

THE RESURRECTION OF THE BODY:
D. H. LAWRENCE'S SOLUTION TO THE
TRAGIC MODERN AGE

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An Abstract
Presented to
the Graduate Council of
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by
Mary Ann Madden

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ABSTRACT

D. H. Lawrence, in the last years of his life, underwent a radical change in philosophy which becomes evident in a comparison of his early novels to his final novel and stories. In his early novels, Lawrence is concerned with reconciling the dichotomy between the bodies and the minds of his protagonists. According to Lawrence, balance between the mental and physical faculties is essential to all successful individuals and harmonious relationships, and those characters who are incapable of achieving equilibrium ultimately fail and are rejected or destroyed. In both Sons and Lovers and The Rainbow, the protagonists learn to appreciate balance by experiencing unsuccessful relationships. In Women in Love, the comparatively harmonious relationship of Birkin and Ursula is contrasted to the destructive relationship of Gerald and Gudrun. Lawrence's early novels illustrate that individuals must first achieve balance within themselves before they can establish stable relationships with others.

Twelve years later, in Lady Chatterley's Lover, Lawrence reverses himself: balance is no longer deemed a viable solution. Following World I, the emphasis on intellectualism had become so intense that Lawrence felt that a solution

much more drastic than mere balance was called for. Connie Chatterley, the protagonist of Lady Chatterley's Lover, does not seek a balanced life. When she has become completely disillusioned with the sterility of the mental life, she gradually strips herself of every vestige of intellectualism and totally embraces the physical life of Mellors. The change which occurs in Connie is more than a conversion; it is a resurrection of the body. A similar pattern of disillusionment, sacrifice, and resurrection is found in both of Lawrence's final novellas, The Virgin and the Gipsy and The Man Who Died. Lawrence no longer strives for balance within his characters and their relationships; rather, he tries to demonstrate to his readers the possibility of and the necessity for the resurrection of the body. The turn to the body, the total emphasis on the physical aspects of life, is for Lawrence an antidote to the overwhelming intellectualism which he sees poisoning and perverting every aspect of life.

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To the Graduate Council:

I am submitting herewith a Thesis written by Mary Ann Madden entitled "The Resurrection of the Body: D. H. Lawrence's Solution to the Tragic Modern Age." I recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts, with a major in English.

Lucas C. Titman

Major Professor

We have read this thesis and recommend its acceptance:

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CHAPTER I

INTRODUCTION

T. S. Eliot in his essay, "The Metaphysical Poets," mourns the loss of unity in English poetry. He writes that "It is something which had happened to the mind of England between the time of Donne or Lord Herbert of Cherbury and the time of Tennyson and Browning; it is the difference between the intellectual poet and the reflective poet."¹ The "something" which happened was a dichotomy in the individual's view of life. No longer does the poet combine and condense emotion and thought into a single expression such as Donne's chilling image: "A bracelet of bright hair about the bone." Modern poets, reflecting modern society, see the world from either a sensual or intellectual viewpoint. The minds of England and the minds of the entire industrialized world have become incapable of combining emotional feeling with intellectual thought.

Eliot's term for the lack of unity in modern British poetry is "dissociation of sensibility." Although Eliot was describing poetry, this same dissociation of sensibility

¹T. S. Eliot, "The Metaphysical Poets" in The Norton Anthology of English Literature, ed. M.H. Abrams (New York: W.W. Norton, 1975), p. 2565.

was detected in life and described by twentieth century authors. Principal among these writers is D. H. Lawrence.

The fragmentation or split of the individual personality is a theme which is consistent throughout Lawrence's writing. Lawrence's early novels are populated by characters whose personalities are only partially developed and by protagonists who strive to achieve balance within themselves and within their relationships. In Sons and Lovers, Lawrence projects a pessimistic attitude about the possibility of a harmonious relationship, and he becomes increasingly pessimistic through Women In Love. Finally, twelve years after Women In Love, Lawrence discards the goal of balance entirely and seeks a solution to our tragic modern age in the resurrection of the body.

The critic who has been the most influential on the concept of duality in Lawrence's writing is H. M. Daleski. In his book, The Forked Flame, Daleski has compiled two comprehensive lists of traits which he has, unfortunately, tied to gender. Generally, the masculine traits are assertive and mental while the feminine traits are passive and sensual. However, Daleski's scheme of duality is too complex and, thus, is inappropriate for many of Lawrence's characters. Perhaps the most intriguing quality common to many Lawrencian heroines is that they frequently prove to be stronger than the masculine characters. Daleski has so closely tied gender to character traits and motives that he

has categorized Lady Chatterley's Lover as a feminine novel because of the theme of tenderness. Therefore, he views the anal penetration scene as a flaw to the feminine theme. To Daleski, Lawrence has suddenly reverted to masculine domination, and, thus, spoiled the flow of the plot. Daleski has entirely missed the sacrificial implications of the scene which are necessary to perfect Connie's resurrection.

In The Dark Sun, Graham Hough also relates Lawrence's duality to gender. Actually his conception of the Lawrencian duality is remarkably similar to H.M. Daleski's and, like Daleski's, also ultimately unsatisfactory. Hough has based his scheme of duality on Lawrence's essay, "The Crown," in which the unending struggle of the lion and the unicorn creates an eternal balance. The lion represents the mental, assertive, masculine traits, and the unicorn represents the sensual, passive, feminine traits. Although "The Crown" is a fascinating explication by Lawrence of his theories, one would do better to heed Lawrence's advice to "Never trust the artist. Trust the tale."² Lawrence's writing abounds with characters who do not fit Hough's mold: for example, the first two characters introduced in Sons and Lovers are Gertrude and Walter Morel; she is intellectual and assertive; he is sensual and passive. Such exceptions demonstrate that Lawrence's duality cannot be tied to gender. Furthermore, the

²D. H. Lawrence, Studies in Classic American Literature (New York: Viking Press, 1968), p. 2.

complexity of Lawrence's characterization defies such a narrow, specific scheme of traits: that is, Clifford Chatterley and the Wragby group are both intellectual and passive. Such over-elaborate paradigms of Lawrence's duality distort his meaning.

In The Love Ethic of D.H. Lawrence, Mark Spilka has reduced Lawrence's duality to a very workable dichotomy which opposes passion to reason. However, Spilka completely overlooks the significance of Lawrence's shift in emphasis from his early to his final works. Spilka writes:

Indeed, the resurrection or destruction of the human soul, within the living body, was the major theme of all his work; and by resurrection Lawrence meant no more, and in all fairness, no less, than emergence into a greater fullness of being: hence the struggle to transcend mere "blood-intimacy" with the life-force in The Rainbow; or the struggle to regain that lost vitality in Lady Chatterley's Lover, after the long trek around the world had convinced Lawrence of the general sterility of modern life.³

One cannot disagree with Spilka's statement except to note that he makes no distinction between the resurrection of Ursula in The Rainbow, in which she comes to the recognition of the importance of a mentally-physically balanced life, and the resurrection of Connie in Lady Chatterley's Lover, in which Connie embraces the physical to the utter exclusion of the mental. Furthermore, when discussing the series of

³Mark Spilka, The Love Ethic of D. H. Lawrence (Bloomington, Indiana: University Press, 1955), p. 23.

love scenes between Connie and Mellors, Spilka states: "Granted that such passages, in close succession, sometimes leave us with the very sense of choked and unresolved 'blood-intimacy' which Lawrence himself deplored in The Rainbow."⁴ Spilka has not seen that Lawrence has reversed himself; in his final period Lawrence is no longer advocating a mental-physical balance but, rather, the pure sensuality of blood intimacy which is "the greater fullness of being" that constitutes the resurrection of the body.

An interesting and efficient scheme of Lawrence's duality has been compiled by Scott Sanders in his book, D.H. Lawrence: The World of the Five Major Novels. Basic dichotomies in the novels, according to Sanders, include: nature-culture, unconscious-conscious, body-mind, natural self-social self, and instinct-idea.⁵ In addition to the general paradigm applicable to all of the major novels, he has also constructed more specific paradigms for each of the individual novels. Sanders' scheme is more useful than Daleski's since it is generated by theme and character development instead of pre-conceived notions of characteristics proper to one sex or the other.

