physically attractive as men. He mostly describes the physiques of his heroes; but the clothes of his heroines. War shattered him and drove him to homosexuality. The Blutbruderschaft phase began which was a threat to Frieda. He offered Murry Blutbruderschaft and was rejected after which he seems to have sought relief in a relationship with a local farmer.
Frieda summed it up in a letter she wrote to Murry in 1953: "I think the homosexuality in him was a short phase out of misery - I fought him and won."

Lawrence believed:

I do think a woman must yield precedence to a man, and he must take this precedence. I do think men must go ahead absolutely in front of their women, without turning round to ask permission or approval from their women. Consequently the women must follow as it were unquestioningly. I can't help it. I believe thus. Frieda doesn't. Hence our fight.

His voice seems to be that of a child who is first spoilt, then ignored. Turning against Frieda he turned to other women Mabel Dodge Luhan and Dorothy Brett, but this was only a temporary attachment since Frieda's influence he could never overcome. The narcissist became the new Adam for the feminist matriarchal new Eve or Frieda. He sincerely believed that a masculine renaissance was necessary to restore the balance. In fact there was a feeling of male insecurity at the time. Women had become the dominant sex, this was an inherent complex and fear in his mind. In order to rid himself of this complex and fear he tries to dominate his women through phallic consciousness. Kate Millitt calls this domination as sexual Politics on the part of Lawrence who she thinks is anti-feminist.
In his 'Study of Thomas Hardy', Lawrence says:

'The woman - suffragists, who are certainly the bravest, and, in the old sense, most heroic party amongst us, even they are content to fight the old battles on the old ground to fight an old - system of self - preservation. The vote is only a means, they admit. A means to what? A means to making better laws, laws which shall protect the unprotected girl from a vicious male, which shall protect the sweated woman - labourer from the unscrupulous greed of the capitalist, which shall protect the interest of women in the State. And surely this is worthy and admirable.

Further he suggests that there should be a 'parliament of men and women' for the 'making' of laws. He asks "Have we achieved to true individuality and to be a sufficient completeness in ourselves?" He believes that each human being shall have his "own fulness" of being. The recognition and discussion of women's sexual needs which we owe to Freud and Lawrence in chief, was a tremendous liberation for both sexes from the manifold and deforming constrictions of the 19th century. But it has, with a deep irony, become a new tyranny. It seems as if women cannot be studied in fiction now except in terms of their emotions, often interpreted unflatteringly; the
unacknowledged urges, the will to harm, the masochistic search for the man who will dominate. Sex relations constitute a struggle for mastery which man must win, for the psychic health of the woman as much as for his own. Lawrence speaks of freedom of individuals may be man or woman in his essays. But in Women in Love Birkin tells Ursula "resign yourself to the higher being." By higher being he means man before whom woman should 'resign' herself. Why does the same Lawrence who speaks of equal freedom for man and woman, tries to crush this individuality, freedom and 'fulness' of woman by dominating her through phallic power in his novels?

Lawrence says in Study of Thomas Hardy that while effectively dramatizing his characters' physical and psychological conflicts, often through the symbolic use of nature, Hardy failed to establish and offer his personages the opportunity for personal discovery and fulfillment. Lawrence realized that virtually all of Hardy's characters tend to give in to society against their better, more genuine instincts. In evaluating Hardy's artistic themes and forms, Lawrence derived the direction for his own fiction. Hardy's novels explore the relationship between man and women and their "circumambient" universe; this theme completely satisfied Lawrence who also explores psychologically these relationships but his stress is more on sex. He approves of the struggles and basic values of Hardy's characters. In Study of Thomas Hardy he writes
"none of the heroes and heroines care very much for money, or immediate self-preservation, and all of them are struggling hard to come into being." Despite their struggles, however, virtually none of Hardy's major characters "comes into being" or achieves the personal satisfaction that can be accomplished only through love. "The via media to being, for man and woman, is love, and love alone. Having achieved and accomplished love, then the man passes into the unknown. He has become himself, his tale is told. Of anything that is complete there is no more tale to tell. The tale is about becoming complete."

The failure of Hardy's characters to find love, to become complete, is the prevailing theme of Lawrence's study of Hardy's novels.

The individual's relationship to society occupies Lawrence's attention throughout most of _Study of Thomas Hardy_. He particularly admires those individuals such as Bathsheba, Henchard, Eustacia and Jude, who assert themselves against and try to rise above the often crippling norms of a puritanical and conservative status quo; and he bemoans their almost inevitable, fated destruction. According to Lawrence, Hardy allows some characters to escape the clutches of society, but they later succumb to their own isolation and die. Those who accept society's norms and abide by them in passive good faith ultimately survive and prosper in Hardy's fictional
world. As Lawrence writes:

This is the tragedy of Hardy, always the same; the tragedy of those who, more or less pioneers, have died in the wilderness, whether they had escaped for free action, after having left the walled security, and the comparative imprisonment, of the established convention. This is the theme of novel after novel: remain quite within the convention, and you are good, safe, and happy in the long run, though you never have the vivid pang of sympathy on your side or on the other hand, be passionate individual wilful, you will find the security of the convention a walled prison, you will escape, and you will die, either of your own lack of strength to bear the isolation and the exposure, or by direct revenge from the community, or from both.

Lawrence obviously prefers the rebels, the courageous and self-assertive beings, to the submissive members of society, and thus he criticizes Hardy, for surrendering his most wilful, unorthodox characters to society. Even the most individualistic, most rebellious characters have no freedom to develop their own destinies against the demands or mores of the social order. Hardy sacrifices his own instinct and preference for the individual in order to conform to his theory of life and to the social norm of his day.
Lawrence admired rebellious, passionate individuals in search of their own destinies and inner peace in relationships with complementary lovers and friends. In his novels Lawrence shows how complete satisfactory relationship can be achieved. He gives sexual freedom to women not caring for society, but dominates them through phallus power. His definition of chastity is not the one based on sexual chastity, it is the "acceptance of the spirit into the life of the body". As Mellor's says:

I love chastity now because it is the peace that comes of fucking. I love being chaste now. I love it as snow drops love the snow. I love this chastity, which is the cause of peace of our fucking, between us now like a snow drop of white fire.

Richard L. White rightly says that in his theory of characterisation, Lawrence believed that conflicts between 'mind and body', 'Conscience and instinct', were both 'healthy and necessary' as integral steps in the individual's coming into being. However, whereas Lawrence believed in the possibility of 'reconciliation', 'integration and wholeness', particularly through sexual love, Hardy usually grants personal fulfillment or peace only through a character's 'compliance with social, judicial and Christian norms'. His characters are pushed towards conclusions determined by social law.

Regarding women Lawrence says in his essay Cocksure
Women & Hensure Men "With the two kinds of femininity go two kinds of confidence, there are the women who are cocksure, and the women who are hensure. A really up-to-date woman is a cocksure woman. The girl who has to make her way in life has to be dauntless." or "cocksure". He does not approve of them rushing for votes, "she rushes to mad lengths about votes, or welfare, or sports, or business: she is marvellous, out-manning man. But alas, it is all fundamentally disconnected." The "hensureness" or demureness is the real bliss of every female. In his essay We Need One Another Lawrence clearly states that we are all 'egoists' and we all 'wish to be free' but still we must admit that 'we need one another.' He elaborates this theme in The Rainbow and Women In Love How can man or woman be purely free from all human relationships? Men and Women need each other to complete themselves. There must be a willingness on each side to forego the hard clear definition of will and egoistic assertion. Only then can the lovers give themselves, their egos, their separate wills away "in proud indifference". Birkin tells Ursula that she should give up her "common self" as he should give up his:

--so there is a final you. And it is there I would want to meet you -- not in the emotional loving plane -- but there beyond, where there is no speech and terms of agreement. There we are two stark, unknown beings, two utterly strange creatures, I would want to approach you, and you
They consummate their union in marriage. Ursula the defiant woman of The Rainbow assumes her role as a daughter of man.

In Lawrence’s world there is a renunciation of conventional morality and rational deliberation and an entry into an unknown world of impersonal drives and unconscious forces. The lovers are baptised in the fire of passion—a consummation of the spirit as well as the flesh, whose deepest impulse is not only liberating but transfiguring. But here his heroines acquire new identities. Connie becomes Lady Jane, Alvina Allaye, Kate Malintzi and Ursula “daughter of man”. Birkin embraces new relationship founded on individuality and freedom—a union in separateness which encompasses body and spirit together. Lawrence says man and woman are “two pure beings, each constituting the freedom of the other, balancing each other like two poles of one force.” For him individuality depends on relationship. Modern men and women are passing through “The ‘Me’ Decade” part of a “New Narcissism.” Modern woman has become narcissist, but the self is created not by turning inward to the mind but by reaching out to others. Woman’s part remains masochistic and man remains the ‘God head’ for her. For this reason women should remain ‘hen—sure’ only. He unlike Hardy practices sexual transcendence, it is true but does he give her the same freedom as man? He criticises Hardy for not giving them opportunity for personal discovery and fulfillment and for
being crushed by convention. But doesn't he make his women characters be mastered by the overpowering sexual power of man? He talks of their freedom in his essays, but what about his novels? Here they are castrated beings, waiting for man to fulfil them as sons or lovers or husbands.

Although Lawrence has been regarded as a male chauvinist in recent years, yet there have been writers like Anais Nin who thought that he sympathised with women and understood their feelings accurately. In other words they regarded him as a feminist. According to Nin, Lawrence had "a complete realization of the feelings of women." For a brief period before and during war he espoused feminism. Thus in The Rainbow he shows in Ursula woman becoming an individual and self responsible. But with the Suffragette movement he found that women were trying to become more powerful than men even. Kate Millett calls him sexual politician and Simone de Beauvoir thinks that he regards woman as 'second sex'; but the actual fact is that because of the fear that women may not become the dominant sex he adopts 'phallic consciousness' as the symbol of new masculinity. Louie Burrows to whom he was engaged from 1909 to 1912 was an active feminist. Helen Corke, a woman friend of Lawrence was also an emancipated woman. In his Study of Thomas Hardy he uses Poppy as a symbol for the full achievement of individuality and wholeness. Lawrence says that if the woman's movement aligned itself with spiritual revolution rather than with
mechanical reform he would be glad. But women had tried to
set themselves up against men. Paul tells Clara that when
a woman fights for herself she seems like "a dog before a
looking glass, gone into mad fury with its own shadow."
He thinks that man and woman are two individuals, but in
sex woman has to bow before man or phallus power. In spite
of regarding women as individuals, their husbands are
called 'masters' and thereby are a foil to the
individuality of women. Lawrence is a typical male
narcissist who thinks women should follow and adore like
Echo in the myth of Narcissus. Woman needs a man to keep
her balanced. Man is the active power and woman the
submissive one. In fact, woman is redeemed by marriage, she
remains the masochistic being in the patriarchal world. He
cannot come to terms with a matriarchal world. The fear of
such a world haunts him and therefore through male-
narcissism he tries to castrate the power of woman
sexually. This theme he traces in his novels also.

B. SONS AND LOVERS (1913)

In his Study of Thomas Hardy Lawrence says:
There are two attitudes to love. A man in love
with a woman says either: I, the man, the male,
am the supreme. I am the one, and the woman is
administered unto me, and this is her highest
function, to be administered unto me. This was
the conscious attitude of the Greeks. But their unconscious attitude was the reverse: they were in truth afraid of the female principle, their vaunt was empty, they went in deep, inner dread of her.

This is one attitude to love that he describes, and the other one is that a man in love feels about a woman: "she is administered unto my maleness ---- she is the unknown, the undiscovered, into which I plunge to discovery, losing myself." These two attitudes sum up Lawrence's narcissistic attitude to woman when he discovers that woman might overpower him he decides to overpower her with his maleness. In the Study of Thomas Hardy he says that "men have kept their women tightly in bondage". But doesn't he also make her a prisoner of sex in his novels? Men and women are complements of each other, they are two halves of a unitary one. Does Lawrence have the same regard for a woman's individuality in his novels?

Further he says that sex is essentially a religious mystery, a sacred ritual in which the sexual act "is not for the depositing of the seed" but rather "for leaping off into the unknown, as from a cliff's edge, like Sappho into the sea." Keeping this in view Lawrence brings out erotic relationships in his characters who consummate sexually and yet remain separate individuals. In his Sons and Lovers Lawrence describes Paul the hero undergoing the therapy of three kinds of love - the selfish love of Gertrude, the sacrificial love of Miriam and the sexual
love of Clara Dawes. The selfish possessiveness of Gertrude makes Paul crave for his freedom, the sacrificial ideal love of Miriam draws Paul to Clara for sexual fulfillment. With Clara he is 'baptised' in the 'fire of passion', but he realizes the power of a woman. He is not satisfied by mastering her sexually but bosses her by handing her over to Dawes. Paul's unprecedented leap into the 'unknown' with Clara is symbolic of Lawrence's renunciation of conventional morality and rational deliberation, and an entry into an unchartered world of impersonal drives and unconscious forces. In this new world he thinks man and woman are free individuals, but ultimately man becomes the supreme power or the master. Here the question is not of chastity, virginity or purity, but a conscious fear that the female power may not subjugate man, therefore, Lawrence makes his heroes dominate woman.

Jessie Chambers the constant companion of Lawrence's youth and the person upon whom he based the character of Miriam was a partial collaborator on early drafts of Sons and Lovers. She writes:

Lawrence began to write his autobiographical novel during 1911, which was perhaps the most arid year of his life. He did not tell me himself that he was at work upon this theme. I heard it through 'Helen'. He had been working on it for the greater part of the year, and it
was some time after our brief meeting in October
that he sent the entire manuscript to me, and
asked me to tell him what I thought of it.

I could not help feeling that his treatment
of the theme was far behind the reality in
vividness and dramatic strength.

The theme centred round his mother's married life,
being unsatisfied with her husband, the mother looked to
her son's sex sympathy. The novel was then called Paul
Morel. When he wrote the novel he was under the spell of
the domination of his mother. He wanted a release and a
deliverance from that bondage. But he seems to glorify
this bondage in his relationship between Paul and Gertrude.
Even Jessie in her book accuses him of wronging her
character and giving all the laurels of victory to his
mother. In a letter that he wrote to her he said "I am
going through Paul Morel. I'm sorry it turned out as it
has. You'll have to go on forgiving me". This again
conveys male chauvinism on the part of Lawrence in real
life. Jessie could not even appeal to him for justice in
his treatment of Miriam.