⁴Ibid., p. 188.

⁵Scott Sanders, D. H. Lawrence: The World of the Five Major Novels (New York: Viking Press, 1973), p. 13.

Despite his otherwise careful work on Lawrence's duality, Sanders uses the term "resurrection" very loosely. Among the characters he counts as resurrected are Mellors, the gypsy, Paul Morel and Rupert Birkin.⁶ According to Sanders, any character who falls ill and recovers is resurrected. Usually it is understood that one who undergoes resurrection gains a drastically altered outlook; yet none of the previously listed characters is drastically changed in the course of the novel. Conversely, Connie is transformed, but Sanders sees her resurrection as incomplete. He reaches this conclusion by applying the Fisher King Myth; at the conclusion of Lady Chatterley's Lover fertility has not returned to the land (or to Clifford Chatterley, for that matter).⁷ Sanders' error is in seeing Mellors as the protagonist rather than Connie.

Lawrence's idea of resurrection of the body is perverted by Kingsley Widmer in The Art of Perversity. In reference to Lawrence's novella, The Virgin and the Gypsy, Widmer identifies not only the gypsy, but the major, as resurrected men. "The major goes on to further identify himself with the gypsy by adding that he (the major) is also a 'resurrected' man. Like the gypsy, the virile man almost died, then miraculously returned to life. Men who have reached death and

⁶Ibid., p. 202.

⁷Ibid., pp. 202-203.

returned know the ultimate and pure value of desire, which supersedes all other values. The reborn man is ruled only by the royalty of his feelings."⁸ It is clear that Widmer errs in viewing the major as Lawrence's spokesman. The major's "resurrection" is obviously a travesty. He is hardly Lawrence's idea of a vital, physical male; he spends his time polishing the car and washing dishes. His appreciation for "desire" as opposed to "appetite" is the envy of a man who never felt "desire." Furthermore, the major admits that he was unchanged by his resurrection. But the resurrection of the body implies an elevation to a higher plane of existence; this exaltation is totally lacking in the resurrection of the major and, for that matter, the resurrection of the gypsy. Resurrection should not be confused with recovery.

Moreover, Widmer continues to misread Lawrence in the instance of Yvette's resurrection: "A small but new heroism has been added to daily life by her regeneration in passion, and she descends the ladder to her loving family."⁹ While it is true that Yvette's ability to descend the ladder is symbolic of her new ability to face the world realistically and to acknowledge and appreciate her own passion, no "loving family" waits at the foot of the ladder,

⁸Kingsley Widmer, The Art of Perversity: D. H. Lawrence's Shorter Fiction (Seattle: University of Washington Press, 1962), pp. 183-184.

⁹Ibid., p. 186.

and Widmer's description of them as such is truly perverse.

Like Mark Spilka, Julian Moynahan also overlooks the radical change in Lawrence's philosophy in his book, The Deed of Life. Moynahan admits that Lawrence contrasts the mental and physical aspects of life, but, in his opinion, Lawrence has always favored the physical. "In Lawrence generally the ground of all value is physical experience. This is both his characteristic limitation and the theme that unifies all his works--fiction, poetry, essays, and treatise. The only reality and the only marvel is to be alive in the flesh."¹⁰ Moynahan's statement is easily disproved. Before Lady Chatterley's Lover, none of the protagonists in Lawrence's major novels advocated an entirely physical life as a means of achieving harmony. Totally physical characters are rejected by the protagonists who are seeking balance. Furthermore, Moynahan ignores the idea of resurrection in Lady Chatterley's Lover; in his opinion, Connie has "crossed over" from the "unvital" to the "vital" world the moment she enters the hut.¹¹ She is saved from the "unvital" world, but she is not resurrected. For Moynahan, the following six love scenes have no real function in the development of the novel.

¹⁰ Julian Moynahan, The Deed of Life: The Novels and Tales of D. H. Lawrence (Princeton: Princeton University Press, 1963), pp.151-152.

¹¹ Ibid., p.166.

Donald Gutierrez, in his comprehensive and scholarly essay, "Lapsing Out: Ideas of Mortality and Immortality in Lawrence," traces a pattern of death and rebirth throughout Lawrence's novels and poems. For Gutierrez, the resurrected individual is one who denies the self-will and realizes the existence of a universal spirit. Of course, the protagonist's denial of his self-will is a primary theme throughout Lawrence's writing; however, even though Gutierrez uses The Man Who Died as a principal example, he ignores the implications of the death of the spiritual self and the rebirth of a truly physical entity. By defining resurrection as merely the death of the self-will, Gutierrez dismisses the concept of duality and, thus, is unable to see the change between early and later Lawrencian philosophy.

Perhaps the harshest critic of Lawrence's final period is Marguerite Beede Howe. In The Art of Self she suggests that "The deadness in Lady Chatterley's Lover is not only a function of Lawrence's fatalism, it is also a function of the book's form. The novel is an example of what happens when fiction ceases to be a process of discovery and becomes instead an act of summary and recapitulation."¹²

¹² Marguerite Beede Howe, The Art of Self in D. H. Lawrence (Athens: University of Ohio Press, 1977), p. 134.

Additionally, Howe views Lawrence's apparent shift in emphasis to the physical life as merely the farewell of an ill and dying Lawrence to the physical life. Howe bases her book on the concept of balance which Lawrence advocated in his early novels. Because Howe defines the unity of self as the balance between the body and the mind, it is difficult for her to give proper significance to Lawrence's change in philosophy from balance to the "resurrection of the body." In her conclusion, Howe contends that

Lawrence's one greatest lesson is the necessity of wholeness, of integrating rational and non-rational experience. In the end he seems to have despaired of it, at least for the mass of mankind; Lady Chatterley's Lover is nothing if not a requiem for the irrational. But time has shown Lawrence's pessimism to be premature. Fifty years after the death of popular religion we commonly acknowledge the sterility of the unmitigated rational consciousness that is the only permissible consciousness in our daily lives; of civilization which considers the rational mind the only object worthy of "education", and which identifies our being with our rational selves. Much of recent psychology is an attempt to integrate, just as Lawrence did, rationality and the many areas of unconscious awareness into a meaningful self.¹³

Was Lawrence's pessimism premature? Or was he prophetic? Howe believes that the solution to the overwhelming problems caused by the industrial age and the over-emphasis on the rational consciousness can be solved by re-establishing balance, by reintegrating personalities. But this is her solution, not Lawrence's.

¹³Ibid., p. 140.

A study of Lawrence's three major early novels, Sons and Lovers, The Rainbow, and Women In Love reveals that the protagonists in each story are seeking the elusive concept of balance and are rarely successful in attaining it. Although Lawrence advocated balance in these early novels, he found that the problems he associated with the "mental life" were becoming more intense. In the final stage of his life, Lawrence reversed himself; balance was no longer adequate. In his last three stories, Lady Chatterley's Lover, The Man Who Died, and The Virgin and the Gypsy, Lawrence's protagonists each abandon their totally "mental life" and embrace the "physical life." Lawrence came to believe that the tragic age, dominated by intellectuality, called for a drastic solution: the resurrection of the body.

CHAPTER II

Throughout his novels, Lawrence poses various sets of balances which if not maintained will result in the rejection or destruction of various characters. Three inter-related balances are most frequently found in Lawrence's novels: the desire to merge with another as opposed to the impulse to individualism, the feminine will as opposed to masculine domination, and, finally, the delicate balance between the mental and physical aspects of life. The first two balances primarily involve love relationships; the third balance concerns nearly every aspect of life.

In Sons and Lovers and The Rainbow, Lawrence presents protagonists who strive to achieve balanced love relationships. These protagonists are singularly unsuccessful in their attempts at intimacy because they are drawn to one-dimensional characters. These secondary characters are rejected because of their lack of equilibrium. In both Sons and Lovers and The Rainbow, Lawrence universalizes the struggle for balance within relationships by reviewing the efforts of the preceding generations to find equilibrium.

In Sons and Lovers, the dominant mother establishes her victory over her husband early in the novel. Although initially attracted by Walter Morel's physical nature, Gertrude

Morel soon finds that his sensuality lies in direct opposition to her driving intellectuality. As a mother, it becomes imperative to Gertrude that her children emulate her own "higher" intellectualism and denigrate their father's sensual nature. Such totally opposite characters as Gertrude and Walter can only cause each other misery and frustration.

An additional example of the dangers of two essentially polarized personalities in a relationship is detailed in the coupling of Paul's brother, William, with Lily. William was his mother's pride, a successful, intellectual, young man; however, William was attracted to Lily, a complete sensualist. In his attempt to find equilibrium, to fill the void in his own personality, William is destroyed. By portraying these two failures to achieve a balanced relationship, Lawrence creates a background which augers a similar failure for Paul Morel, the protagonist of Sons and Lovers, when he attempts to find the woman who will complete his life.

Following the pattern established by his parents and brother, Paul Morel finds himself in a relationship with an incomplete person. He is drawn to the spiritual-intellectualism of Miriam Leivers, yet frustrated by her denial of a physical relationship. The women of the Leivers' family are mental; that is, they live in a world of fantasy. The Leivers men live in a world of total physical reality; their lives are absorbed in working the farm. Conflict between these opposing forces is always imminent.

The mother exalted everything--even a bit of housework--to the plane of a religious trust. The sons resented this; they felt themselves cut away underneath, and they answered with ¹ brutality and with sneering superciliousness.

Like her mother, Miriam also brought to each physical or sensual situation an aura of religion; however, Miriam was incapable of interpreting the physical or sensual stimuli into words without the help of Paul. For example, Miriam wished to share the wonder of the wild-rose bush with Paul.

She wanted to show him a certain wild-rose bush she had discovered. She knew it was wonderful. And yet, till he had seen it, she felt it had not come into her soul. Only he could make it her own, immortal. She was dissatisfied. . . . Almost passionately she wanted to be with him when he stood before the flowers. They were going to have a communion together--something that thrilled her, something holy (SAL, p. 159).

For Miriam, life without a mystical significance was valueless. In contrast, Paul was moving gradually, but persistently, towards the desire for a more physical relationship.

Although primarily influenced by his intellectually-driven mother, Paul Morel had achieved enough equilibrium within his own nature to desire a physical as well as intellectual-spiritual relationship with a woman. He felt

¹D. H. Lawrence, Sons and Lovers (New York: Penguin Books, 1976), pp. 146-147. Additional references to this source will be given in the text using the abbreviation SAL.

that Miriam's insistence on a purely spiritual relationship was a denial of his manhood. Disdaining a physical merging, Miriam preferred a merging of souls.

He wanted now to give her passion and tenderness, and he could not. He felt that she wanted the soul out of his body, and not him. All his strength and energy she drew into herself through some channel which united them. She did not want to meet him, so that there were two of them, man and woman together. She wanted to draw all of him into her. It urged him to an intensity like madness, which fascinated him, as drug taking might (SAL, p. 194).

Miriam is a purely spiritual character; her total lack of physical desire dooms their relationship. She would submit to physical love, but she is unable to give joy. After some attempts to revive their relationship, Paul finally breaks off with Miriam to pursue an affair with Clara Dawes.

Having shown the futility of a totally intellectual relationship, Lawrence now examines the eventual emptiness of a totally physical relationship. Clara Dawes is a physical character, utterly lacking Miriam's spirituality; however, her obsessive physical demands threaten Paul as much as Miriam's spiritual demands and are no more satisfying.

And she was mad with desire of him. She could not see him without touching him. In the factory, as he talked to her about spiral hose, she ran her hand secretly along his side. She followed him out into the basement for a quick kiss; her eyes always mute and yearning, full of unrestrained passion, she kept fixed on his. He was afraid of her, lest she too flagrantly give herself away before the other girls. She invariably waited for him at dinnertime for him to embrace her before she went. He felt as if she were helpless, almost a burden to him and it irritated him (SAL, p. 355).

In Lawrence's later stories, we will find that it is exactly this total devotion to passion, as demonstrated by Clara, which ultimately effects the protagonist's salvation.

However, in this early novel, balance is still the Lawrencian absolute value; and, thus, since neither Clara nor Miriam has the balance of mental and spiritual drives within her own personality necessary to fulfill Paul's needs, both are rejected. The disparity between these two female types is never resolved in Sons and Lovers. The novel ends with Paul alone, Miriam rejected, and Clara reconciled with her husband. In Sons and Lovers, Lawrence draws a pessimistic picture of a world in which the search for a harmonious intimate relationship always results in a disappointing compromise or solitude.

Lawrence continues his search for a balanced sexual relationship in The Rainbow. By narrating the efforts of three successive generations of the Brangwen family to attain mentally and physically balanced relationships, Lawrence shows the increasingly destructive influence of modern society upon intimate relations. The first generation is simpler and closer to the earth than the succeeding generations. Lawrence contrasts the "blood intimacy" characteristic of Brangwen males to the social interest, or intellectualism, characteristic of the Brangwen females. The totally physical Brangwen men were caught up in a cycle of fertility and harvest. In contrast, the Brangwen women

were intellectually motivated; that is, they were primarily interested in life beyond the farm, their neighbors, the town and, generally, the outside world. Tom Brangwen, the first generation protagonist, sought a balance to his own blood intimacy by marrying a woman from the world beyond his own experience. Lydia's need for a passionate reawakening to the sensual life equalled Tom's fascination with the intellectuality of the outside world. Their marriage eventually settles into a reasonably satisfying compromise, which Tom describes at Anna's wedding as the souls of husband and wife united into one "angel."

Although the first generation of Brangwens finds balance with relative ease, the second generation is less successful. Discord becomes pronounced when Will and Anna leave the simplicity of the Marsh Farm and establish themselves in the village of Cossethay. Their move is away from the sensuality of the Marsh towards the intellectual complexity of a community. During their honeymoon, Anna enters freely into the world of sensual desires and satisfaction. Will is more hesitant, haunted by guilt for neglecting his social obligations, but, as time goes on, Will gives himself completely to the physical side of love. He attempts to control and submerge Anna's individuality by establishing his physical dominance over her. Will is described as "A blind thing, a dark force, without know-

ledge."² He is portrayed as the embodiment of passion and primal drives. Conversely, Anna becomes the embodiment of the social-intellectual side of life.

She, almost against herself, clung to the worship of human knowledge. Man must die in the body, but in his knowledge he was immortal. Such, somewhere, was her belief, quite obscure and unformulated. She believed in the omnipotence of the human mind (R, p. 170).

Because of the lack of balance in each individual, the conflict resulting from their polarized points of view becomes a battle to the death.

Will felt compelled to make Anna submit to his passions, to degrade her innocent love and force her to recognize his domination (R, p. 179).

Likewise, Anna is determined to negate Will's power. During her pregnancy, Anna feels that she must negate Will in a dance to her creator.

She would dance his nullification, she would dance to her unseen Lord. She was exalted over him, before the Lord (R, p. 181).

Anna's reaction to the pregnancy which is the manifestation of her husband's passion is to transfer the responsibility from Will to God. Will recognizes that, at that moment, Anna is "a strange, exalted thing having no relation to himself" (R, p. 102). Because of his passionate nature,

²D. H. Lawrence, The Rainbow (New York: Penguin Books, 1977), p. 166. Additional references to this source will be given in the text using the abbreviation R.

Will is lacking as an individual; his primary drive is to merge himself with Anna. Eventually Will develops a minimal self-esteem separate from Anna, and Anna finds an abstracted sort of satisfaction and oblivion in her children. A delicate balance of two half-formed personalities is reached: "She was the daytime, the daylight, he was the shadow, put aside, but in the darkness potent with an overwhelming voluptuousness" (R, p. 213). The conflicts of the second generation of Brangwens lapse into a compromise in which neither Will nor Anna are fully developed individual personalities.