Frieda Lawrence, nee von Richtofen (1879 - 1956) left
her English husband, Ernest Weekley, to marry Lawrence,
whom she survived by a quarter century. Her last years
were spent in Northern New Mexico as the wife of Captain
Angelo Revagli. Lawrence told her "I would write a
different Sons and Lovers now; my mother was wrong, and I
thought she was absolutely right." Frieda wrote a skit
called Paul Morel or His Mother's Darling. He read it, was annoyed and said coldly "This kind of thing isn't called a skit". Frieda writes further "In his heart of hearts I think he always dreaded women, felt in the end that they were in the end more powerful than men." All through his life, Lawrence found it hard to resist the temptation of blaming women. For coming too close and impinging on his divine selfhood or for being too detached and daring to have a life of their own. The subtext of Sons And Lovers is concerned with condemning Mrs. Morel for her stifling hold on Paul. In later life, Lawrence felt that his father was right and his mother wrong. In fact, Lawrence always craved to be like his father — a real man. In his novels he tries to balance and find some equilibrium between male and female aspects. He tries various masculine roles in order to arrive at an idea or ideal of manliness.

The 'women question' enters Sons And Lovers in the form of the Women's Guild to which Mrs. Morel belongs. When the children were old enough she joined Women's Guild. It was a sort of a little club which met on Monday night. Women discussed social questions. These meetings gave Gertrude an opportunity to use her intelligence in discussions. It seemed strange to the children to see their mother sitting, writing and referring to various books. Husbands did not like the Guild because they found their wives getting too independent. But it raised the political awareness of ordinary women. The novel portrays
with unusual clarity the economic basis of women's oppression. When Mrs. Morel is pregnant with her third child she does not want it since she cannot afford it. The quarrel of husband and wife centres on Mr. Morel's financial deceit. He has not paid for the furniture, and rents the house in which they live rather than owning the truth he shouts at her when she comes to know the truth. She is at a disadvantage because of her lack of financial independence. Morel's position as the master is revealed when in one of their quarrels she tells him that the house is filthy with him. He replies "Then get out on it - it's mine. Get out on it: he shouted. 'It's me as brings th' money whoam, not thee. Its my house, not thine. Then get out on't - get out on't."

After this the poor woman cries and thinks that she is there only for the children otherwise she would have left him long time ago. Paul is a witness to all these quarrels and suffers from fits of depression even at the age of three or four. His fits cast a shadow on his mother's heart. He not only shares her pain but internalises it as his own. And she in turn internalises what has become his pain as her own again. This blurring of the boundaries between two individuals in the assumption of one another's suffering constitutes a very strong bonding, perhaps one of the strongest. He was as Lawrence describes in Fantasia of the Unconscious forced towards consciousness and responsibility; into becoming his mother's man, what she dreamed and desired her husband might have been. When the
father has 'failed the mother' by not accepting 'responsibility', she turns to her child. In her son she seems to find the 'perfect response' for which she is craving. She throws herself into a 'final' and 'fatal' devotion to her son. Paul Morel feels towards his own mother a kind of mother—love, that is a love which is protective, tender, fierce and possessive, a love which contains both fear and pain and may become poison for him in his later life. As a boy, he possesses the emotions of a mature but anxiety—ridden woman. The feminine principle dominates in his nature and his subconscious mind. He yearns to be a 'real man' like his father. The son is haunted by the schizophrenic complex of acting like a domineering male. His mother's love has poisoned his nature and his development as a man. The father—son relationship remained unfinished business to be worked in later novels.

Paul grows up as a typical mother's boy, to his contemporaries he appears to be a bit of a sissy. When he goes for an interview to Thos Jordan, Manufacturer of Surgical Appliances he enters the world of men for the first time. His mother accompanies him to Nottingham for the interview. He takes courage from her for the ordeal. The interview is excruciating, but Paul is engaged as a spiral clerk at eight shillings a week. The tie between mother and son becomes even stronger; they seem to share lives. She becomes emotionally dependent on her son
totally after the death of her eldest son, William, whom
she had always addressed as "my son". After William's
death, she comes closer to Paul whom she nurses when he catches
pneumonia. She starts calling Paul 'my son' and he becomes
Paul - and - William to her. Paul has to bear the burden
of his mother's concern and ambition not only for the Paul
- he is but also for the William - who might have been. This happens when the boy is around puberty and is
beginning to become aware of the 'sex necessity'.

The tension starts between himself and his mother when he
meets his first sweetheart Miriam. Mrs. Morel has not
prepared herself for a young woman who will poach on what
she calls her territory. William's fiancée was a flighty
empty - headed girl of whom Mrs. Morel could sourly
disapprove. But Miriam is different, and she sees
something of herself in Miriam. For a long time he is torn
between the two women. He loves Miriam, he loves his
mother; he hates Miriam for causing his mother pain; he
hates himself for causing his mother pain in loving Miriam;
but he never consciously hates his mother. He is bound by
his own 'virginity' but blames Miriam for the same. When
they make love he thinks she is like a sacrifice. He is
held back by the bond and faith of his mother. The chapter
entitled The Test on Miriam should be actually entitled the
Test on Paul. Lawrence attempts to justify his leaving
Jessie or Miriam by insisting on her inadequacies.
Jessie's bitterness is revealed in a letter she wrote to
Helen Corke on 23rd March, 1913 "The Miriam part of the
novel is a slander, a fearful treachery. David has selected every point which sets off Miriam at a disadvantage, and he has interpreted her every word and action, and thought in the light of Mrs. Morel's hatred of her. Well there's no altering things now. The fault is too deep seated in David to be eradicated." He looked in woman for the "animal - female - qualities". His efforts to emancipate himself from the influence of women often make him very cruel rather sadistic. In spite of his deep involvement with his mother he is determined to get away from her. He derives pleasure in the suffering of women may be Gertrude, Jessie, Clara or Frieda. Lawrence believed in sado-masochistic relationship between men and women.

Lawrence refers to 'New Women' as the 'dreaming', 'spiritual' or 'pre-raphaelite' women. This has been brought out by Hilary Simpson in her book D.H. Lawrence and Feminism. Hilary Simpson says that "the Pre - Raphaelite woman, with her loose romantic clothes and unbound hair and air of taedium vitae, represented a radical challenge both to the innocent young lady of Edwardian convention and to the stereotype of the mannish suffragette." Lawrence's women show this type of 'pre - Raphaelite new woman'. His women are emancipated, educated and intelligent. They seem to follow the tradition of Hardy's Sue. Lawrence's women friends like Sue were teachers - Jessie Chambers, Helen Corke and Louie Burrows.
At the very onset of his writing career Lawrence was also involved with a woman who epitomized 'Pre - Raphaelite feminism, the poet Rachel Anand Taylor. He was introduced to her at a literary gathering during 1910. She reinforced, from the woman's point of view, conclusions about 'spiritual women' which he was already formulating. He derived the phrase 'dreaming woman' from her, and she bequeathed him a vocabulary -- of the witch, the priestess, the prophetess -- which he came increasingly to use in his work.

Rachel Anand Taylor's poems embody and emphasize a feminism based on women's spiritual superiority to men and they are considered to be keepers of mysteries. Lawrence's Lettie, is such a 'New Woman'. She has been to college, gives vent 'to many banalities concerning men, love, and marriage' and reads "all things". Louise Maunsell Field remarked "one must go far to find a better study of an intense woman, so over - spiritualized that she has almost lost touch with ordinary life and ordinary humanity, than (Lawrence) has given us in the person of Miriam." In Women in Love Hermione whose portrayal is based on Lady Ottoline Morrell continues to play the 'spiritual woman'. She sets herself to be Birkin's 'priestess'. Their relationship drags on without the effort made by them to commit themselves. Lawrence
describes Miriam in the following words: "Miriam seemed as in some dreamy tale, a maiden in bondage, her spirit dreaming in a land far away and magical." Paul tells her "if you put red berries in your hair, why would you look like some witch or priestess, and never like a reveller?" Miriam is established by Paul as a 'spiritual woman' whom he does not like. The novel brings out the nature of sexual failure between the hero and the 'dreaming woman' or new woman. The reader gets the impression that it is predominantly Miriam's fault with scattered allusions to Paul's shortcomings. Miriam is subjected to moral masochism in this novel. She had simply worshipped him but in the end she realises:

She knew she felt a sort of bondage to him, which she hated because she could not control it. She had hated her love for him from the moment it grew too strong for her. And deep down, she had hated him because she loved him and he dominated her. She had resisted his domination. She had fought to keep herself free of him in the last issue.

Deep down in her heart she feels the desire for independence. Even in the beginning when her mother asks her to do the house work instead of her brothers she does not like it. She starts learning Algebra from Paul since she wants to have the same status as her brothers. Jessie did not like Lawrence's labelling of her as 'spiritual' and
she refutes it in her book *A Personal Record*. For Lawrence, a woman who is not physical is no woman at all. He criticizes Sue for having embraced the male principle. Paul's inability to take Miriam even after his mother's death can be the indicator of his immaturity and narcissism. Paul realizes himself in the following words:

"You know mother, I think there must be something the matter with me, that I can't love ______ sometimes when I see her just as the woman, I love her mother; but then, when she talks and criticizes, I often don't listen to her." The truth is that the Lawrence hero can not cope with women except in their maternal aspect or as faceless objects of passion. Therefore he tries to dominate them or gets rid of them somehow when they become over possessive. Infact in his heart of hearts perhaps he feels that if he does not overpower them, they would devour him completely.

Sheila Macleod in her *Lawrence's Men and Women* brings out the deep emotional union between Paul and Gertrude. She thinks that Mrs. Morel forfeits her sympathy when she tells her son lies about Miriam. She always makes him realize that she has never had a husband but how should this intervene in her son's love-life? Her own love for Paul has never been spiritual it is infact 'overtly sexual'. As she says: "In becoming Miriam's lover he is killing his mother's son (or growing up) and also his mother's fantasy lover." Further Macleod says:

It is only after Paul's relationship with Miriam
has become a sexual one, that is, after they have both tried every possible method of making it work, that he can finally reject her, can finally admit that the primary bond with Mrs. Morel is the strongest in his life and the one which must not be broken on pain of death.

This bond is so strong that he struggles to be free even at the cost of his mother's death.

It is in his affair with Clara Dawes that Paul begins to shed some of his attributes of sonhood and to grow up into a man. Clara is childless, has left her husband and is working for her living. Feminism has given her the support she needs in life. Clara's character seems to be based on Alice Dax who herself had recognized herself in her portrayal. Clara's indifference to Paul's art reflects the lack of support for his writing that Lawrence sensed in Mrs. Dax, who was in strict favour of naturalism. To some extent Clara resembles Frieda also in her blonde statuesque beauty. Clara has separated from her husband because of his cruelty and unfaithfulness. She is an advanced or modern woman, a suffragette who "talks on platforms", having been in the women's movement before her marriage and remained active in it for ten years. Paul gets "into connexion with the Socialist, Suffragette, Unitarian people in Nottingham." But Clara is an individualist too, her feminism has led her, not to identify with other women but to separate herself from them - "she considered herself as a woman apart, and particularly apart from her class."
Being an independent woman she is hard to win and Paul craves for her all the more in the beginning. Her feminism has no real function. Kate Millett has remarked on the shifting centre of Clara's character:

Clara is really two people, the rebellious feminist and political activist who Paul accuses of penis envy and even man-hating, and who tempts him more for being harder conquest and, at a later stage, the sensuous rose, who by the end of the novel is changed once again — now beyond recognition — into a 'loose woman' whom Paul nonchalantly disposes of when he has exhausted her sexual utility.

Paul meets her when she is walking with Miriam; and he is struck by her assertiveness. She is defiant, tall, charming and not at all interested in Paul. He becomes conscious of her sensuous appeal — 'a skin like white honey'. She has a 'full mouth, with a slightly lifted upper lip'. He thinks that she should be concerned more with her sex-appeal rather than feminism. She wears simple clothes inspired by the Dress Reform Movement, but this does not appeal to Paul. He thinks this is owing to an economic problem. When he discusses her with Miriam, she thinks Clara is a fine woman, but he refuses to call her fine except in so far as her physical appearance is concerned. Her mouth seems to be made for passion. She symbolises sexual energy. Clara goes to Margaret Bonford's
meetings. Margaret Bonford or Bonfield in real life is considered clever by Clara but Paul thinks she is lovable. Paul regards the feminist as an individual character, whereas Clara sees her as a public figure. Clara is happy to be free and independent herself. When Mrs. Leivers asks her ‘And you don’t miss anything in your life?’ she replies ‘Ive put all that behind me’.

The same independent Clara falls prey to Paul when she betrays her vulnerability. He makes her realize that what she actually needs is sexual fulfilment. She is not bound by traditional sexual morality. When Mrs. Morel asks him about his liaison with Clara he says “They know she’s a suffragette, and so on ____ she lives separate from her husband, and talks on platforms; so she’s singled out from the sheep, and so far as I can see, hasn’t much to lose.” Ultimately both are ‘baptised’ in the fire of passion. It is erotic and sexual masochism in their case. She submits to his great need. But Lawrence does feel that both the partners should be equal, free to plunge together into the ‘baptism of fire’. Once talking about Clara’s husband living with another woman Miriam tells Paul:

“Don’t you think a position like that is hard on a woman ?

‘Rottenly hard !’

‘Its so unjust !’ said Miriam ‘The man does as he likes _____’

‘Then let the woman also’ he said
'How can she? And if she does look at her position!'

'What of it?'

'Why its impossible! you don't understand what a woman forfeits...'

Here Paul or Lawrence refers to the equal status of a woman. But how far does he adhere to it in his dealings with women?

Kate Millett singles out Clara's return to her husband as Lawrence's glaring example of anti-feminism. Clara meek as a sheep is delivered to her husband. Dawes is the same man who had beaten and deceived his wife. Paul even manages to make Clara realize that the failure of marriage was her fault. He makes a gift of her to Dawes. There is much truth in Millett's criticism. But Clara had never abandoned her commitment to her husband. She always called herself Mrs. Dawes. When Paul asks her whether she belonged to Mr. Dawes. She replies that he belonged to her. Like Miriam, she does not submit to Paul entirely. Lawrence does emphasize individualism, but there is a clash between the female and the male ego and finally he overpowers Clara through erotic and sexual masochism. He tries to show that a woman is what she is inhumanly, physiologically, materially. He creates women from his imagination and real life and when he thinks they might overpower him he seeks to destroy them. His efforts to emancipate himself from Gertrude, Miriam and Clara make him very cruel and
narcissistic. In spite of his deep involvement with his mother he is determined to get rid of her. He derives prurient pleasure in the sufferings of his women. He deserts Miriam for his mother and acts as Clara’s boss. He withdraws from them leaving Gertrude to die and Miriam and Clara to suffer. His Blutbruderschaft bond with Baxter Dawes is schizophrenic side of Lawrence’s character who thought that the bond between man and man was stronger than between man and woman. In 1917, Lawrence was asked to write an article on traditional male occupations and he said that he did not have the courage to write it:

All I can say is, that in the tearing asunder of the sexes lies the universal death in the assuming of the male activities by the female, there takes place the horrid swallowing of her own young, by the woman ____ I am sure woman will destroy man, intrinsically in this country ____.