The struggle for balanced mental and physical forces within the individual and within love relationships becomes increasingly difficult in the third generation; Ursula Brangwen, the eldest daughter of Will and Anna, must make decisions in a more complex world than that of either of the previous two generations. Beginning in her early adolescence, Ursula is aware of the necessity to harmonize the spiritual and physical sensibilities in her life. In her first girlish attempts to coordinate these two forces, Ursula dreams of the sons of God who would come unto the daughters of man (R, p. 276). She struggles to satisfy her new-found sexuality by twisting her socially acceptable spiritual knowledge; in doing so she perverts both her natural sexual longings and also the intent of the scriptures.

With the introduction of Anton Skrebensky, Ursula becomes dissatisfied with her spiritual answers to her physical desires, and she begins to question God's prohibitions against the flesh.

What was this God, after all? If maggots in a dead dog be but God kissing carrion, what then is not God? She was surfeited of this God. She was weary of the Ursula Brangwen who felt troubled about God. Whatever God was, He was, and there was no need for her to trouble about Him. She felt she had all license (R, p. 324).

Although Ursula's physical drives have become prominent in her life, she is still primarily led by her mental independence.

The major conflict between Ursula and Skrebensky is that Ursula perceives herself as an individual, not to be dominated by the will of another; Skrebensky perceives himself to be merely a part of the mass which makes up his ideal: that is, the army. As a part of the army, Skrebensky is willing to give up his life for his country. He places no value on his life other than that assigned him by the army. Because Skrebensky does not value himself, he is unable to care about others except in terms of function. The sterility of Skrebensky's emotions is contrasted to those of the barge-man, Ruth. When Ruth comes to appreciate Ursula both spiritually and physically as a woman, Skrebensky realizes that he never really wanted a woman, "not with the whole of him: never loved, never worshipped, only just physically wanted her" (R, p. 315). Skrebensky is capable of only a physical relationship; intellectually he is very

weak, believing only in abstracts which have no basis in reality. Ursula recognizes Skrebensky's intellectual-idealism as a weakness, and in reaction to his self-devaluation Ursula finds that she no longer feels desire for him. From this time forward, Skrebensky exists for Ursula only in her imagination; when he is physically present, he has no reality for her. As the first episode with Skrebensky closes, Ursula intellectualizes her physical desires and negates her natural sensuality.

After Skrebensky's departure, Ursula finds herself attracted to her school mistress, Winifred Inger. Winifred initiates Ursula into lesbian love; however, it is not a lasting relationship and Ursula soon finds herself introducing Winifred to her Uncle Tom. Just as Skrebensky admires the abstract ideal of the army, Tom Brangwen reveres the power of industry and Winifred worships the ideals of science and philosophy. Because they conceive of ideals in terms of masses and total effects, they lose any regard for the value of the individual. As far as Tom and Winifred are concerned, the colliers are only interchangeable parts of a huge machine. The homelife of the collier is insignificant. "He is a meaningless lump--a standing machine, a machine out of work" (R, p. 348). Because of their high regard for abstract ideals and their disdain for the individual, sexual passion for Winifred, Tom and Skrebensky is necessarily corrupt. Sexual activity

without a sense of individual value is degraded. Without respect for the individual, sex becomes an act of obliteration in which one loses the sense of self; it becomes an act of death, rather than an act of life.

To contrast with this degraded, intellectualized sensuality, Lawrence provides a minor character, Anthony Schofield. Anthony is a throwback to the first generation of Brangwens at Marsh Farm, and at the same time he is also a forerunner of Parkin of the first draft of Lady Chatterley's Lover. To emphasize his pure sensuality, Lawrence describes Anthony as being goat-like, a satyr living in an Edenic environment. Ursula feels drawn to Anthony's pure physical force, but she refuses his proposal of marriage.

She liked Anthony, though. All her life, at intervals, she returned to the thought of him and of that which he offered. But she was a traveller, she was a traveller on the face of the earth, and he was an isolated creature living in the fulfillment of his own senses (R, p. 417).

Pure sensuality is attractive to Ursula, but it is balance that is necessary to fulfill her life. Ursula's love relationships are unsuccessful because the men she loves are limited to either a mental or physical view of life.

At the university, Ursula is further disillusioned by the factory-like atmosphere. The total emphasis of the university is on the intellectual, the abstract ideal and material success.

This was no religious retreat, no perception of pure learning. It was a little apprenticeship where one was further equipped for making money. The college itself was a little, slovenly laboratory for the factory. . . . It pretended to exist by the religious virtue of knowledge. But the religious virtue of knowledge was become a flunky to the god of material success (R, p. 435).

In a revolt against the sham of college, Ursula resumes her sensual relationship with Skrebensky. However, neither college nor Skrebensky offers Ursula a balanced life. She finds herself loving Skrebensky's body for the satisfaction it gives, but she recognizes his intellectual nullity, and she rejects him again.

The Rainbow ends with Ursula's realization that the intellectual and physical forces in one's life must meet in a balance, just as the rainbow is the balanced meeting of heaven and earth. The beauty and wonder of the rainbow are achieved when the earthly body and the heavenly spirit come together in individuals and in relationships between individuals. Polarity between the spiritual and the sensual forces results in rejection and destruction.

In Sons and Lovers and The Rainbow, Lawrence leads his protagonists through a rite of passage in which the protagonists mature by making decisions concerning their relations with others. Any relationship which is incapable of achieving a harmonious balance is discarded. Both Sons and Lovers and The Rainbow picture the maturation of the protagonist as a process of selection and rejection. Although Lawrence concludes both novels with the protagonists

alone and unsuccessful in forming balanced relationships, one feels that they have achieved an understanding of themselves and the necessity for both intellectuality and sensuality in their lives. In contrast, Lawrence's novel Women in Love is much more pessimistic.

Although the characters in Women in Love are similar to those found in Sons and Lovers and The Rainbow, the dichotomy between the intellectual and sensual motivations within the characters is much more complex. Intertwined with the polarity between mental and physical character types is the overwhelming urge to dominate within a relationship rather than to achieve balance. In this final novel of Lawrence's early period, he draws a picture of a world in which the majority of characters are dangerously unstable and destructive.

The most stable character in Women in Love is Ursula Brangwen; she is a continuation of the protagonist of The Rainbow. She is presented as a relatively simple character in a complex world. In Women in Love she is a sensual "daughter of man" drawn to "a son of God," the intellectual Birkin. In The Rainbow, Ursula mentally dominated Skrebensky; in Women in Love, Ursula is primarily concerned that Birkin not bully her into submission.

Balanced against Ursula's more physical nature is Birkin's intellectual ideal of a perfect, stable relationship. Rupert Birkin is a Lawrencian hero in much the same

fashion as Paul Morel of Sons and Lovers. In his intellectual search for a permanently balanced relationship, Birkin conceives of an abstract ideal of two equal stars in conjunction. His ideal is an intellectual mockery of Tom Brangwen's "angel," an egalitarian relationship, but lacking real intimacy and love. Despite the ideals of equality which Birkin spouts, his urge to dominate is revealed when he defends the physical dominance of Miro, the cat, over the stray female. Eventually the love Birkin feels for Ursula overcomes his sterile ideals and they achieve a harmonious relationship which extends beyond love. Although the relationship between Birkin and Ursula is not easily achieved, it is successful and thus contrasts to every other relationship in Women in Love. Birkin achieves an ideal relationship with Ursula, but he is thwarted in his desire to form an intellectual-physical relationship with Gerald Crich.

In contrast to Birkin's ideal of a balanced relationship, Gerald Crich feels an obsessive need to dominate every situation. Any relationship which is based on a domination-submission principle is totally out of balance. The key to Gerald is his basic intellectual ideal of the power and expediency of industry. To Gerald the miner is no more than a tool to be exploited. Because of his worship of the ideal, Gerald is completely out of touch with humanity and with the humanity within himself. His view

of the world appears to be chaotic, although he tries to mitigate the chaos by controlling each individual and each situation. It is the shared perception of a chaotic world which attracts both Minette and Gudrun to Gerald. Each wishes to inflict discipline and to submit to another's control as a means of establishing order in the world. Gerald is essentially an intellectual character; he loves to discuss ideas, and he is innovative in his management of the mines. Rather than seeking a healthy physical relationship as a balance, Gerald disregards other individuals as worthless, and he pursues sado-masochistic relationships.