In 1914 Lawrence had approved of women becoming individuals but when he became aware of her destructive power he wanted to control her. He gets rid of Gertrude when she becomes over possessive, rejects Miriam who his mother thinks will have the ‘whole’ of him. He makes a sacrifice of Clara to Dawes and proves her master only in their relationship. Perhaps he wants to show that man is a man after all, he is the supreme power. This idea he continues in The Rainbow also where the Brangwen men try to overpower their wives and daughters. In fact, in Lawrence’s
world male always struggles for predominance. Lawrence says:

Man, in the midst of all his effeminacy, is still male and nothing but male. And woman, though she harangue in Parliament or Patrol the streets with a helmet on her head, is still completely female. They are only playing each other's roles, because the poles have swung into reversion. The compass is reversed. But that doesn't mean that the north pole has become the south pole.

This brings out Lawrence's idea of a liberated and emancipated woman. It is true that Lawrence liberates woman from the sexual taboos, and the double standard of Victorian morality which victimized women, but he is not ready to bring her at par with man. He makes her feel that she is a castrated being, the second sex, or the inferior sex and man's place is a superior one. In *Sons And Lovers* he deals with *Oedipus complex*, spiritual love, and woman as sex - object, in *The Rainbow* he deals with the matriarchal world, dominated by the image of the womb. Karen Horney refuting Freud had said that men have 'womb envy'. Here in the case of Lydia and Anna, their husband's envy them their matriarchal power. Lawrence himself was a victim of matriarchal domination. His mother was a strong woman and Frieda's mother was also strong. Frieda tried to assert herself. Woman is regarded as 'earth - mother', life - giver and 'high priestess'. Here man becomes afraid
of this domineering power of woman and wishes to castrate it by subjugating her through phallus power. Anna craves to be an individual in her own right. Anna is proud of her womb and the matriarchal world. Even she wants to search for her true self. Ursula becomes a teacher and refuses to be dominated by her father. But Skrebensky overpowers her through sex. The novel ends with a promise for the ‘new woman’ who wants independence. She is free of the ‘seed’ of Skrebensky and the rainbow is a promise of new life for her.

C. THE RAINBOW (1915)

Lawrence’s two greatest novels evolved from a single matrix called The Sisters. It was begun at his first Italian domicile, in Gargnano in 1913, and accompanied him via Germany back to England, where he was trapped by the war. He wrote to Edward Garnett in 1913 "In a few days’ time I shall send you the first half of The Sisters – which I should rather call The Wedding Ring to Duckworth’s. It is very different from Sons And Lovers: written in another language almost." In 1914 again he wrote to Garnett:

"Frieda wants the novel to be called The Rainbow. It doesn’t look it at first sight, but I think it is a good title. I like it better than The Wedding Ring." Lady Ottoline praised the novel when they met after the quarrel between Lawrence, Frieda and Lady Ottoline was patched. There was a "friendly appearance at Byron Villas." Douglas reviewed the novel and claimed that “The Rainbow
degraded Britain's war effort." Clement Shorter felt the novel to be 'vitiated by the author's orgie of sexiness.' Lesbianism in the chapter entitled Shame was strongly criticised.

The Lawrences decided to leave for America. In mid-December his spirits rose when he received a copy of the American edition of The Rainbow, published by B.W. Huebsch. The central figure of this work was the girl Ursula: restless, intelligent and in search of a suitable partner. In the person of the frenetic and deracinated Birkin, she was to find him her master. This material, however, went through a great deal of rehandling. One transitional stage was abandoned because of the need to give Ursula some experience of life before meeting Birkin. Thus Ursula's relationship with Birkin was relegated to what Lawrence at first thought of as a second volume. Later this became a separate novel. The bulk of the rewriting of this later stage was done during the years 1916-17 which he spent, unpecunious and neglected by the reading public, in a lonely part of Cornwall. The earlier part dealing with the history of the Brangwen family was eventually entitled The Rainbow. It deals with three major phases: the life of Tom Brangwen; the marriage of his step-daughter Anna to a Brangwen cousin, no blood relation; and the struggle of his daughter Ursula to find her place in the world. The Rainbow is the story of thousands of young women, who like Ursula, have struggled to define themselves in terms of, as
well as in reaction against, their mothers and their mothers' values. Lawrence wrote to Garnett that the story aimed at a "woman becoming an individual, self-responsible".

In the first phase we come to know about Tom Brangwen and how he marries a Polish Lady who is a widow with a small daughter. The Polish Lady Lydia awakens in Tom an inner response. The rainbow becomes symbolic of married life when Tom and Lydia meet to the span of the heavens, and Anna freely plays in the space beneath. Lydia is the 'unknown' and the 'other' one who attracts Tom. But when she starts expecting she remains aloof from him. Tom does not like Lydia's aloofness and may be in his subconscious mind has womb-envy. His attention diverts towards Anna. Their world is one of Patriarchy where Tom is not only the bread-winner but also the boss of the house. After momentary separation Lydia and Tom unite. In the first phase Lawrence's realism "plants the seeds for that Utopia undoing in the Brangwen women who function as Eves with their yearning for godlike power which they fancy knowledge and its embodiment in civilization can bring."

Lydia craves for self-identity, self-hood and her individuality still she adjusts with Tom resulting in a satisfactorily happy married life. Like Frieda she is older than Tom: 'I'm thirty-four', she said.

'I'm twenty-eight', he said."
Age does not make any difference. Things are easier for them than their descendants who are more engrossed in their quest for selfhood. It was his own marriage which essentially preoccupied Lawrence from *The Rainbow* onward and his struggles with Frieda may be taken as the source and pattern for his fictive conflicts, his paradigm for the exigencies of modern love. Her will to power, her yieldings and unyieldings, yeasted his conflictual tales. The problems of how to make the great romantic lady with indomitable will yield, echoes in *The Rainbow* and *Women In Love*. The frail Lawrence was always engaged in the struggle for self-assertion.

The second phase of the novel centres round Will and Anna. "The original of Anna, the matriarch of *The Rainbow*." and the original for Will Brangwen may be found in Frieda's parents. This similarity is suggested by Frieda in her *Memoirs And Correspondence*. Frieda's father's weakness was same as Will's since he also was not 'at ease' in the 'big world'. This was because of the matriarchal reaction of Frieda's mother or Anna as we find in the novel. Even Lawrence was a product of matriarchy. Frieda's matriarchal and aristocratic background always came in clash with Lawrence's patriarchal ideas. This is seen in the relationship between Will and Anna. Anne Smith rightly calls them 'New Adam' and 'New Eve'. The new Eve image further becomes strong in Ursula. When Will is doing
wood carving Anna asks him:  

"Why don't you finish your Adam and Eve ?" But she did not care for the Adam and Eve, and he never put another stroke to it. She jeered at the Eve, saying 'She's like a little marionette. Why is she so small ? You've made Adam as big as God, and Eve like a doll'."

'It's impudence to say that Woman was made out of Man's body', when every man is born of woman. What impudence men have, what arrogance !''

Anna does not have the quiet submissive attitude of Lydia. She revolts for her right. Yet when she is pregnant she wants a son not a daughter. "She wanted a son. She felt, a son would be everything." Instead of the patriarchal world of Tom and Lydia here it is the matriarchal world. As a mother she feels proud and big and Will suffers from womb envy. The birth of Ursula means much to her, yet she does not feel quite fulfilled. She still strains her eyes "to something beyond, and she can see a long way off a faint gleaming horizon and a rainbow like an archway above it. She sees the hope and the promise in the rainbow. She consoles herself with the thought that if her soul has found no utterance, at least her womb has. She found her contentment in bearing children. Once she goes to visit her uncle Baron Skrebensky. The atmosphere of freedom, which leaves each person detached and isolated makes her acutely aware of how "the curious enveloping Brangwen intimacy" has been stifling her. She now wants to get back to her old,
sharp, detached self. It is immediately after this visit that they go to Lincoln Cathedral. For Will it means looking forward to a great experience. He is highly excited in anticipation of the consummation he is going to have. There is a comparison of Will's experience with Anna and that of the Cathedral. Coming to the Cathedral he finds himself "on the brink of the unrevealed"; when approaching Anna he has the consciousness of coming to something "Strange" and "unknown".

After some time Will and Anna both part from each other and seek their separate freedom. Anna lives in her own "violent fruitfulness". Will turns to public life. He starts modelling in clay, producing really beautiful reproductions. He turns to painting even. Love between Will and Anna is not as successful as it was in the first generation between Tom and Lydia. Tom and Lydia could be satisfied by long marital embrace. In the case of Will and Anna there are many yearnings and aspirations which have remained unsatisfied. As Tom had turned to his daughter Anna for consolation and support, even Will turns to Ursula finding his relationship with Anna unfulfilled. The bond between Will and Ursula grows rapidly into a passionate attachment. The child Ursula turns towards the father "like a quivering needle" for all things in her life. It is after a hard struggle and many shocks that Ursula is able to free herself from this excessively demanding love of her father. She does not like being at home with its "babies and
muddled domesticity." She is a prefiguration of the modern woman. Her grandfather became reconciled with his wife; her father and mother came to at least a working compromise; she alone is unable to match her body and her mind.

From her very childhood she wishes to be a free individual. The driving force behind this craving is the feminist movement which was at its height during the years of The Rainbow, and a great force in Lawrence's time, one which he was compelled to deal with. As the eldest child, she must bear the responsibility for the younger ones — and this simply disturbed her. "How Ursula hated always to represent the little Brangwen club. She could never be herself, no, she was always Ursula — Gudrun — Theresa — Catherine." The domestic situation for her is a nightmare.

When she saw later, a Reubens picture with storms of babies, and found this was called 'Fecundity' she shuddered, and the word became abhorrent to her. She knew as a child what it was to live amidst storms of babies, in the heat and swelter of fecundity.

She wishes to break the tie with her mother and then her father who "was the dawn wherein her consciousness woke up." As a child the connection between her and her father is very strong, but gradually as she grows up she is determined to have her own way. When her mother is busy bearing other children, she turns to her grandmother after
the death of her grandfather. The grandmother teaches Ursula that she is a person important in her own right. She tells her:

some man will love you, child, because it's your nature. And I hope it will be somebody who will love you for what you are, and not for what he wants of you. But we have a right to what we want.

'What we want' has been a dormant craving in Lydia and Anna and Lydia wants a fulfilment of this wish to be emancipated and free in Ursula. They have always wished to be individuals in their own right but this has been denied to them. Ursula realizes that she must bear the responsibility of her own life and be free to make her own decisions. She wanted to be free of any sentimentality or religion. When she is sixteen years of age she meets Skrebensky. He praises her and she is thrilled by it. He casts a sort of spell over her. While loving each other she is soft, winning and caressing.

She was his servant, his adoring slave. And she restored the whole shell of him. She restored the whole form and figure of him. But the core was gone. His pride was bolstered up, his blood ran once more in pride. But there was no core to him.

Although like her mother, she wants to make a conquest of the world and of work and community.
In the chapter entitled 'Shame' Lawrence brings out Ursula's lesbian relationship with Winifred Inger her teacher. Hilary Simpson in D.H. Lawrence and Feminism points to the fact that the chapter 'Shame' was a later addition to The Rainbow, "which brings it closer to Lawrence's most intense period of speculation on homosexuality in 1915 - 16." Lawrence looked down on female homosexuality. Emile Delavenay thinks that Lawrence read The Intermediate Sex by Edward Carpenter where Carpenter thinks that homosexual attachments should be encouraged for education purposes. Carpenter talks about the relationship between man and man, whereas Lawrence transfers it to woman and girl. Winifred is educated and emancipated. She introduces Ursula to the women's movement. Her influence is crucial in widening Ursula's circle. Winifred is too strong, too much in control, both because of her age and her position, and Ursula rejects her with as much vigour with which she had earlier loved her. In fact, according to Lawrence when one part of the arch becomes too strong it collapses. Ursula now does not see her as proud and beautiful but she seems to her corrupt and earthy. Edward Carpenter believed that a women's movement should create strong personal ties between women. When Ursula becomes aware of the femaleness of Winifred she drifts away from her. She rejects her offer to go to London. Ursula tells her that she wants to be herself. Finally she marries Winifred to her uncle Tom. Lawrence writes about Winifred:
She too, Winifred, worshipped the impure abstraction, the mechanisation of matter. There, there in the machine, in service of the machine, was she free from the clog and degradation of human feeling. There, in the monstrous mechanism that held all matter, living or dead, in its service, did she achieve her consummation and her perfect unison, her immortality.

Lawrence makes Winifred ultimately bow to the 'son of man'.

Another strong woman in Ursula's life is Maggie Schofield, who helps her through the difficult early stages of her teaching career. Under her guidance she attends suffrage meetings in Nottingham. She even reads books such as Olive Schreiner's *Woman and Labour*. But Ursula breaks away from this sort of life also. Maggie trusted in the Suffrage Movement and the right to vote. For Ursula the vote was not a reality. For both the liberty of woman was a necessity. Ursula was not concerned with political feminism as in the case of Maggie; she wanted individual liberation. She becomes friendly with another feminist Dorothy Russell who worked for the Women's Social and Political Union. Ursula was fond of her but also afraid of her. Lawrence did not have much sympathy for the Women's Movement particularly the Suffrage Movement.

The same Ursula who had fought for her freedom so bravely now falls prey to Skrebensky who returns to England. She accepts him as a key to a new doorway. They
become lovers, they travel, they are accepted as husband and wife. Skrebensky wants to marry but Ursula hesitates. The affair becomes all-consuming, a passion to which Ursula gives way, as Anna had given herself to Will. She plans to marry him. But at a house-party on the Lincolnshire coast she rejects Skrebensky because she knows she is stronger than him; she returns home, the engagement is broken. After leaving, she realizes that she is pregnant. She thinks now she is tied to Skrebensky so she writes to him that she wishes to marry him. She realizes that she has to submit. "For what had a woman but to submit? What was her flesh but for child-bearing, her strength for her children and her husband, the giver of life? At last she was a woman." This peace that her mother sought in marriage and bearing children she thinks is unnatural peace. She finds herself restless and tries to run away. In fear she faces the horses as a nightmare on her walk towards Willey Green. She keeps on running, walking, and ultimately climbs into the boughs of an Oak tree and drops on the other side of the hedge. She barely manages to get back home and is very ill for a fortnight. During her illness she reflects on the unreality and the falsity of her connexion with Skrebensky and wonders what still binds her to him. The answer at last comes that it is the child. Nevertheless she does not want to be bound by Skrebensky and his world. Hence she is torn by the conflict in her mind. Gradually the resolve forms in her that she
must break out of the shell of unreality surrounding her:

And again to her feverish brain, came the vivid reality of acorns in February lying on the floor of a wood with their shells burst and discarded and the kernel issued naked to put itself forth. She was the naked, clear kernel thrusting forth the clear, powerful shoot, and the world was bygone winter, discarded, her mother and father and Anton and college and all her friends, all cast off like a year that has gone by, whilst the kernel was free and naked and striving to take new root, to create a new knowledge of Eternity in the flux of Time. And the Kernel was the only reality; the rest was cast off into oblivion.

She wishes to break out like a nut from its shell. She realises that she could not create in Skrebensky the man of her desire. "It was not for her to create, but to recognize a man created by God. The man should come from the Infinite and she should hail him." 76 She grows better which is a sign of new germination beneath the husks of other people. She can still see the unliving stiffened bodies of the colliers and the terrible corruption spreading over the face of the land: but it is also given to her to see the faint iridescence in the sky steadily forming itself into a vast rainbow. What she sees in the rainbow is a hope for the future, a promise of fulfilment — for herself and the rest of mankind — in a new world. The quest for
inindividualism and freedom which Lydia had hoped, and Anna craved can be ultimately achieved by Ursula. Ursula's antagonism to the imprisoning male is symbolic of her unsubjugated feminism. In fact, the rainbow is a promise of release to the people on earth into a new life beyond the corruption of factories and houses. Ursula's delirium takes her to the core of her individuality which is incapable of being destroyed. In spite of her struggles Lawrence makes it clear that she cannot be reborn without a man. Years earlier her grandmother had already told her that somebody would love her not for what he wants of her but what she is. She realises that she would take a man for what he is, not what he wants of him. Simultaneously he should also recognise her individual self. Lawrence hints at the equally independent relationship of man and woman yet we cannot ignore the fact that the lot of a woman is to 'submit' and man is her ultimate saviour. Lydia had sought shelter in patriarchy in which Tom was the stronger force; Anna had established a matriarchy. Ursula sees a future in which such power relationships will no longer obtain.

This individual woman becomes a nightmare for Lawrence and out of his fear and frustrations he seeks to subjugate her through the phallus power in the next novel Women in Love, where once again his narcissistic ego conquers the masochistic female. Roasalind Miles is right in saying that "Lawrence never overcame a deep anti-feminism, which is manifested in various ways." He reveals a sado-
masochistic relationship between his men and women, where man is the unconquerable master. The Rainbow portrays matriarchal women who are sexually active. It is "a matriarchal work, dominated by the image of the womb and its celebration of phallic power, but of the rhythmic cycles of gestation and birth." This novel celebrates matriarchy, the womb and even ends on a hope of freedom and emancipation of woman (Ursula) but *Women in Love* asserts the fact that male superiority was the urgent revolutionary movement necessary to restore things to their rightful order. He believed that society would be in a state of 'fatal confusion' if it "asserted ---- the life centrality of woman."

**D WOMEN IN LOVE (1920)**

The 1920s was a period of post-war reconstruction, and feminism became predominantly progressive, reformist and welfare - oriented. Women in the twenties were beginning to exercise more control over their sexuality and reproductive powers. Dora Russell said of the pre-war feminist movement that "it dared not cry out that women had minds." But post war feminism, she believed had a different task "to accept and proclaim sex." Women demanded sexual freedom and discarded the traditional paraphernalia of femininity. The anti-feminists were afraid that their power and security would be in danger if women became more like men. Even Lawrence asserted that women had become the
"life - managers" of society. He was aware of Frieda's power in the home, and Lady Ottoline's power in society so he wished to castrate this power. Lawrence's *Women in Love* is a glaring example of his anti-feminist attitude. A.M. Ludovici attributes the rise of feminism to "a marked decline in the ability, versatility and masculinity of men." The solution lies in masculine renaissance and a 'new breed of manly men'. Lawrence tries to bring about this renaissance in his novels. In *Fantasia of the Unconscious* Lawrence asserts that paternity is as important as maternity. He says "You'll have to fight to make a woman believe in you as a real man, a real pioneer. No man is a man unless to his woman he is a pioneer."

Women struggle against men who are no longer 'real men' and who have abdicated from their responsibilities. So men should reassert their masculinity. Ursula is not able to meet her match in Skrebensky, so she remains liberated in *The Rainbow*, but it is different with Birkin in *Women in Love*. Although war provided a more liberated attitude towards women yet Birkin is able to show Ursula her right place as a woman. She surrenders her sense of identity before him. The war was an emancipating experience for most women. Certain repressions and taboos which had surrounded female sexuality were removed. It changed an image of women in their own eye and in the public's eye. Women became resourceful and seemed to compete with men in every sphere of life. Lawrence was aware of the demonic power of women
and tries to curb it in his novels. The latitude and freedom that he gives to Ursula in *The Rainbow*, he curbs it in *Women in Love*. Hilary Simpson rightly calls him "Prophet of male supremacy."

In a letter Lawrence stated that he wished to call his novel which was written as a sequel to *The Rainbow* – *Noah's Ark*. He wrote to Martin Secker in 1920 that if Secker wanted he could change the title to *Day of Wrath*. He had intended to call it *The Sisters* also. Mackenzie had suggested that the novel may be called *Women in Love* Vol. I and Vol. II. Volume I was supposed to be *The Rainbow* and volume II the now *Women in Love*. At an early stage when the novel was envisaged as *The Sisters*, Lawrence insisted that according to his scheme of the novel Ella or Ursula must get some experience before she met her Mr. Birkin. This experience was incorporated in *The Rainbow* and later continued in *Women in Love*. In his forward to *Women in Love* he wrote that the book was a 'potential sequel' to *The Rainbow*. *The Rainbow* ends on a note of hope in a regenerated society. In *Women in Love* Lawrence gives his ideas of perfect relationship between man and woman in the characters of Birkin and Ursula. Even in a letter to E.M. Forster he described the novel as a sequel to *The Rainbow*. Lawrence expresses his feelings through the hero Birkin. Lawrence had withdrawn from the industrial or cultural centres of English society into the pastoral obscurity of Cornwall. He would no longer attempt, as he had done in *The Rainbow*, to show how the individual’s quest for fulfillment
was shaped by social forces. The four main protagonists of
*Women in Love* need reckon with their own conflicting
desires, or their relations with each other. He was turning
away from the novel of man confined by social forms to the
romance, where the individual moves in a less constricted
and more symbolic realm. In a letter to Lady Ottoline he
wrote "When one is shaken to the very depths, one finds
reality in the unreal world. At present my real world is
the world of my inner soul, which reflects on to the novel
I write." When Lady Ottoline read the novel she was
appalled by it. She called it loathsome and unclean. She
told Russell:

> It is so loathsome one cannot get clean after it — and a most insulting chapter with minute
photograph of Garsington and a horrible
disgusting portrait of me making me out as if
filled with cruel devilish Lust. Isn’t it a
shame, After having been friendly but it is of
course Frieda’s revenge.

He portrayed Hermione as Ottoline. Lady Ottoline sent a
warning to Pinker that if the novel was published she would
sue the publishers for libel. In spite of Lawrence’s best
efforts it took long for the book to be published. *Women in
Love* is based on war experiences. Lawrence never argued
that women should enter the masculine world of industry and
technology which he hated. He thought that in "tearing
asunder of the sexes lies the universal death."
The novel begins with Gudrun's question to Ursula: "Don't you want to get married?" Further she asks whether one needs the experience of having been married. Like Gudrun Ursula feels the futility of marriage, and in their discussion of the subject both sisters display "the remote virgin look of modern girls, sisters of Artemis rather than of Hebe." Both exhibit a cool determination to retreat before any sense of personal commitment. Like Connie and Kate Ursula is inhibited from human engagement by her excessive egoism and intellectual pride. Ursula thinks that marriage is more likely the end of an experience. Even *The Rainbow* had been a book of marriages "in which all the participants, but especially Ursula, find the traditional marriage tie — with its idea of merging and loss of individuality — ." *Women in Love* begins with the marriage question. Ursula in *The Rainbow* merges out to be non-conventional new woman, who believes in individual emancipation. She is the free and the individual modern woman, who is overpowered by Birkin the central figure in *Women in Love*. Ursula and Gudrun meet him at a marriage party of Gerald's sister. Hermione Roddice is in love with Birkin. Hermione was supposed to be the most remarkable woman in the Midlands. Her father was a Derbyshire Baronet. She was a woman of:

the new school, full of intellectuality, and heavy nerve — worn with consciousness. She was passionately interested in reform, her soul was given up to the public cause. But she was a
man's woman, it was the manly world that held her.

Rupert Birkin was the school inspector of the country in whom Hermione was really interested. She tried her best to please him and attract him. When Ursula saw him she was also attracted towards him. She wanted to know him more. Birkin hates Hermione for her 'fixed will' her 'tight conscious world' like the 'world of Lady of Shallot'. He blames her that she wants to clutch things and have them in her power. She has no sensuality but just her strong will and the 'conceit of consciousness'.

Birkin after recoiling from his deathly affair with Hermione seeks to cast off female domination, the claims of domesticity, the rule of the woman. Ursula rejects Birkin's demand for the surrender of her sense of identity, fearing the loss of self that she had tried to preserve in The Rainbow. But despite their best efforts to the contrary each is irresistibly drawn to the other, as if by "inflexible fate". They embark on a perilous 'leap' into the 'unknown'. Here they acquire a new identity rooted in impersonal 'darkness'. "Once freed from the tyranny of the social ego, the lovers go on to achieve a mystical union, or 'star - equilibrium', in which there is marriage of the spirit as well as the flesh." The imperious, obstinate, isolated Ursula of The Rainbow is overpowered by Birkin.

In the chapter 'Diver' when Gudrun sees Gerald swimming she admires and envies him. She tells Ursula:
"God, what it is to be a man!" she cried. 'What?' exclaimed Ursula in surprise. 'The freedom, the liberty, the mobility!' cried Gudrun, strangely flushed and brilliant. 'You're a man, you want to do a thing, you do it. You haven't the thousand obstacles a woman has in front of her.'

Both the sisters in spite of the independence, and freedom envy man being man. This seems to point to Freud's castration in women. A man never craves to be a woman, nor does he envy a woman. Man is the God - head the supreme narcissist; who can do what he wishes to do. But woman in spite of the feminist movement is unable to equal him, physically she remains castrated, politically she is debarred from the same rights and emotionally and sexually she remains the secondary sex and is even exploited by man. Halliday's treatment of Minnette is also sadomasochistic in tone. He treats her more or less like a slave. Gerald's and Gurdrun's relationship is also based on the superiority of man. In Birkin and Ursula's relationship Lawrence wishes to maintain an equal balance of polarity. Ursula's relationship with Birkin constitutes the prototype of the idea male - female relationship in Lawrentian terms. Gudrun's relationship with Gerald is basically similar to Ursula's with Skrebensky, in that each involves a strongly independent woman and a man whose nullity leads him to addictive worship, thence to his own destruction. But
Gudrun is depicted as irredeemably destructive and Lawrence's attitude to her is correspondingly vindictive. Regarding marriage she thinks that even the idea of marriage makes her feel. One should be free. She thinks herself too good for marriage. Like a true Amazon she would rather have a 'comrade-in-chief' husbands are so ordinary. She sounds so strong and so sure of herself. And yet a little later she becomes unsure of herself when she feels "a want within herself." When she compares herself to Ursula she finds that she is unsatisfied. She is conscious of the big want. She wanted the security of marriage and home. This unsatisfied desire and craving make her conscious of her feminity which looks for male support.

Regarding the two couples Birkin—Ursula, Gerald—Gudrun there is a struggle for supremacy. This is a struggle which is capable of equilibrium as well as compromise in that each partner is allowed his/her complementary separateness and singleness. The relationship between Gudrun and Gerald allows of no separateness but insists on fusion—in—passion, in which each demands all of and gives all to the other. The struggle becomes the life—or—death fight for individual identity which can only be achieved by one partner reducing the other to dependence and, eventually, to destruction. Both partners, enmeshed as they are, are under threat of multiple loss: the loss of the self in passion; the loss of passion itself; the loss of the mystery which properly belongs to
sexual relations. The relationship of Gerald and Gudrun is not capable of equilibrium. Ursula finds peace in surrender but Gudrun holds back in fear from the surrender of the self as subject: she remains Gudrun, whereas Ursula passes beyond individuality. Birkin is rooted in the life force; that between Gudrun and Gerald is based in death and destruction, devoid of spontaneity. In these relationships we again find Lawrence as the male chauvinist crushing the self in woman and then reaching a successful relationship in marriage. For Ursula and Birkin, sex is an ineffable and transcendent experience, during which individuality is obliterated. For Gudrun and Gerald, sex is something desperate and frantic, a struggle towards consummation which neither is capable of reaching in his/her lower self. They remain individuals and hence apart. Ursula has forgotten her self. She has even left her parents, her job to be with Birkin, it is a total surrender by that woman who had hoped for her freedom and independence in The Rainbow. Gudrun is concerned to isolate herself and remain an individual. Men should know better than to let themselves become dependent on women; women cannot know better then to take advantage of such masculine failures. If men will not be men, then women will become men instead: strong, independent and dominant. With this inherent fear in his mind Lawrence tries to subjugate women as Gudrun destroys Gerald, other women like her would destroy men if they are not careful of their power.

Lawrence is an anti-feminist regarding his women. It
perhaps occurs to him that a woman might well prefer being strong and independent to being weak and dependent of her own sake — nothing to do with men, nor can he see that a woman might have other purposes for her strength than the destruction of men. If she is strong, male strength cannot be diminished. He does allow a woman freedom, strength and independence; but he never allows her the ability to cope successfully with them. For him such ‘strong’ women are always ‘cocksure’ whereas women in his opinion should be ‘hensure’. Lawrence portrays in Gudrun the alienated modern woman struggling to come to terms with herself, her work and her sexuality. In her relationship with Gerald, Gudrun begins to feel destroyed and violated by him. He has come to her for repose, but she can find in him none of the ‘pure, deep healing rest’ she longs for. There is only the friction of his unbroken will against hers. His demands for the succour of her femaleness have become excessive. He treats her as the eternally — available female body with whom he can have his will and ego satisfied by shattering her will. His use of her throws their relationship off balance, out of equilibrium. She thinks he is conceited and treats her as a subject. His treatment is the same sado-masochistic one as we find in his treatment of the mare. He is the dominant power. But Gudrun, also being a very special sort of woman rejects his world and like Ursula needs a very special sort of man.