Like Gerald, Gudrun also perceives the world as chaotic because of her purely sensual point of view. In an attempt to control the chaos she perceives, Gudrun labels people; for example, she sees Gerald as a wolf and his mother as an old she-wolf. By doing this, she creates an unrealistic finality and an illusion of order. The small figures which Gudrun molds reflect her attempts to control by diminishing life. The desire to stabilize life, to perceive others as complete, is an attempt to control life by not admitting change. However, change is implicit in life; the only alternative is death. When it becomes clear to Gerald that he cannot control the chaotic relationship with Gudrun, he seeks his end in the cold, snowy world of the Alps. After Gerald's destruction, Gudrun leaves the Alps with Loerke, and together they seek the ultimate satisfactions of

degradation. The extreme polarization between Gerald, the intellect, and Gudrun, the sensualist, combined with their sado-masochistic efforts at controlling life results in ultimate destruction of them both. In contrast to Birkin and Ursula, who achieve balance and continuing life, Gerald and Gudrun, through their overwhelming urge to inflict outside control on an unbalanced life, can end only in ruin.

Lawrence reiterates the difficulty in achieving balance by establishing opposing groups as well as contrasting couples. The intellects of Breadalby are contrasted to the sensualistic bohemians of the Pompadour. Although the one group is intellectual and the other physical, both groups are comprised of individuals who are equally unstable and prone to violence.

Hermione Roddice of Breadalby is the ultimate intellectual. She is totally incapable of any intuitive or sensual understanding. As with Gudrun and Gerald, the lack of balance in Hermione's life leads her to attempt to control situations by an intellectual knowledge of all aspects of life. She even tries to intellectualize the abstract quality of spontaneity. In the chapter, "Class-Room," Birkin accuses Hermione of degrading passion by desiring a mental understanding of it.

But your passion is a lie. . . . It isn't
passion at all, it is your will. It's your
bullying will. You want to clutch things
and have them in your power. You want to
have things in your power. And why? Because

you haven't got any real body, any dark sensual body of life. You have no sensuality. You have only your will and your conceit of consciousness, and your lust for power, to know.³

When Hermione is unable to intellectualize the passion Birkin observes in a Chinese drawing, she resorts to violence. She feels she must kill Birkin because she cannot control him with her intellect. Thus Lawrence demonstrates through the character of Hermione Roddice the destructiveness which results from an over-emphasis on intellectuality.

However, in his early novels, an imbalance towards sensuality fares no better. At the opposite end of the mental-physical spectrum from Hermione is Minette of the Pompadour. In Minette's chaotic world, one either submits to discipline or inflicts it on another. As with the intellectual world, balance is rejected in favor of control. Gerald is attracted to Minette because she feels that she will submit to being a victim; yet she is capable of instantly turning and victimizing another, as when she responds to a young man's sarcasm by jabbing his hand with her knife (WIL, p. 63). Minette's control over men is entirely sensual. She is as mindless and sensual as the African carvings in Halliday's apartment; however, she controls men by manipulating their desire to possess her.

³D. H. Lawrence, Women in Love (New York: Viking Press, 1974), p. 35. Additional references to this source will be given in the text using the abbreviation WIL.

The existence of two such diverse groups as those who meet at Breadalby and the Pompadour exemplifies Lawrence's pessimistic view of the world at the time he wrote Women in Love. Individuals are rarely physically and mentally balanced; rather, there are two camps of people, polarized, each eager to dominate and destroy the other.

Implicit in the maturation of the protagonists of Sons and Lovers and The Rainbow is the ideal of an equilibrium between the physical and intellectual drives in the lives of individuals. In addition, if a relationship between a man and a woman is to survive, there must be a balance between their individual physical-mental makeups. This struggle for balance continues in the more pessimistic atmosphere of Women in Love. The only successful relationships and the only happy, harmonious lives are achieved through a balance in the intellectual and physical aspects of life. Personalities which are totally out of balance are rejected or destroyed. Balance is the key to Lawrence's early novels. However, a drastic change in Lawrence's philosophy becomes evident twelve years later in his notorious Lady Chatterley's Lover.

CHAPTER III

In his early novels, D. H. Lawrence places primary emphasis upon his characters' ability or inability to achieve a balance between the mental and physical aspects of their lives. Characters who succeed in leading balanced lives attain stability and harmony with the world around them; characters who fail are rejected or destroyed. Both Sons and Lovers and The Rainbow deal with protagonists who acquire and discard relationships with various partners in their struggle to attain balance in their lives. In Women in Love, Lawrence establishes one couple, Ursula and Birkin, who achieve a balanced relationship and who serve as a contrast to the less successful characters. For the most part, the characters in Women in Love are either exclusively intellectual or exclusively sensual characters. In order to maintain a realistic perception of the world, Lawrence suggests one must have an integration between his mental and sensual faculties; when the world is perceived through exclusively intellectual or sensual powers, the perception is faulty and the world is deemed to be chaotic. As a result, the characters attempt to inflict some sort of control upon the world which they perceive as chaotic; these attempts to control

the world by purely physical or mental means are doomed to fail. Harmony can be achieved only by an integration of the physical and mental aspects in each individual and each relationship. Balance is an absolute value in Lawrence's early novels.

However, by the writing of Lady Chatterley's Lover, Lawrence had become convinced that the mind of man, the spiritual nature of mankind, had become so enmeshed in the complexities of modern civilization that normal, satisfying, physical relationships were no longer possible. Moreover, he felt that the dehumanization of the working class, the emasculation of the male, and the general sterility of culture were all a direct result of the over-emphasis on intellectual pursuits to the utter neglect of sensuality.

In his early novels, Lawrence is relatively optimistic about the possibility that an integrated personality, one who has found a balance in life, can live harmoniously with the world; he stresses moderation and warns against the extremes of either a purely mental or physical life. However, in the opening line of Lady Chatterley's Lover, Lawrence prepares his reader for the presentation of what he perceives as the most acute problem facing the twentieth century and for his controversial solution: "Ours is essentially a tragic age, so we refuse to take it tragically." In this one sentence, Lawrence describes an apathy among people which calls for a drastic solution. Lawrence demands a resurgence

of sensuality, the resurrection of the body, a new awareness of ourselves and others as physical, sexual beings, and he condemns the absolute intellectualism of the industrial age. Through the character of Mellors, Lawrence states his case against the mechanization of the twentieth century.

. . . it's a shame, what's been done to people these last hundred years: men turned into nothing but labor-insects, and all their manhood taken away, and all their real life. I'd wipe the machines off the face of the earth again, and end the industrial epoch absolutely, like a black mistake.¹

The decision facing Connie Chatterley is essentially the same as the decision of the protagonists of Sons and Lovers and The Rainbow; Connie must decide between her present life with Clifford, which is mired in sterile intellectualism, and dangerous sensuality as represented by the gamekeeper, Mellors. Previously, when the Lawrencian protagonists were presented with alternatives between purely physical or mental characters, they rejected both. In the later stories, the physical character is presented as the wholesome alternative to the mental character. Although Connie is the daughter of Sir Malcolm Reid, a man devoted to sensuality, Connie has been brought up on "pure social ideals" (LCL, p. 39). Even in adolescence Connie and her

¹D: H. Lawrence, Lady Chatterley's Lover (New York: Grove Press, 1977), p. 282. Additional references to this source will be given in the text using the abbreviation LCL.

sister, Hilda, chose their boyfriends on the basis of intellectual rather than physical attractiveness. Their relationships with young men were based on discussions and arguments; stimulation came only as a result of intellectual conversations rather than sexual gratification. "And if after the roused intimacy of these vivid and soul-enlightened discussions the sex thing became more or less inevitable, then let it" (LCL, p. 40). Sex was little more than a completion of a thought, the physical punctuation of an idea.

Even though Connie's youth was marked by a poverty of sensuality, she is unprepared for the sterile bleakness of the Chatterley family home. Wragby is bordered by the ugly mining town of Tevershall. Coal dust fills the air and coats the roses. Furnaces blot the landscape, and chimneys fill the sky with smoke. Wragby itself is described as "a warren," cold and devoid of personal touch. Wragby

. . . seemed run by mechanical anarchy. Everything went on in pretty good order, strict cleanliness, and strict punctuality; even pretty strict honesty. And yet, to Connie, it was a methodical anarchy. No warmth of feeling united it organically (LCL, p. 51).