Gudrun’s character is based on Katherine Mansfield and
Gerald's ony Murry. Katherine had been drawn towards the artist Mark Gertler as Gudrun is drawn towards Loerke. For both life did matter but art remained central and foremost. According to Paul Delany "In the novel Lawrence represented the conflict between Jack and Katherine as being more intense than it really was, and even on to it the physical violence typical of his own struggle with Frieda."

Gudrun becomes artist. He is no male beauty like Gerald but more clever and talented than he is. He has more understanding of a woman than Gerald has. He finds her a remarkable woman and she loves to be treated as extraordinary. He is fascinated by her beauty and wit and thinks that she 'matches his intelligence'. They communicate on a plane of 'subtle inter - suggestivity', which is incomprehensible to Gerald. For the two artists Art and Life are "the Reality and Unreality." Both think on equal terms as artists. But we should not forget that even Loerke is a sado - masochistic man. He has made a statue of a girl seated on a horse. He admits that he often slapped his model, reducing her to tears, in order to get her to sit still. It is clear that he has been in the habit of bullying and exploiting young girls in the interest of his art which is 'all - important' to him. Just as Loerke uses adolescent girls to inspire him, so Gudrun will use men, seducing them and using them up. This, then is the art of the self - conscious artist.

What Gudrun practises is a female art, reconciling understanding and sensuality - an impossibility in
Lawrentian terms. Gudrun's behaviour apes male—behaviour.
In claiming equality and parity with Loerke the female becomes more deadly than the male. Gerald knows that she is complete and self—sufficient and wants to kill her. He is driven to his death by his own nullity. After his death she remains 'motionless and barren'. She becomes frozen still she survives. She learns to preserve her subjective self. But she is alienated from her henny self and passional self.Lawrence does not take Gudrun's side, but makes us believe that women like Gudrun remain an 'odd number' not considered good for marriage. Ursula being the more womanly makes a proper and successful marriage. Birkin makes her completely cut off from her family, friends and even her job and allows her to remain his wife only. Lawrence makes us believe that Gudrun by remaining an individual chooses the unnatural state of singleness and Ursula who has chosen wifehood has gained the crown of womanhood. His message seems to be that women should "resign" themselevs to the "higher being" (man). This higher being is man to whom woman must bow in the end. As Murry wrote that the chief clue to Women in Love is the endeavour to force upon the woman a sexual or "sensual homage to man."

Lawrence felt that women were the stronger sex, the likely dominators in emotional relations, if they became totally free individuals they would dominate men. With this inherent fear he wished to dominate them by castrating their power. He humiliates Hermione or Lady Ottoline who was
really annoyed with him for her misrepresentation in the throwing of the lapis lazuli scene. She was so hurt that she suppressed the publication of his novel for a very long time. The individual Ursula of The Rainbow meets the right man Birkin and is harnessed to him. He shows that both are equally independent but at the same time, she has to leave her parents, friends and her job in order to please him and be with him. She totally echoes Birkin's opinion. Gudrun who refuses to bow before Gerald later on has the craving to be 'like a man', and when she tries to assert herself she merges out to be a destructive force and later bows before the artist Loerke. Lawrence himself had faced the castrating influence of a domineering mother and a wife who was a typical feminist coming from a matriarchal and aristocratic family. He was aware of his weak physical constitution also. Therefore he knew well that if he does not cut down the powers of a woman, she will overpower him. Thus he presents strong women in his novels but very tactfully he subjugates them either through the phallus power or their emotional weaknesses. Ursula fulfils the marriage prophesy of The Rainbow and assumes her destined role as a "daughter of man".

In Aaron's Rod Lawrence raises a question of masculine consciousness. He shows that men live in a society which seems to them to be ruled by the other sex and its values. They feel that women have arrogated all sexual initiative. Men are isolated from the majority of their fellowmen, who have internalised their own oppression
and accepted the prevailing feminine values. Female
characters in Aaron's Rod are conspicuously absent. Aaron
is presented as a rebel, ripe for conversion to masculinism
for which Lawrence had himself craved. This novel, unlike
other novels deals with Lawrence's schizophrenic complex.

E. AARON'S ROD

At Hermitage in 1918 the new circle of friends at
Mecklenburgh Square revived his interest in fiction and
Lawrence began Aaron's Rod and completed it in 1921. "On
February 21, 1918, at Hermitage, he told Gertler that he
was writing very 'spasmodically', another daft novel."
The writing was going slowly and even abandoned for some
time. Finally it was taken up again after Lawrence had gone
to the Mediterranean. Aaron's Rod continues Lawrence's
"life and thought adventure" at the point where Women in
Love had left it, and further explores the theme of man -
woman relationship, bringing out its limitations and
inadequacies, and defining at length man's need for coming
into possession of his own soul, for "his isolate self -
responsibility." It is this central theme which unites many
of the apparently unrelated episodes in the novel as Delany
says:

The flight of Aaron Sisson from job, home, and
family would have been a natural outgrowth of
Lawrence's 'claustrophobic' mood at Hermitage,
when he wanted to simply wander off like a gypsy.

The novel ultimately implies the necessity for action in the 'man's world' and it probes deep into the question of "deathless friendship between man and man." This question had been viewed in *The White Peacock* only as a hint, was suggested in *Women in Love*, and presented strongly in *Aaron's Rod*. Aaron's failure to find satisfaction in other women drives him into the arms of Lilly. Another impulse and aim behind the novel was the desire to transpose the marital deadlock of *Sons and Lovers* from a tragic into comic mode. Unlike Ernest Morel, Aaron does not allow himself to be slowly ground down by his bourgeois wife, but escapes with his magic wand - the flute that gives him entry to the bohemian world of London and Florence. In some degrees Lawrence may have wanted to "make amends" to his father for the critical treatment of him in *Sons And Lovers*. But the basic tone of the novel is one of emotional detachment. Perhaps his main concern was to explore, through the character of Aaron, his own 'fantasies' of insouciant freedom. Paul Delany thinks that Lilly and Tanny are close replicas of Lawrence and Frieda. Lawrence externalizes his self - division by 'distributing' it between two characters, instead of working out the marital conflict directly as he had done in *Women in Love*. Lawrence had already offered bludbruderschaft to Mr. Murry who had rejected it. Richard Aldington says "Lilly, who is as obviously Lawrence himself as Tanny is Mrs. Lawrence."
Lilly rejects everyone and turns to Aaron who is "obviously intended to be Mr. Middleton Murry." This relationship was shown in *Women in Love* also where Birkin and Gerald have intimate comradeship. Murry had quarrelled with Lawrence and whith Katherine left the Lawrences at higher Tregøthen.

The book begins remarkably well, with an incident based upon a decision made by Lawrence's father to leave his home and family. The incident plays a minor part in *Sons and Lovers*, but in *Aaron's Rod* the departure is shown in a more detached manner. Aaron like Ernest Morel was not recognized in his family therefore he decided to leave his home. He wanders into an upper middle-class family, and their decadent social mores play their role in contrasting with his working-class inarticulacy. But the people themselves, based on several of Lawrence's London acquaintances, soon take over as entities in there own right, and they push Aaron to the sidelines. Their is lanky Jim Bricknel, become stupid and drunken as a reaction to his experiences in the late war; the tall and stag like Julia, Jim's sister, disaffected from her sculptor husband and drawn by boredom to a passive young composer; there is Jim's fiancee, the beautiful and promiscuous Josephine Ford. "Love", Lawrence believed, is only a 'travelling', not a 'goal', it is a 'process', not an 'end.' There is no fulfilment in love itself. Lawrence believed "love is strictly a travelling. 'It is better to travel than to
arrive', somebody has said. This is the essence of unbelief. It is a belief in absolute love, when love is by nature relative." Lilly thinks that there are two dynamic urges in life — love and power, our culture has based itself too exclusively on the former, with appalling consequences. The central fulfilment for a man is that he should possess his own soul within him, "deep and alone." But does he allow this freedom to woman? Aaron roams about free, is his wife also free and independent? He turns away from the possessive love and good will of his wife. In fact there had been a clash between the two strong wills of his wife and his egoistic will. He leaves his wife and children and goes away but why? The question lingers on in our minds.

Aaron’s marriage to Lottie has been a relationship of conflict. He has been a very passionate lover and Lottie has responded to his love honestly. But soon this love turns into a ‘combat’. Lottie believes in the "life centrality of woman." She thought that as a woman and particularly as a mother she was the "first great source of life and being and also of culture." Lawrence writes:

Sure enough Lottie had never formulated this belief inside herself. But it was formulated for her in the whole world. It is the substantial and professed belief of the whole white world. She did but inevitably represent that the whole world around her asserted: the life centrality of woman.
The world around her thinks of woman as the 'life - bearer', the 'life - source', the centre of creation. "She, as woman, and particularly as mother, was the great source of life and being, and also of culture. The man was but the instrument and the finisher. She was the source and he substance." Aaron himself feels that he must yield himself before this woman in order to achieve final consummation. Lottie in her deep conscious self feels that in spite of Aaron's maddening love and passion he has been withholding the central core of himself, never giving himself to her. She feels that he has played with her passionate soul and her sacred passion. But "in him was a spirit which could not worship woman: no and would not."

He is a typical male narcissist who refuses to listen to the voice of the 'Echo' or woman. In fact Lawrence attacks the elevation of femininity and motherhood. Aaron is a rebel and believes in masculinism. He had an awe of matriarchy which Frieda represented. He had an inherent fear that Frieda may go back to her children if he did not stop her to meet them. These sub - conscious fears about the life - centrality of woman makes him rebel against the power of woman. Lawrence observes in Aaron's Rod:

When a woman's got her children, by god, she's a bitch in the manger ---- 'they look on a man as if he was nothing but an instrument to get and rear children.}
Lottie feels that he should listen to her so that she can possess him completely. When she finds that her love does not have the power of complete possession of him, she starts hating him.:

Cheated, foiled, betrayed, forced to love or hate him: never able to be at peace near him nor away from him: poor Lottie, no wonder she was as a mad woman. She was strictly as a woman demented after the birth of her second child. For all her instinct, all her impulse, all her desire, and above all her will, was to possess her man in very fulness once: —— But never! Never! Not once! never! Not for one single solitary second! was it not enough to send a woman mad —— She drove him mad too: mad, so that he beat her: mad so that he longed to kill her. But even in his greatest rages it was the same: he never finally lost himself: he remained, somewhere in the centre, in possession of himself.

Here we have an example of a man afraid of the possessive power of a woman beats her with sadistic impulse. He remains self-centred and in possession of himself like a true narcissist. Lottie also does not yield. She thinks that he must yield. So there is a clash. In order to escape her will, Aaron leaves her and then becomes unfaithful to her. She also becomes firm and strong, the
two wills refuse to yield. He tells Josephine that since he wished to have some 'free room' for himself he left his wife. His flute or rod symbolizes his art, his manhood or his individuality. Aaron is a vehicle of Lawrence's philosophy in its most assertive strain of anti-feminism. Lilly tells Aaron that even his wife Tanny is also egoistically possessive:

She does nothing really but resist me; my authority, or my influence, or just me. At the bottom of her heart she just blindly and persistently opposes me; god knows what it is she opposes: just me myself. She thinks I want her to submit to me. So I do, in a measure natural to our two selves.

Man by nature wants power over woman. Lawrence admits it in all his novels which display sadomasochistic relationships between his couples. Lawrence is all the more assertive regarding his women because of the inherent fear of their power that kept on haunting him throughout his life.

Woman's Movement had struck horror into the patriarchal world. Men thought that their may be 'petticoat government', if they did not assert themselves. Women were losing their femininity and becoming more like men. Naturally men in order to assert themselves had to be more manly. In Fantasia of the Unconscious Lawrence consistently asserts that paternity is as important as maternity. According to
Lawrence male - power is supreme - power. As he says in *Fantasia of the Unconscious*

Man, in the day time, must follow his own soul's greatest impulse, and give himself to life - work and risk himself to death. It is not woman who claims the highest in man. It is man's own religious soul that drives him on beyond woman, to his supreme activity. For his highest, man is responsible to God alone. He may not pause to remember that he has a life to lose, or a wife and children to leave. He must carry forward the banner of life, through seven worlds perish, with all the wives and mothers and children in them.

Here Lawrence seems to hint at male - power which constitutes life's centrality and in spite of everything can rejuvenate this world. In his sub-conscious mind there lurks the womb - envy and therefore he overcomes this by showing the superiority of male - power or phallus power. Lawrence believed that women only sought emancipation when men abdicated their responsibilities - to fill a vacuum. He claims that women appear to be struggling against men who are no longer 'real' men. The solution to the problem can only lie with men reasserting their masculinity. In *Aaron's Rod* the flute symbolises the phallus power by which he overpowers the Marchesa and Josephine. In his relationship with the Marchesa he is able
to subjugate her through his phallus power. He glories in his male super- -power, the powerful male- -passion which strikes like "Jove's thunder - -bolt." Aaron "moved about in the splendour of his own male- -lightning, invested in the thunder of the male passion - -power. He had got it back the male godliness, the male godhead." It is a novel about masculine consciousness.

In this novel female characters are conspicuously absent. Aaron leaves his wife and his subsequent sexual encounters with other women are preludes to disaster. After sleeping with Josephine he is taken seriously ill. "I felt, the minute I was loving her I'd done myself --- I felt it go inside me, the minute I gave in to her. It's perhaps killed me." After meeting the Marchesa he feels he is robbed.

"Yes - and if I hadn't rushed along so full of feeling : if I hadn't exposed myself : if I hadn't got worked up with the Marchesa, and then rushed all kindled through the streets, without reserve : it would never have happened. I gave myself away : and there was someone ready to snatch what I gave."

He tries to seek confirmation of his masculinity through sexual potency with women and finds that something has gone wrong somewhere. His wife had felt all powerful through her children, her will had clashed with his will. With Josephine and the Marchesa he felt something wrong. The
best he can manage in search for manliness is to resist women, either by overt rejection or by refusing to give himself emotionally. Kate Millett calls such behaviour "male frigidity" and considers it solely a misogynist's weapon. But Murry calls Lawrence a covert homosexual whose "loathing for women only grew with the years." Perhaps the homosexual impulse of Aaron is the cause of male frigidity towards women. Aaron turns to Lilly in search of male solidarity. In spite of the homosexual suggestion Aaron’s Rod seems to convey the message that women do need men, but men need them more to assert their power and superiority. Aaron in his relationship with the three women, his wife, Josephine and the Marchesa does not wish to surrender his total self. Florence seemed to awake a ‘new man’ in him. His flute serves as a magic stick he is able to impress and conquer every woman he comes across. He is able to equal his male power with godly power. With the help of his flute he performs the miracle of awakening a new woman in the Marchesa del Torre. But in the prospect of his being absorbed by her he is terrified. She can do anything for him only if he is "hers. She ignores him as an individual and uses him as a "mere magic implement." Unless she ‘wills’ it, his male power can cast no spell on her. As a narcissist he loves to stand alone and possess his own soul. Lilly also believes that before men and women can come together they must learn to stand by themselves. The whole novel develops round Aaron’s efforts to acquire the
ability to stand alone and 'be in possession of his own soul', it is an assertion of male ascendancy over the feministic world which had gained power and was likely to absorb the whole world. This male supremacy assumes a religious symbolism as Quetzalcoatl in *The Plumed Serpent*.

F. THE PLUMED SERPENT (1926)

*The Plumed Serpent* was begun early in 1923, apparently when he was living on the shores of Lake Chapala, and was finished early in 1925, during the Lawrences second visit to Oaxaca. It was published in 1926. In Taos he learnt the rituals of the Indians.

He saw the festivals described in *Mornings in Mexico* and Mrs. Luhan's Indian husband Tony told him much besides. All this went into *The Plumed Serpent*: Mabel Luhan has even complained that Lawrence 'stole' the Taos experience and dramatized it in a Mexican setting.

Lawrence had intended to call this tale *Quetzalcoatl* - "This was the title he then intended to give this novel." Professor Tindall points to the various books Lawrence had read including Prescott, Bernall Ciaz and "Fundamentals of Old and New World Civilizations" by Zelia Nuttal, who is portrayed as Mrs. Norris, an elderly archaeologist with a strong mind and dense will. Professor
Tindall points to Lawrence's reading of "Lewis Spence's 117 'Gods of Mexico'" which contains Aztec hymns resembling those in The Plumed Serpent. The book tells the story of two men, a scholar, and a general, how they displace the Christian religion in Mexico and revive the cult of the ancient gods. This is apparently a means of reforming the government of the country.

The Plumed Serpent is a story about a woman who is isolated from commonplace existence by a longing which she cannot understand, and who is subsequently thrust in challenging, even threatening manner, into a dark, enchanted atmosphere by a lover. This mystical union with Cipriano her lover demands a dissolution of her individuality. She joins Don Ramon and Don Cipriano who revive the Aztec cult of Quetzalcoatl to supplant Christianity in Mexico. "Quetzalcoatl symbolises the union of male and female qualities strongly represented by Cipriano, who is the living fire god Huitzilopochtli, and 118 Kate the eternal woman Malintzi."

Indeed, a woman's need for love means in Lawrentian terms a sacrifice of her self or her independence. It is total surrender by her that can make her a perfect woman, and can make a successful marriage. She has already divorced her first husband to marry a renowned Irish revolutionary leader. She feels that anything in her past was finished for her when Leslie was killed in his fight "to change the world, to make it freer, more alive". She has come to Mexico to escape from any further intimate
connection with people or worldly activity. Kate who is actually Frieda, is quite apparent in the novel. Prof. Tindall thought that Kate is modelled after 'the widow of a famous Harvard radical' (John Reed). But Frieda attacked this observation of Tindall in 1940 Phoenix Magazine. According to Harry T. Moore Don Ramon is Jose Vasconcelos, one time follower of the revolutionist Carranza and later Minister of Public Education under Obregon. Lawrence himself appears in the novel as Don Cipriano, General Viedma, who works besides Don Ramon in the religious revolution brought on by Don Ramon's determination to revive the ancient gods.

At the age of forty Kate comes to Mexico with Villiers and Owen. She is lonely and disillusioned and has no real contact with the world. She hates 'common people', and finds the human species 'loathsome'. She wishes to be alone with the 'unfolding flower' of her 'soul'. When she finds her life drifting into nothingness she craves for human contact. The two Americans, Villiers and Owen who accompany her are thrilled by the bull fight but she flees from the place. The 'bull fight' brings out the sadomasochistic character of men. Kate does not like watching the bullfight. She meets the bearded little Cipriano and, subsequently, Don Ramon: they take her at once into the heart of their movement. The chief god in their pantheon is the plumed serpent Quetzalcoatl, "whose name Lawrence originally intended to use as the title of the novel."
Kate goes to Jalisco province where Ramon has his Hacienda. The people here are under the spell of their new leaders. They listen to the Quetzalcoatl hymns composed by Ramon. For Ramon Quetzalcoatl is "only the symbol of the best a man may be in the next days." He says the same thing in different words to his wife Carlota. To her question what "this Quetzalcoatl nonsense" is? He answers:

Quetzalcoatl is just a living word for these people, no more. All I want them is to find the beginnings of the way to their manhood, their womanhood. Men are not yet men in full, and women are not yet women. They are all half and half, incoherent, part horrible, part pathetic, part good creatures. Half arrived ---- And so, having got hold of some kind of clue to my own whole manhood, it is part of me now to try with them.

His quest is a religious one, which will serve as a clue to new salvation and vision. Quetzalcoatl is lord of the two ways: from the 'depths' of the sky he came like an eagle and out of the 'bowels' of the earth like a snake. The great sign of Quetzalcoatl had "the circling blue snake and the blue eagle upon a yellow field at the centre, like a great eye." Ramon's effort is to help men come to their manhood, women to their womanhood. Kate feels that the spirit of Mexico prevents the spirit from soaring and to pull one down. "She felt like a bird round whose body a snake has circled itself. Mexico was the snake". In
Europe men had lost their soul, in Mexico it appears that people have never had a soul. The men and women of Mexico seemed to pull her down, specially Cipriano, pulls her down in total surrender in the end.

Lawrence portrays man to man relationships and masculine power from the outside, with a woman as the subject through whom the reader experiences them. There are two spokesmen for this male power, Ramon and Cipriano, who emphasize the social and the sexual aspect respectively. The psychological interest of the novel lies in Kate's love-hate relationship with Mexico and with particular brand of 'machismo' with which it comes to be associated. Ramon's campaign aims to restore to the Mexicans' pride in their manhood, replacing a spurious liberty by a deep obedience, and an 'emasculated' Jesus by a phallic Quetzalcoatl resembling the Indian God 'Shiva'.

Quetzalcoatl, being the morning star, reconciler of cosmic male and female polarities, is the Holy Ghost. His coming is celebrated by rather chapel-like apocalyptic hymns as well as dances to the drums, sermons and prose vedas.

The values against which Ramon is in revolt are partly represented in the novel by his first wife, Carlota. She symbolises the veneer of western civilization which has been imposed on Mexico, an artificial female refinement overlaying its primitive masculinity. She is a European and a pious Catholic, dedicated to charity and good works. For
her, the pride which Ramon has made the basis of the Quetzalcoatl cult is a sin. She says "Don't you think it was just against this danger that Christ came, to teach men a proper humility?" Christianity is defined in the novel as a female religion. It is contrasted with the emphasis on masculinity in the Quetzalcoatl revival. Carlota's is a religion of love but we are told that the spontaneity of this love has gone, leaving only a willed charitableness and piety. Carlota is also a maternal figure, the Magna Mater who sees men as wayward children and can therefore give no credence to their grandiose plans. She thinks that her husband's scheme is only heretical madness and simply absurd."He—he—he wants to be worshipped. To be worshipped! To be worshipped! A God! He whom I've held, I've held in my arms! He is a child, as all men are children."

At the re-opening of the church in Sayula as a temple of Quetzalcoatl, Carlota, the only person to protest, literally collapses on the altar of the new religion and later dies, its first sacrifice. The novel only emphasizes Lawrence's basic theme, the need to eradicate a certain system of values designated 'female' and based on 'love' and to institute a new system designated 'male' and based on 'power'. Despite Ramon's frequent references to 'womanhood' as well as 'manhood', his insistence on the presence of a woman in the new pantheon, and the celebration of a sacred marriage between Kate and Cipriano, the religious revolution is an essentially masculine
affair. Woman as an odd number is nothing. "Lawrence is not always so ready to forgive women, even elderly ones, for choosing to be odd numbers; more often, for him this choice necessarily implies the rejection of men."

He thinks that spinsterhood is redeemed by marriage. He regards Gudrun's desire for singleness as dangerous, Clara is returned to her husband, Ursula marries Birkin and even here Kate a woman of forty realizes her need for man to keep her young and balanced. She realizes that alone she is nothing. The religion Ramon institutes centres in a ritual of sex and sacrament of marriage that demand woman's "submission absolute like the earth under the sky". Woman is passive and man active. Kate sees her marriage to Cipriano as "the supreme passivity". He denies her the orgasm which points to Lawrence's sado-masochistic theory of relationship between man and woman. The highest religion, and power is masculine. Women have no real place in Ramon's campaign. Lawrence had already prophesied the submission of women in his earlier novels, here he also returns to the same theme when he makes Kate marry Cipriano and she becomes Malintzi.

Kate has been an independent modern woman. She is tired of her aimless freedom and is ready for something new. In her he presents the state which he believed the 20th century western woman had reached. He thinks that women having gained their freedom and cast off the restrictions of bourgeois morality, will toy with the
'man's world' of rational and political activity, will learn all the 'manly tricks', - but ultimately they will find unsatisfying and cast around for a different type of fulfilment. Kate, sick of Europe, and her old way of life, has already reached this point. Kate is however no feminist, as she realizes that "she could not live quite alone. The vacuity crushed her. She needed a man there to stop the gap, and to keep her balanced."

She realizes that she needs a relationship with a man to keep her balanced. But men like Owen her cousin and his friend Villiers are out of question. The alternative that presents itself is the Quetzalcoatl cult and the type of relationship offered by Cipriano, which alternately attracts and repels Kate. She vacillates between the old and the new world. She believes that "till men are men and women have no hope to be women." She is attracted by the rich physical beauty of the Mexican men. Unconsciously this is masochistic attachment. She submits sexually to Cipriano as Teresa to submits Ramon. At first she had thought Teresa's attitude 'slavish' and she even thought it to be degrading for a woman to bow down before a man in complete surrender. But in her heart she envies Teresa and becomes her friend. She realizes that Teresa in some way is superior to her. Ramon's two wives, Carlota and Teresa, can in fact be seen representing, in exaggerated form, the two aspects of Kate which are in conflict throughout the novel. Just as Carlota dies and Teresa takes her place, so it is the submissive Kate, the bride of
Huitzilopochtli, who triumphs in the end. He is her 'demon lover' overpowering her through his phallus power. "She could conceive now her marriage with Cipriano; the supreme passivity, like the earth below the twilight, consummate in living lifelessness, the sheer solid mystery of passivity."

She melts "like fused metal under his touch." He was the god - demon Pan and she his worshipper. She struggles for her own identity but remains as mere Malintzi.

And they want to put it over me, with their high flown bunk, and their Malintzi! I am Kate Forrester. I am really neither Kate Leslie nor Kate Taylor. I am sick of these men putting names over me. I was born Kate Forrester, and I shall die Kate Forrester.

She is overcome by the flamy sexual heat of Cipriano and becomes like a girl in her first adolescence. She becomes his goddess bride Malintzi of the green dress. She was like a virgin for him and "their two flames rippled in oneness". She feels "He is of the gods. And when he comes to me he lays his pure, quick flame to mine, and every time I am a young girl again. And every time he takes the flower of my virginity, and I his. It leaves me insouciant like a young girl." She accepts her subordinate role as Malintzi. As Lawrence writes: "what was a woman for, but
for loose, soft, prostitutional sex?" Teresa loves Ramon with 'virgin loyalty'. At first Kate finds Teresa's behaviour degrading to womanhood but later she too bows down before Cipriano. Both felt "it was better to stand faithfully behind a really brave man, than to push forward into the ranks of cheap and obtrusive women."

It is men, rather than women, the Quetzalcoatl religion insists, who are in touch with life's mysteries and therefore have power over life and death. It is men, rather than women who think in terms of power, because they were once mother's sons, subject to the power of the female. Lawrence was aware of this possessive power of woman and her creativity, therefore he wished to castrate this power by dominating her. Women have their own mysteries of blood, but man is blood plus power. For Ramon and Cipriano power lies in the god-like phallus; which religion of Quetzalcoatl teaches. Men cannot be men till women give in. Cipriano claims that he cannot become a god unless she is a goddess. The murders of people by Ramon and Cipriano reflect on the sado-masochistic impulse of these men. Both Ramon and Cipriano cannot achieve their godliness without over - powering Carlota, Teresa and Kate. The crown of womanhood is not motherhood but wifehood, it is here that man can really emerge as the super - power and achieve godliness. T.E. Apter calls Lawrence "a male chauvinist" for this purpose, and Kate Millett thinks that he is a sexual politician. She says:
Kate Leslie is schooled in the author's notions of primeval truth. Learning that the salvation of the world lies in the reassertion of virility which will also make it possible for women to fulfil their true nature as passive objects and perfect subjects to masculine rule, she undergoes marriage in the new religion, devoutly kissing the feet of her new Lord as the service commands her.

Lawrence assures us that female will is an "evil" and male will a "blessing". He makes Kate relinquish her individual selfhood and her will. Kate Millett calls Lawrence a sexual politician for making a woman submit knowingly and willingly before the strong phallus power of man. But why does Lawrence make a woman submit before a man? Carlota has no say before Ramon. Teresa is only a slave before him. Kate who thinks these women's attitude as degrading bows down before Cipriano. She is torn between the conflict to submit or not to submit and wishes to retain her old individuality. Finally she realizes:

I must not recoil against Cipriano and Ramon, they make my blood blossom in my body. I say they are limited. But then one must be limited. If one tries to be limited one becomes horrible, Without Cipriano to touch me and limit me and submerge my will, I shall become a horrible, elderly female. I ought to want to be limited. I ought to be glad if man will limit me with a
Finally she says, "I will make my submission". It is her 'supreme passivity' and submission to godlike male power that redeem her womanhood. It is because Lawrence envies woman her power of creativity, over -possessiveness and has inherent fear of her, therefore he subjugates her and castrates her 'self' 'emancipation', 'liberty', 'freedom' and 'identity'. Kate had been struggling hard to answer the question "what it means to be a woman?" She is a woman of forty, widowed, divorced, her children all grown up have gone away. She is alone. As Betty Friedan takes up the question 'what do women want'? They feel that they don't exist. Even those women who have happy married life seem to search for self - identification and ask themselves a question "Who am I ---- why I'm so dissatisfied?"