A product of this sterile atmosphere, Clifford is the consummate intellectual, incapable of physical passion.

Lawrence draws a portrait of Clifford Chatterley as the epitome of the hollow intellectual life Lawrence despised. Even before he was wounded in the war, Clifford

was an ineffectual male. As a young man, Clifford saw himself as a sort of rebel against the empty ideals of the previous generation. However, his rebellion is without action; it consists entirely of talk. Clifford's rebellion is futile; just as his father, Sir Geoffry, sacrificed his forest, so Clifford sacrifices his virility for the English ideal. After the war, Clifford's life is so completely involved in his writing and his intellectual group that the paralysis of the lower half of his body is only a minor inconvenience; he and Connie easily settle into a life of "intimacy" as a substitute for sex. Insulated by his intellectual pursuits, Clifford is almost entirely out of touch with life outside of Wragby's walls.

He was remotely interested; but like a man looking down a microscope, or up a telescope. He was not in touch. He was not in actual touch with anybody, save, traditionally, with Wragby, and the close bond of family defense, with Emma. Beyond this nothing really touched him. Connie felt that she herself didn't really, not really touch him; perhaps there was nothing to get at ultimately, just a negation of human contact (LCL, p. 50).

As a result of her intellectual upbringing and her appreciation of conversation, for quite a while Connie finds contentment in her marriage with Clifford.

However, after a time Connie's latent physical longings for affection and love throw her into a state of restlessness and perplexity. She becomes aware of a void in her life.

Their marriage, their integrated life based on a habit of intimacy, that he talked about: there were days when it all became utterly blank and nothing. It was words, just so many words. The only reality was nothingness and over it a hypocrisy of words (LCL, p. 89).

To assuage her physical drives and in compliance with her father's suggestion, Connie takes a lover, her first step in a break with Clifford. Not surprisingly, Connie chooses as a lover one of the mental types who frequent Wragby. Michaelis is a misanthrope and an Irish outcast from English intellectual society. As a character, he is most noteworthy for his similarities to Clifford. Like Clifford, Michaelis expends the majority of his energy in the pursuit of "the bitch-goddess Success"; it is Michaelis's eminence in this pursuit which intrigues Clifford. Because Michaelis, like Clifford, is isolated from feelings of others, he is unable to relate sexually to a woman. Thus, sex is merely a physical function, a means of achieving momentary satisfaction. Michaelis attains his own climax quickly without fulfilling Connie. Connie is as out of touch with her own body as she is with Michaelis; she is forced to achieve her own sexual gratification after Michaelis is finished. Neither Connie nor Mick can give the other fulfillment; each takes only his own satisfaction. Far more stimulating to Michaelis than sex is the praise of his trivial plays. When Connie rejects Mick's proposal of marriage, he becomes bitter and blames Connie for his own inadequacy. Connie is stunned by Mick's accusations. "Her whole sexual feeling for him, or for any

man, collapsed that night. Her life fell apart from his as completely as if he had never existed" (LCL, p. 94). In a relationship involving two mentally oriented people, true sexual gratification is impossible to achieve; neither participant can relax his self will. Although Mick's speech alienated her from the intellectually motivated man, it left her vulnerable to a different sort of love.

If Michaelis is the first step in Connie's break with Wragby Hall and all it encompasses, the hiring of Mrs. Boulton is certainly the second. Mrs. Boulton is most interesting for the contrast she provides. As Connie moves away from the sterile intellectual life of Wragby Hall and learns to embrace the total sensuality of the gamekeeper, Mrs. Boulton is lured by the intellectualism and aristocracy of Clifford, and she moves progressively towards the mental life. Gradually Clifford seduces Mrs. Boulton into the passion of "knowing." She learns to play cards, read French, and type manuscripts. At the same time she is consumed by the need to know, to understand the world as the aristocracy does. Mrs. Boulton conquers Clifford by her subservience. By shaving, bathing and performing other intimate duties, Mrs. Boulton concludes that he is just like all of the common, working class men--basically infantile. With this knowledge of Clifford, Mrs. Boulton encourages him to expand his industrialization of the mines and to become

outwardly more powerful, while at the same time she makes him both mentally and physically dependent on her. He delights in educating her, and she assumes absolute power over him through her servility. Despite Mrs. Boulton's take-over of Clifford's life, she is not out of sympathy with Connie for she experienced the touch of tenderness in her youth with her husband. Mrs. Boulton's move towards the mental takes her away from the reality of life; conversely, Connie's move towards the physical takes her toward reality and a fruitful life.

An additional impetus to Connie to reevaluate her lifestyle comes through her conversations with Tommy Dukes. As a method of reenforcing the sterile atmosphere at Wragby, Lawrence records a series of dialogues between Connie and Clifford and certain of their intellectual friends. Among these intellectuals is Tommy Dukes, whose ideals of life are in marked contrast to the others; although he describes himself as a "mental lifer," Tommy Dukes recognizes the ruin implicit in a life devoted entirely to intellectual pursuits.

Real knowledge comes out of the whole corpus of the consciousness; out of your belly and your penis as much as out of your brain and mind. The mind can only analyze and rationalize. Set the mind and the reason to cock it over the rest, all they can do is criticize, and make deadness. I say all they can do. It is vastly important. My God, the world needs criticizing to death. Therefore let's live the mental life, glory in our spite, and strip the rotten old show. But, mind you, it's like this; while

you live your life, you are in some way an organic whole with all life. But once you start the mental life you pluck the apple. You've severed the connection between the apple and the tree: the organic connection. And if you've got nothing in your life but the mental life, then you yourself are a plucked apple . . . you've fallen off the tree. And then it is a logical necessity for a plucked apple to go bad (LCL, pp. 74-75).

In these esoteric dialogues which characterize the early, Wragby-section of Lady Chatterley's Lover, Tommy Dukes is obviously the raisonneur for Lawrence himself. By use of these dialogues, Lawrence effectively illustrates the abundance of unproductive communication typical of intellectual circles while at the same moment he is able to directly state his own convictions through the mouth of one opposing character.

Furthermore, Tommy Dukes' conversations act as an influence on Connie and provide additional motivation for Connie's eventual break with the mental life. The group discusses every conceivable subject from bolshevism to the probability of a test-tube baby. In these dialogues, the physical body is treated as a burden; it is proposed that as science improves on nature, the human body will become obsolete and will be discarded leaving only the mind. However, Tommy Dukes calls for a very different alternative:

Give me the resurrection of the body! . . .
 But it'll come, in time, when we've shaved
 the cerebral stone away a bit, the money and
 the rest. Then we'll get a democracy of
 touch, instead of a democracy of pocket (LCL, p. 117).

The others in the group would have a world inhabited by disembodied souls; Dukes calls for a new physical emphasis in which the redeeming force is the phallus rather than the mind. The words "resurrection of the body" and "democracy of touch" continue to ring in Connie's mind even though she's not certain she understands them. In addition, Dukes explains to Connie how their over-emphasis on intellectualizing relationships is damaging their lives. He tells Connie that it is impossible for a woman to be both mentally and physically stimulating to a man; the modern trend towards familiarity destroys the mystery and glamour between the sexes.

Thus, when Mellors suddenly appears in the forest, he is a mystery to Connie; he seems to defy easy categorization. Mellors dresses as a common man but has the natural dignity and manners associated with a gentleman. Unlike the Wragby intellectuals, Mellors is cautious about speaking, almost as if he mistrusts words. Furthermore, he switches easily between dialect and standard English; dialect is used mostly to isolate himself from those who speak "fine" English or to express intimacy with Connie, thereby isolating them both from the intellectual world of standard speech. At their first meeting, Mellors accompanies Connie and Clifford back to Wragby. Connie runs ahead to open the gate, which action is symbolic of her opening her heart and the first sign of an awakening of her pure physical self.

A strange, weary yearning, a dissatisfaction had started in her. Clifford did not notice: those were not things he was aware of. But the stranger knew. To Connie, everything in her world and life seemed worn out, and her dissatisfaction was older than the hills (LCL, p. 86).