This right of selfhood is denied to woman who is regarded as a castrated being by Freud, 'second sex' by Simone de Beauvoir. In 1924 Karen Horney attacked this male chauvinism or masculine narcissism and thinks that they are male - phantasies. She says that certain men have "envy of reproduction" or "womb envy". Perhaps Lawrence has this fear of women therefore he tries to subjugate woman in his novels from the first to the last novel - may be Lettie, Mirriam, Gertrude, Clara, Lydia, Ann, Ursula, Gudrun, Hermione, the Marchesa or Kate. This sexual subjugation reaches its climax in 'Lady Chatterley's Lover' where Connie a lady bows down before the phallus power of Mellors the game - keeper of her husband.
Since the 1970s feminists have been attacking Lawrence as the epitome of sexism and his theories of sexuality as male-centred and insensitive or dismissive towards women. His life's work is concerned with love between men and women. Feminists like Kate Millett and Simone de Beauvoir think that these relationships are worked out as a combat resulting in victory and defeat. Victory is for man, who is manly because of his physical strength and phallus power and 'defeat' is for 'woman' who is the subordinate sex. Norman Mailer tells us in The Prisoner of Sex the reasons why Lawrence was obsessed with male domination or the passion to be masculine. He says that Lawrence was 'not much of a man himself'. He was a son despised by his father and 'beloved' of his mother. He had the soul of a beautiful woman'. Because of these inherent complexes and his relationships with strong women like Alice Dax, Lady Ottoline he became more conscious of his weak health and wished to assert his power as a man. In his works he does liberate woman sexually, but subjects her even to worse subordination by regarding her as a castrated being and making her bow before the phallus power.

In Not I But the Wind Frieda gives an account of one of their rows that they had. Lawrence pushed her against
the wall and his hands round her throat, shouted, that he, the man had to be the 'master' in their relationship. The unreasoning rage of the goaded man has become, in the hands of the novelist, a rather pathetic statement which rings psychologically true. In *Lady Chatterley's Lover*, a lady of high rank and society bows down before an ordinary game-keeper, because he is a 'real man'. In the novel we have moral, intellectual, erotic and sexual sado-masochistic relationships between Connie and Clifford, Connie and Mellors (Parkin) or Mellors and Bertha. Kate Millett's assumption regarding the novel as 'phallus worship' or Lawrence propagating 'masculinism' seems to be a plea against heterosexuality. The imbalance in the relationship of Mellors and Connie based on her economic and social superiority robs him of his sense of identity. The idea of domination is naturally important to Mellors. He has the fear of her aristocratic status and of the fact of being used by her for just having an heir. Because of this fear his narcissistic ego overpowers him and he makes Connie come down to the level of an ordinary woman and makes love to her in his hut.

The first version, commonly called The First *Lady Chatterley's Lover* was written after Lawrence's return from New Mexico, at the villa Mirenda near Florence, in just over a month: October - November, 1926. It had been conceived as a short story. The second version was written in 1926 - 27 and was entitled *John Thomas and Lady Jane*. Tedlock suggests that the second version was "not
The third version was *Lady Chatterley's Lover* written in 1927–28. In this novel he wrote fuller descriptions of love than had ever been written before in serious literature in English. The book was criticised as obscene and had to stand many trials. Less than a year before he died Lawrence completed a long essay defending his moral intention in *Lady Chatterley's Lover*. The separately issued pamphlet, *A Propos of Lady Chatterley's Lover*, is perhaps his best written explanation of his views on sex, marriage and society. Daleski says that Lawrence initially intended to pursue the same theme fundamentally in *The Plumed Serpent* and *Lady Chatterley's Lover*.

The terms of course are different - the serpent, the bird, and the Morning Star are replaced by the penis, the intellect and the Holy Ghost - and there is a shift of emphasis consequent on the change of scene.

Lawrence wanted that the 'penis' and the intellect should be reconciled; but faced by what he thought was 'the exaltation of the one at the expense of the other, he determined in this novel to do justice to the former.'

John Thomas is spoken of as the 'King of glory'.

The mood of *Aaron's Rod* and *The Plumed Serpent* is 'homoerotic', here it is 'narcissistic'. He says that in the novel he purposely represents sex as it might be, not as it is; because our conscious attitude made up of shame, guilt, boredom, or fear have made sex activity perverse.
The novel begins "ours is essentially a tragic age". Further he says "this sex business was one of the most ancient, sordid connections and subjections". He talks of giving freedom to woman:

The beautiful pure freedom of a woman was infinitely more wonderful than any sexual love. The only unfortunate thing was that men lagged so far behind women in the matter. They insisted on the sex thing like dogs. And a woman had to yield. A man was like a child with his appetites. A woman had to yield to him what he wanted, ----.

Both Connie and Hilda have full liberty to move about and even to have love affairs and experiences. Their mother wanted them to be "free and to fulfil themselves". They succumbed to "the strange male power". But they soon recovered also, they took the sex - thrill as a 'sensation' and 'remained free'.

The book is meant to awaken new thoughts about sex. It emphasizes the lovers' exact gestures, words and conscious attitudes, attracting a gossipy sort of attention to the objective details of their sexual response. More than Lawrence's earlier works, this novel makes us think about sex. The fiction emphasizes the lovers' attitude towards sex. "In contrast to The Rainbow and Women in Love, Lady Chatterley's Lover is concerned chiefly with its characters' conscious, not unconscious, sensuality."
Connie is presented as basically old fashioned and womanly which means that she is capable of submission to sensual experience. She is not a strong woman or a liberated woman like Ursula, Gudrun or even Kate. She marries Clifford out of love but war paralyses his vital parts and makes him impotent. He is able to exercise his power over her only cerebrally. She is deprived of warm intimacy which is useful for every healthy woman. Clifford's condition represents, for Lawrence "the maiming of men's emotions by our anti-sexual culture". In his A Proposal of Lady Chatterley's Lover Lawrence says Clifford is a pure product of our civilization. Mellors has also suffered from a disastrous marriage. He knew women who gave him their spirit of love but never the warm intimacy of sex. Bertha Coutts his wife hated heterosexual sex. He withdrew to a hermit's life as a game-keeper on the Chatterley estate. He is capable of tenderness and sensual love. His love-making brings Connie gently into full sensual responsiveness. She is fulfilled as a woman when she becomes pregnant. Both have overcome any fears of sex and the novel's focus is on their sensuality. They live in a pastoral idyll the true conception of Lawrence's 'Rananim'. Their world is contrasted with the individual, sophisticated and materialistic world of Clifford.

Lydia Blanchard in her article 'Women Look at Lady Chatterley's Lover' brings out a reconciliation between the two extreme views of feminists like Katherine Ann Porter, West, Reuben and Millett, and those who defend Lawrence
like Anais Nin and Joyce Carol. The feminists think that Lawrence is hostile to women specially in *Lady Chatterley's Lover*. He is the writer who has *Lady Chatterley* tell her father that she is attracted to Mellors because "he leaves me my own mistress entirely". Sir Malcolm or her father replies "Quite! Quite! A genuine man would". For Lawrence the rainbow symbolises the relationship that should obtain between man and woman. In *Women In Love* he says, the ideal relationship is in which man and woman are 'two pure beings', each other like 'two poles of one force'. Lydia Blanchard wrote in an article in *D.H. Lawrence Review* that Lawrence consistently showed that in power relationships, if one side becomes too strong, whether the man or woman, the relationship fails. Anais Nin thinks that Lawrence writes "as a woman would write". According to her, "*Lady Chatterley's Lover* is Lawrence's 'best novel' because one idea is sustained to its conclusion and the result is that it is a complete love story. Janice Harris defends Lawrence and says that he cannot be "termed as a male chauvinist". This defense of Lawrence is brought out by her in *D.H. Lawrence And Kate Millett*. Kate Millett had called Lawrence a 'male chauvinist' and Janice Harris refutes this charge. Lydia Blanchard thinks that Lady Chatterley rather than being passive, is clearly the aggressor in her relationship with Mellors, without her insistence there would have been no love - making. She achieves what she desires that is 'sex
intimacy' with Mellors and the mother of his child. She uses Mellors not only as a lover but also as a 'father of her child'. In fact he had been made 'use of' by her. She has achieved what she has desired in the beginning. In his essay We Need One Another he wrote 'The great I Am' does not apply to human beings, so they may as well leave it. As soon as a man or woman become a great 'I am' he becomes 'nothing'. Men and women are passing through the 'ME' decade or the 'New Narcissism'. Mark Spilka points to Lawrence's theme of "breaking a woman's will, of getting her to acquiesce of her own free will". In Lady Chatterley's Lover he hit upon a solution and evolves "the theme of tenderness inherent in it and the explicit sexual descriptions by which that theme proceeds". Gradually modern women can be brought round by 'sexual tenderness' seems to be the solution of Lawrence as observed by Marsh Spilka. Mellors is basically a man who hates a woman with strong will. He does not like Connie when he thinks that she had used him just for becoming her child's father. He hates Bertha Couts as he says:

She sort of kept her will ready against me, always, always : her ghastly female will, her freedom : a woman's ghastly freedom that ends in the most beastly bullying.

Lawrence is strictly against women who keep their ghastly female will'. It was different with Connie who melts under the tenderness of Mellors. When Mellors makes
love to her she feels the:

strange potency of manhood upon her: ---- And now she touched him, and it was the sons of God with the daughters of men ----. She clung to him, with a hiss of wonder that was almost awe, terror.

The words 'awe' and 'terror' convey the power of Mellors over Connie. With sexual tenderness he overpowers her. Perhaps for his reason Lawrence had wished to entitle the novel as 'Tenderness' previously. Connie is the passive self and he is the active partner in their sexual intercourse. She obeys Mellors and thinks that:

if she gave herself to the man, it was real, but if she kept herself for herself it was nothing. She was old; millions of years old, she felt. And at last, she could bear the burden of herself no more. She was to be had for the taking. To be had for the taking.

It is a slap at the 'high - and - mighty Chatterleys'.

She gives up her female power before Mellors' phallus power. When we first meet the three principal characters in the novel - Connie, Clifford and Mellors - each of them is a separate, isolated individual, having no living relationship with anything or anybody. Clifford remains to the end isolated and apart, enclosed within his life of cerebral consciousness and its dead relationships; whereas for the other two there is the possibility that they might
find some 'religious and poetic' meaning in their life of togetherness, with its changing, developing relationships.

In this novel he has dramatized the conflict between two modes of consciousness - cerebral and phallic. Clifford embodies cerebral consciousness and Mellors phallic consciousness. Clifford has over-developed his mental consciousness at the expense of his emotional and human life. In criticizing Clifford Lawrence identified himself with both Clifford and Mellors. Even Frieda Lawrence has also remarked that "the terrible thing about Lady Chatterley's Lover is that Lawrence identified himself with both Clifford and Mellors". It was Lawrence's concern for the future of mankind, which made him show up Clifford for what he is - for Clifford after all, only forms a part of the "new race of mankind, over-conscious in the money and social and political side", on the spontaneous, and intuitive side dead. Whatever relationships Clifford has are mechanical and dead, he is alone and isolated, incapable of "togetherness". He has over-developed his mental consciousness at the expense of his "emotional and human life". He is a true product of modern civilization.

Lawrence wanted men and women to think about sex "freely, fully, completely, honestly, and cleanly". He thought that the phallic consciousness should be restored into our lives. Clifford's success in the field of industrial activity is undoubted. As a practical man and master, he proves to be amazingly astute and pure. But this success is attained at the expense of his emotional and
human life. He believes that 'industry' comes before the 'individual'. Clifford's paralysis is symbolic of the over-intellectualised and emotionally paralysed humanity of Lawrence's time and age. When Connie marries Clifford she has had her tentative love affairs based on "all passion of mental attraction". She has learnt to take the 'sex-thrill' as a sensation without yielding her freedom which is infinitely wonderful and important to her. Even when Clifford returns home crippled she sticks to him. She has sexual relationship with Michaelis who cannot satisfy her. Clifford remains wrapped in himself like a true narcissist, she seems to wither away.

Connie realizes that her marriage with Clifford is now little more than "the long, slow habit of intimacy, formed through years of suffering and patience". She feels an inward dread and emptiness gradually spreading in her. When Michaelis suggests her to leave Clifford she does not—thinking that Clifford is disabled and needs her. Later on when she leaves him it is not for just sex—thrill but it is in exchange for a whole new life of emotions, warmth, tenderness that her relationship with Mellors brings to her. Mellors is a 'separate fellow',—a man 'very much alone' and 'on his own'. When she looks at her reflection in the mirror she finds her body "greyish and sapless". She is aroused with a deep sense of injustice and cold indignation against Clifford. She realizes that one in sacrificing herself to "a cold spirit of vanity, that had
no warm human contacts". When she comes to close sexual contact with Mellors she feels another self born in her and with this self she adores him. She doesn't want to become his slave and wishes to retain her will. Later on it is only when she surrenders herself completely to his will that she attains fulfilment as a woman. In her sexual relationship with Mellors she is the passive partner without any consciousness of her own

And this time his being within her was all soft and iridescent, purely soft and iridescent, such as no consciousness could seize. Her whole self quivered unconscious and alive, like plasm. She could not know what it was. She could not remember what it had been. Only that it had been more lovely than anything ever could be only that. And afterwards she was utterly still, utterly knowing, she was not aware for how long, and he was still with her. And of this they would never speak.

The passage describes the "night of sensual passion" spent by Mellors and Connie just before the latter's departure for Italy. In spite of the fear of their parting Connie and Mellors wish to retain the memory to the "tender touch" and "the little forked flame" between them. Connie is over possessed completely by the tender, sensual passion of Mellors.

Mellors disappointed with his wife Bertha Coutts loves
to remain isolated from the world. Mellors complains about Bertha "I don't know. She sort of kept her will ready against me, always, always:". This is not only Mellor's complaint against his wife but Lawrence's general complaint against women who have a strong will. Connie also disappointed with Clifford loves to remain isolated from the world. She is also aware of the agony of her own 'female forlornness'. When she sees his nude manly body she wants to be overpowered by it. When she touches his body it is "the sons of god with the daughters of men". Men are lordly and proud because of phallus power. Mellors is portrayed as a narcissist who subjugates the aristocratic Lady Chatterley. 'John Thomas' always overpowers 'Lady Jane'. Women find pleasure in pain and passivity. Female sexuality is masochistic in nature. Mellors refuses Connie's money in the end because he refuses to be her 'concubine'. In fact the narcissist male refuses to be a subject of woman. Connie is the only woman in the three versions of the novel who is in the end acceptable to and can be endorsed by the world of men. Daleski says:

Lawrence can be identified with Mellors on the 'night of sensual passion', therefore I would suggest that the sensuality represents not only a reversion to a desire for male domination but also a recrudence of the old fear of loss of identity, which as we have seen, is the fundamental cause of a sexual assertiveness.
This male assertion arising out of male identity on the part of Lawrence was found in *Women in Love,* *Aaron's Rod,* *Kangaroo,* *The Plumed Serpent* and in *Lady Chatterley's Lover.* Mellors is a picture of his father, and Annable.