Connie's curiosity was whetted by the new gamekeeper; he was a phenomenon entirely new to her experience.

When Lawrence first wrote Lady Chatterley's Lover, he attempted to establish a direct opposite of Clifford in the character of the gamekeeper. In his first two versions, Lawrence created a crude, uneducated character named Parkin, who represented the totally physical life. Parkin was a throwback to Anthony Schofield of The Rainbow, a goat-like man, devoid of sensitivity or refinement. However, since a relationship between such a vulgar, low-born man and a lady seemed forced, Lawrence developed the warm, kind Mellors found in the final version of Lady Chatterley's Lover.

The final version is stronger for the evolution of the gamekeeper. The reader, whom Lawrence is attempting to influence, is more easily convinced by a character who has lived in both the intellectual and physical worlds and who has chosen the latter. Parkin, the totally physical character of the earlier versions, had only a very limited experience and was not an especially sympathetic character. Thus, Mellors is a "natural" gentleman and intellectual who has rejected middleclass intellectualism, materialism, and idealism, and who espouses sensuality as the cure for

the tragic effects of the industrial age upon mankind. For Lawrence's novel to be persuasive, it is imperative that his intellectual audience be able to identify with the character of Mellors and thereby be more inclined to give credence to his radical solution. Therefore, although Mellors is not Clifford's antithesis, their philosophies of life are diametrically opposed.

Through his portrayal of Clifford Chatterley, Lawrence condemns the mental life; Clifford is presented as a very unsympathetic character who lives his life entirely through his mind. People have no intrinsic value for him except in terms of their functions. His contempt for the miners of Tevershall is complete; their only function is to keep the industry running and to consume the products sold by the industry. Each individual is replacable, just as Connie is easily replaced by Mrs. Boulton in all functions except holding the title of wife. Clifford's idealization of industry is a negation of individual worth; this negation extends to himself as well as to others. Although Clifford becomes masterful at running his mines and creating new markets for his coal, his industrial success is inversely proportional to his psychological failure. Although Clifford seems stout and healthy, he gradually regresses until he is absolutely dependent upon Mrs. Boulton, both mentally and physically. Having exchanged every shred of maturity or masculinity for the shallow satisfactions of success,

he becomes infantile.

An episode which illustrates Clifford's idealization of machinery and the destructive effects of machinery on the individual is the springtime walk in the woods in which Clifford brags, "I ride upon the achievements of the mind" (LCL, p. 235). He drives his motor-powered lawn chair too far into the woods and after becoming entirely frustrated by his inoperative machine, Clifford finds he must rely on the physical strength of Connie and Mellors to climb the hill out of the woods. The chair, designed to be a convenience, is a destructive force, straining Connie and Mellors and crushing the spring flowers. Moreover, Clifford himself becomes a prisoner of his immobile motorized chair, and finally he is subject to the mercy and the kindness of Mellors and Connie. Yet no amount of failure by mechanical devices can convince Clifford of their uselessness; rather, he sees only a necessity for bigger, more powerful machines.

The dissension between Clifford and Connie is most clearly defined in their discussion of a pseudo-scientific theory of the wasting of the universe. Clifford insists, against all knowledge available to the senses, that ". . . the universe is physically wasting and spiritually ascending" (LCL, p. 298). To Clifford, the body is an affliction which the mind is capable of overcoming; the sole pleasure in life is found in the working of the mind.

As an optimistic convert to the physical life, Connie refutes Clifford's theories:

The human body is only just coming to real life. With the Greeks it gave a lovely flicker, then Aristotle and Plato killed it, and Jesus finished it off. But now the body is coming really to life, it is really rising from the tomb. And it will be a lovely, lovely life in a lovely universe, the life of the human body (LCL, p. 298).

In Clifford's system, the pride one felt in former times in being a man, a creative individual, is replaced by pride in earning and spending. Previously individuals took pride in themselves and in the beauty of their surroundings, but this has been replaced by wage-slavery, grasping materialism and the cultural ugliness which accompanies the loss of natural values. In order to avoid starvation, the men must submit to the industrial age, and in this submission they lose their pride, independence and masculinity.

As a character of D. H. Lawrence, Clifford is subject to Lawrence's rule which was apparent in the novels previously discussed: characters who fail to achieve balance in their lives are rejected. Thus, Clifford and the life he represents are rejected by Connie. Clifford is guilty of dismissing the physical life without ever experiencing it. On the other hand, Mellors espouses a totally physical life, and he is exempt from the previous Lawrencian rule of balance. As Lawrence's second raisonneur in Lady Chatterley's Lover, Mellors has lived in the mental

as well as the physical world, and he has made a conscious decision to reject the former. Like Lawrence, Mellors has a very pessimistic view of the effects of intellectualism. Thus, the seeming over-emphasis on the physical aspects of life is really only an attempt to rectify a longstanding imbalance.

Mellors' view of life is exactly contrary to Clifford's. Mellors sees that the age of industry has forced an artificial set of values upon modern men. Money-grubbing selfishness and materialism have replaced wholesome self-pride and tenderness towards others. Selfishness is equally apparent in sexual relationships in which each partner is concerned with manipulating the other to achieve power gratification rather than giving sexual satisfaction. Mellors states that he stands for warmheartedness, the relinquishing of self for mutual pleasure and satisfaction as opposed to coldheartedness, which is the holding back of one's self and the concern only with one's private satisfaction.

Another aspect of the selfishness inherent in intellectualism has to do with the attitudes of the middle-classes. They are trapped by convention and their own cowardice. Their one value in life is the worship of mechanization, which kills human feeling. In addition, the working-classes have adopted the artificial values of the middle-class and are literally becoming deformed by industrial work in their efforts to achieve some measure

of worldly success. They have accepted the middle-class view that the working-class is simply a mass, a part of the machine; they have lost their individuality and self pride.

As a solution, Lawrence, through Mellors, would have mankind re-learn the physical life. As the agent of resurrection he would have men take note of their bodies. He would have them strip and admire themselves in mirrors, which is, incidentally, one of the first manifestations of the blossoming of Connie's physical life. Furthermore, Mellors would emphasize physical self-awareness by dressing men in tight-fitting red pants. With their legs and buttocks on display, men would begin to have pride and courage again, and, in reaction, women would once again be feminine. Along the same line, Mellors states that it is forget-me-nots which belong in the pubic hair, since it is the modern attitude to neglect sexuality, and it is our sexuality which sets man apart from machines. Mellors rejects the artificial standards of the intellectual world: money, class and advancement. Rather, he embodies that which Connie has come to value--tenderness. Ultimately, tenderness and the courage to touch and care about one another provide the only salvation for the world. Almost as an oath or a prayer, Mellors states:

I stand for the touch of bodily awareness
between human beings. . . . and the touch
of tenderness. And she is my mate. And

it is a battle against the money, and the machine, and the insentient ideal monkeyishness of the world. And she will stand behind me there. Thank God I've got a woman! Thank God I've got a woman who is with me, and tender and aware of me. Thank God she's not a bully, nor a fool. Thank God she's a tender, aware woman (LCL, p. 348).

However, Connie has had to strip herself of layer after layer of intellectualism which has insulated her from tenderness. The initial step toward achieving her final, joyful, physical awareness was for Connie to acknowledge the inadequacy of the intellectual life.

Lady Chatterley's salvation lies not in the balance between the intellectual and sensual aspects of life achieved by the "saved" characters in Lawrence's early novels, but, rather, in an absolute denial of the intellectual life and a complete acceptance of the physical life. In the course of Lady Chatterley's Lover, a number of circumstances combine to influence Connie, first, to recognize the passion lacking in her life with Clifford, and, then, to make the fulfillment of her own sensuality her primary goal. Early in the novel Connie's father becomes concerned about her wan appearance, and he advises her that she should take a lover. Because Connie's liaison with Michaelis is a failure, she is forced to acknowledge the inadequacy of the "mental" men in her life. When Connie is relieved of Clifford's physical dependence by the hiring of Mrs. Boulton, she finds she has more time to

contemplate her dissatisfaction in her life with Clifford. This dissatisfaction is given further impetus by her discussions with Tommy Dukes about the sterile and destructive values of their intellectual lifestyle. In addition to these various influences, Connie has an intuitive feeling that some integral element is missing from her life.