Lawrence wished in his heart to be rough and tough like his father. But his feminine disposition and weak health made him aware of his short-comings as a real man. Thus he seeks to assert himself and dominate woman sexually. In the case of Connie she undergoes cerebral masochism in her relationship with Clifford and sexual masochism in her relationship with Mellors.

The question is "does Mellors go on to reduce his lady to Phallus worship, as some feminists like Dr. Millett think? If so, he is himself reduced before hand to 'Vagina worship'" as Mark Spilka thinks. Does Lawrence then reduce both lovers to their private parts 'John Thomas' and 'Lady Jane'? Both 'John Thomas' and 'Lady Jane' are independent beings. But Lawrence always had a fear of loss of identity and therefore he tries sexual assertiveness. But even Connie uses Mellors as phallic tool to have a child. Hilda is a wilful woman and comes into clash with Mellors. His boorishness with Hilda as they vie for dominance is as ugly as her snobbery with him. They are equally spiteful and self-willed, equally obnoxious. Mrs. Bolton's husband has been an exception as he was never 'lord and master', nor was she, each knew when
to yield to the other. "Mellors shares a number of traits with Lawrence's father - his dialect speech, his work and bathing habits". Lawrence shows in Mellors that he had the courage to compete with a woman's powers without losing his maleness. "He endowed Mellors with the vulnerable but decidedly male identity he sought and he endowed Clifford with the egotism, self-importance and self-will he wanted to discard". Lawrence seems to move from his maternal to his paternal heritage by discarding the yoke of matriarchy and domination of strong women like Lady Ottoline, Mabel Luhan and Frieda. He wanted to be a real man like his father, he struggled for this self-renewal. This struggle finds a solution in *Lady Chatterley's Lover*. He also develops the idea that the phallus is something that links and thereby comes to include in itself, both male and female qualities. Male and female together form the perfect circle of the phallic body - a notion which Lawrence also expanded in *A Propos of Lady Chatterley's Lover*. In the first half of 1928 Lawrence wrote many letters to his friends promoting his newly finished novel and describing it as 'phallic'. He emphasized the quality of 'tenderness' in it. Perhaps the novel represented his return to the 'feminine' values. But on close analysis the novel depicts male-narcissism, or masculine revolution which totally overpowers a woman's choice between the lonely corrupted industrial life of cerebration represented by men like Clifford or that of emotional tenderness and sensual passion represented by Mellors. Naturally it
presents emphatically exaltation of the phallus power. It is only her total surrender like Kate to the phallus power that redeems her as a woman.

H. CONCLUSION

Lawrence’s novels are a record of his ‘life— and—thought adventure’. They tell the story of the development of his soul; of his profoundest experiences in the ‘self’ brought to the level of consciousness and expressed in artistic terms, so that what is revealed to us is far more valuable and meaningful than a mere direct account of a writer’s ‘personal’ life. The desires, aspirations and struggles expressed in his novels are not just Lawrence’s own; they reflect the desires, aspirations and struggles of a large section of humanity. From his first novel to his last he is concerned, in varying modes and degrees, with sexual relationships. Traces of his feministic and anti-feministic attitudes are found in his novels. Socialism and feminism remain abstract notions in The White Peacock. The brief tour of the London slums in Part Three which is supposed to inspire George’s socialism is hardly convincing; Lettie’s discontent is shown to have something to do with her role as a woman, her lack of any occupation, her choice of a husband and her self abnegation in marriage and motherhood, but this is left vague. Lettie and Lady Christabel are unconventional in their behaviour and
outlook. George considers Meg as a "ripe plum: I could set my teeth in thee". Here he depicts the sadomasochistic relationship between Meg and George. Meg is a submissive woman who cannot question George, whereas Lettie asserts herself and is triumphant and brilliant. Leslie bows down to the extent of even taking off her shoes. Still Lettie feels that a woman does not enjoy the same liberty as man. She makes her observation about a woman "like a nun, she puts over her living face a veil, as a sign that the woman no longer exists for herself; she is the servant of God, of some man, of her children, or may be of some cause". George feels that "marriage is more of a duel than a duet. One party wins and takes the other captive, slave, servant". He thinks Meg is triumphant in this duel since she has the children on her side. Perhaps here Lawrence is narrating his mother's experience as a woman who always had the children on her side. But, in spite of everything woman remains the weaker sex.

In *Sons and Lovers* in the portrayal of Mrs. Morel and Clara many of the material conditions of women's oppression which inspired the women's movement are revealed. Miriam like a modern woman craves for her individuality. Mrs. Morel belongs to the Women's Guild and Clara is an "advanced woman", a suffragette who "talks on platforms". Paul's 'baptism of fire in passion' with her shows her that she is a woman, the subordinate sex who must yield before the power of man. Clara's return to her husband has
rightly been pointed out by Kate Millett as a glaring example of Sons and Lovers anti-feminism. The emphasis on individualism in The White Peacock and Sons and Lovers is also found in The Rainbow, which owes much in a general way to the women's movement. The driving force behind Ursula's efforts to become independent is of course the feminist movement, which was at its height during the years of The Rainbow. Ursula emerges out to be a modern woman who is a free individual not overpowered by the phallus power which she experiences momentarily as a sensational thrill with her relationship with Skrebensky. But in Women in Love Birkin overpowers her. In this novel, Lawrence concentrates chiefly on properly balanced relationships between man and woman. But even here Ursula's father dominates her in the beginning, and then Birkin makes her leave her parents and job and finally she completely surrenders before him. Gudrun who does not indulge in marriage and complete surrender of her individuality before Gerald causes his death. She, as a an artist is overpowered by Loerke who is a superior artist. In fact in Lawrentian terms 'masculine power' whatever it may be is a 'super power'. Aaron's Rod is symbolic of the phallus power of man. In his Fantasia of the Unconscious Lawrence says, "Man in the midst of all his effeminacy, is still male and nothing but male. And woman, though she harangue in Parliament or patrol the streets with a helmet on her head, is still completely female". The 1920s was
especially a 'woman's decade' it was an age of the supremacy of women. Male superiority was the urgent need of the time. Lawrence felt that patriarchy would be in danger if he did not make 'masculine revolution'. Women would become the superior powers if men did not pay head. Therefore the fear of female domination made Lawrence assert male power through the phallus. Aaron like Lawrence believes in masculinism. So Lawrence writes "The woman must submit_____ not to any foolish fixed authority, not to any foolish and arbitrary will_____. No subservience. None of that. No slavery. A deep, unfathomable free submission". Thus the Marchesa submits to the phallus power of Aaron. Even in The Plumed Serpent, Kate submits before Cipriano who subjugates her sexually. Ramon's campaign to restore the cult of Guetzalcoatl aims at restoring to the Mexicans' pride in their manhood. Christianity is defined as 'female religion', and contrasted with the emphasis on masculinity in the Guetzalcoatl revival. The purpose of these novels is to eradicate a certain system of values designated 'female' and based on 'love', and to institute a new system designated 'male' and based on 'power'. Kate realizes that women have no place in Ramon's campaign. The centre of interest in the novel shifts from the political and social plans of Ramon to the relationship between Kate and Cipriano, where Lawrence explores the voluntary return to submission by women which he had prophesied in Aaron's Rod.

I agree with Simon de Beauvoir when she says that
Lawrence believes passionately in supremacy of the male. But she has not brought out the reasons why Lawrence was compelled consciously and sub-consciously to do this. It was fear in his mind of the 'strong woman' may be mother, wife, beloved or friend which made him adopt this attitude. He did this to preserve his manliness. Therefore he shows his heroes as sado-masochistic men or reveals phallus narcissism in his novels. Kate Millett accuses Lawrence as 'sexual politician'. Norman Mailer thinks that Lawrence understood women as "they had never been understood before!" It is true that Lawrence understood women, but at the same time he was afraid of their power and therefore he tried to overpower them somehow. In *Lady Chatterley's Lover* Mellors crows down the aristocratic Connie. She is reduced to an ordinary woman who worships Mellors because of his phallus. She is dominated cerebrally by Clifford and sexually by Mellors. Thus there is moral and sexual masochism in her relationship with both men. This them had already been explored in *The Plumed Serpent* and even in *Aaron's Rod*, but it reaches its climax in *Lady Chatterley's Lover*. Kate is Malintzi and Connie is Lady Jane only. Phallic power is conceived in the novels as a violent force, like tornado or whirlwind. In *Lady Chatterley's Lover* the sexual organ of Mellors is of divine importance as it is because of this organ that the "daughters of men" have to bow in submission before "sons of God". Mellors' phallus assumes a narcissistic role. In
fact the male sexual organ becomes the necessary preliminary to participation in the new masculinism which Lawrence advocated in all his novels. Mellor's 'male power' is not only strong but tender also. In this novel he subjugates Connie cerebrally and sexually. Lawrence had been a son of a very possessive matriarchal mother, he was the husband of Frieda a modern woman who belonged to a matriarchal family. The age was the one when women were fighting for their rights. His woman friends - Jessie Chambers, Louie Burrows, Alice Dax, Helen Corke, Blanche Jennings were connected with the Suffragette Movement. They were women who wished to share masculine jobs and roles. His later acquaintances Mrs. Luhan and Dorothy Brett were also 'masculine women'. Therefore Frieda writes that "In his heart of hearts I think he dreaded women, felt that they were in the end more powerful than men". He had also faced the awe of war - time and post - war disintegration. Naturally he tries to rehabilitate 'masculinity', patriarchy or 'male power' by castrating 'female' power.
NOTES AND REFERENCES


7. Lawrence, Fantasia 106.


10. Quoted in Smith, Lawrence 32.


13. Auerbach, Demon 37.


17. Lawrence, *Study* 405.
20. Lawrence, *Study* 410.
24. Lawrence, *Essays* 33-34
25. Lawrence, *Women in Love* 162-163
30. Lawrence, *Study of Thomas Hardy* 490.
31. Lawrence, *Study* 490.
32. Lawrence, *Study* 441.
34. Frieda Lawrence, *Not I But the Wind* 55-57.
35. Lawrence, *Wind* 55-57
38 Hilary Simpson, *D.H. Lawrence and Feminism* 46.
40 Quoted in Simpson, *Lawrence* 56.
41 D.H. Lawrence, *Sons and Lovers* 178.
42 Lawrence, *Sons* 180.
43 Lawrence, *Sons* 231.
44 Lawrence, *Sons* 361.
45 Lawrence, *Sons* 426.
48 D.H. Lawrence, *Sons and Lovers* 316.
49 Lawrence, *Sons* 323.
51 D.H. Lawrence, *Sons and Lovers* 382-383.
52 Lawrence, *Sons* 380.
54 D.L. Lawrence, *Fantasia of the Unconscious* 97.
58 Delany, *Nightmare* 156.
59 Delany, *Nightmare* 156.

D.H. Lawrence, The Rainbow 47.


Quoted in Smith, Lawrence 26.

Smith, Lawrence 26.


Lawrence, Rainbow 174.

Lawrence, Rainbow 262.

Lawrence, Rainbow 264.

Lawrence, Rainbow 221.

Lawrence, Rainbow 260.

Lawrence, Rainbow 323.

Hilary Simpson, D.H. Lawrence and Feminism 37.


Lawrence, Rainbow 486.

Lawrence, Rainbow 493.

Lawrence, Rainbow 494.


Hilary Simpson, Lawrence and Feminism 92.

D.H. Lawrence, Aaron's Rod 192.

Quoted in Hilary Simpson, D.H. Lawrence and Feminism 102.

Quoted in Simpson, Lawrence 104.

D.H. Lawrence, Fantasia of the Unconscious 189.


The Letters ed. Huxley 487.

The Letters ed. Huxley 488.


Delany, *Nightmare* 66.


Delany, *Nightmare* 351.

Delany, *Nightmare* 351.

Delany, *Nightmare* 351.

D.H. Lawrence, *Aaron's Rod* Introduction by Richard Aldington. 8

Lawrence, *Rod Introduction* 8.

Lawrence, "Love" *Selected Essays* 24.

Lawrence, *Aaron's Rod* 192.

Lawrence, *Rod* 192.

Lawrence, *Rod* 192.
Lawrence, Rod 122-123.

Lawrence, Rod 194.

Lawrence, Rod 194.

Lawrence, Fantasia of the Unconscious 97-98.

Lawrence, Aaron's Rod 301.

Lawrence, Rod 110.

Lawrence, Rod 274.

Quoted in Anne Smith, ed. "Eros and Death" Lawrence and Women 147.


Moore, Intelligent 389.

Moore, Intelligent 393.


Lawrence, Plumed 223.

Lawrence, Plumed 297.

Lawrence, Plumed 79.


Lawrence, Plumed 176.

Shiela Macleod, Lawrence's Men and Women 120.
T.E. Apter, "Let's Hear What the Male Chauvinist is Saying: The Plumed Serpent" Lawrence and Women ed.

by Anne Smith, 156.

Kate Millett, Sexual Politics 285.


Daleski, Forked Flame 259.

D.H. Lawrence, Lady Chatterley's Lover 193.

Kate Millett, Sexual Politics 238.

D.H. Lawrence, Lady Chatterley's Lover 5.
Lawrence, Lover 9.

David Cavitch, D.H. Lawrence and the New World 195.

Cavitch, New World 196.

Cavitch, New World 196.

D.H. Lawrence, Lady Chatterley's Lover 252.

Lawrence, Lover 252.

Mark Spilka, "On Lawrence's Hostility to Wilful Women: The Chatterley Solution" Lawrence and Women ed. by Anne Smith, 198.

Quoted in Spilka "On Lawrence's Hostility" Women ed. by Anne Smith 198.

D.H. Lawrence, Lady Chatterley's Lover 258.

Lawrence, Lover 160.

Lawrence, Lover 106.

Frieda Lawrence, Memoirs and Correspondence 352.

D.H. Lawrence, Lady Chatterley's Lover 8.

Lawrence, Lover 41.

Lawrence, Lover 72.

Lawrence, Lover 161.

Lawrence, Lover 258.


172
173
Lawrence, *Peacock* 365.
174
Lawrence, *Peacock* 387.
175
Lawrence, *Fantasia of the Unconscious* 97.
176
Lawrence, *Aaron's Rod* 346.
177
Quoted in Phillipa Tristram. "Eros and Death" *Lawrence and Women* ed. by Anne Smith 137.
178
Frieda Lawrence, *Not I But the Wind* 52.