As a result of her disappointment with intellectualism and her intuitive desire for an alternative, Connie feels a vague restlessness which becomes more focused after she witnesses Mellors washing his body.

. . . in some curious way it was a visionary experience: it had hit her in the middle of the body. She saw the clumsy breeches slipping down over the pure, delicate, white loins, the bones showing a little, and the sense of aloneness, of a creature purely alone, overwhelmed her. Perfect, white, solitary nudity of a creature that lives alone, and inwardly alone. And beyond that, a certain beauty of a pure creature. Not the stuff of beauty, not even the body of beauty, but a lambency, the warm, flame of a single life, revealing itself in contours that one might touch: a body! (LCL, p. 107).

Until this moment, Connie had no real awareness of the beauty and attraction of the human body; previously she had recognized only the power and scope of the mind.

In reaction to this visionary experience, this acknowledgement of the human body, Connie returns to Wragby and examines her own body in front of the mirror. This is Connie's first real step towards physical awareness. Her reflection reveals that her body is suffering from neglect. She is stunned to realize that her body is aging without

giving joy or receiving satisfaction.

Her body was going meaningless, going full and opaque, so much insignificant substance. It made her feel immensely depressed and hopeless. What hope was there? She was old, old at twenty-seven, with no gleam and sparkle in the flesh. Old through neglect and denial, yes denial. Fashionable women kept their bodies bright like delicate porcelain, by external attention. There was nothing inside the porcelain; but she was not even as bright as that. The mental life! Suddenly she hated it with a rushing fury, the swindle! (LCL, p. 111).

With the acknowledgement of her own physical entity and her neglected desire, Connie becomes progressively more dissatisfied with Clifford and the barren intellectual life. However, she remains dormant through the winter.

With the spring come wild daffodils and the universal promise of rebirth. Connie's physical drives are reawakened and become still more focused and urgent. Connie finds the gamekeeper's hut, and she admires and envies the pheasant hens in their maternal role. The bright, lively wonder of the chicks brings forth to Connie a surge of maternal emotions followed immediately by despondency for the fruitlessness of her own womb. Connie's tears evoke the sympathy of the gamekeeper.

Despite his previous unhappy relations with women, Mellors allows his passion to be rekindled by sympathy for Connie. She submits to seduction, and, although she does not achieve the satisfaction she craves, Connie is compelled to continue in her search for salvation from her previous

sterile life.

In her struggle to overcome her intellectual reservations in her relationship with Mellors, Connie is like a knight on a quest; she progresses towards her goal but fails several times before achieving it. Her stubborn intellectual consciousness will not relinquish control; it will not allow her to give herself totally, physically. Only when Connie has defeated her selfish intellectual will, can she achieve the freedom, satisfaction and warmth of sensuality.

In their second encounter at the hut, Connie is eager to resume their physical exploration of one another, but Mellors is hesitant; he fears the inevitable condemnation by society. Finally, Mellors relents, but, despite the urgency of Connie's physical desire, her intellectual will maintains control.

She did not understand the beauty he found in her, through touch of her secret body, almost the ecstasy of beauty. For passion alone is awake to it. And when passion is dead, or absent, then the magnificent throb of beauty is incomprehensible and even a little despicable; warm live beauty of contact, so much deeper than the beauty of vision. . . . For down in her she felt a new stirring, a nakedness emerging. And she was half afraid. Half she wished he would not caress her so. He was encompassing her somehow. Yet she was waiting, waiting (LCL, p. 174).

Although Connie enjoys the sensations she feels with Mellors, at this point she is still primarily controlled by her intellect.

Finally, it is Connie's strong maternal desires which overcome her tenacious self-will. After an afternoon of cuddling and admiring the Flint baby, Connie acquiesces to Mellors' urgent sexual demands. They share an orgasm, and, suddenly, Connie feels a deep, intuitive adoration for Mellors. In this encounter Connie has finally surrendered to passion and sensuality; consequently, she is reborn.

Another self was alive in her, burning molten and soft in her womb and bowels, and with this self she adored him. She adored him till her knees were weak as she walked. In her womb and bowels she was flowing and alive now and vulnerable, and helpless in adoration of him as the most naive woman.--It feels like a child in me.--And so it did, as if her womb, that had always been shut, had opened and filled with new life, almost a burden, yet lovely (LCL, p. 185).

Connie's immediate response is totally physical and is in direct opposition to the intellectual discussions of the Wragby group about the future when science can take over the conception of a child. Connie feels a spontaneous physical adoration for Mellors, and she wishes to be his mate and to bear his child. In the midst of her physical victory, Connie's intellectual faculty suddenly warns her that her adoration is a threat to her individual self-will, but, for the time being, Connie feels that she is safe in her emotions. Suddenly she seems to be on the verge of resurrection.

Although Connie's new physical self has come into being, her old mental self has not yet entirely yielded to defeat. When Connie and Mellors are next together, Connie decides that she would like to touch him as he touches her, but in the moment of intimacy a wave of fear drowns her sensuality, leaving only her mocking intellectualism.

Cold and decisive her queer female mind stood apart, and though she lay perfectly still, her impulse was to heave her loins, and throw the man out, escape his ugly grip, and the butting overriding of his absurd haunches. His body was a foolish, impudent, imperfect thing, a little disgusting in its unfinished clumsiness. For surely a complete evolution would eliminate this performance, this "function" (LCL, p. 227).

Despite the fact that Connie had once defeated her intellectual will, in this moment she suffers such a resurgence of mental force that, ideologically, she is right back among the Wragby circle, totally denying the physical life. However, at the instant of her seeming mental victory, Connie's desire to have Mellors in close physical proximity overcomes her mental ridicule. "It was from herself she wanted to be saved, from her own inward anger and resistance that possessed her!" (LCL, p. 228). Connie is at last able to surrender herself unreservedly: ". . . she knew herself touched, the consummation was upon her, and she was gone. She was gone, she was not, and she was born a woman" (LCL, p. 229). Suddenly Connie is able to acknowledge her appreciation of the beauty of Mellors' body, and she understands

her own desire for the sensual life and the resurrection of the body.

Connie's resurrected self is tested again when she and Mellors quarrel about the basic attitudes of the two genders; Connie claims that all he cares about is his own pleasure, and Mellors claims that she wants sex only as a rite of worship to enhance her mental self-consciousness. However, Connie's new sensuality overcomes her intellectual arguments. She gives in to Mellors.

A dimness came over her, like a swoon.
All her consciousness died, and she stood
there wide-eyed, looking at him from the
unknown, knowing nothing anymore (LCL, p. 267).

Once more Connie is able to submerge her intellectualism and to come to Mellors in her full sensuality. She no longer fears, but worships, the phallus. At this point Connie has nearly reached the perfection of the physical life; she needs only to lose her shame of all physical functions.

The new, sensual Connie astounds and excites Mellors by running naked through the rainy woods. After making love and decorating one another with flowers, Mellors leads Connie yet a further step towards total acceptance of her physical body. He strokes her and acknowledges her excretory functions as a part of her physical reality, and therefore as part of the physical beauty of her.

Tha'rt real, tha art! Tha'rt real, even a bit of a bitch. Here tha shits an' here tha pisses: an' I lay my hand on 'em both an' like thee for it. I like thee for it. Tha's got a proper, woman's arse, proud of itself, It's none ashamed of itself, this isna (LCL, p. 285).

In this statement, Mellors voices the antithesis of the Wragby intellectual discussions, in which even the most noble functions of the human body were considered a burden. Mellors teaches Connie to have absolute acceptance of her physical self.

In order to combat the overwhelming emphasis on intellectuality which was rampant in the early twentieth century, Lawrence felt it was necessary to go beyond balance, beyond moderation, and, sexually speaking, beyond vaginal penetration. In denying bodily pleasure, intellectualism promotes the shame of bodily functions; Mellors' final lesson is to purge Connie of her inmost shame, that is, anal penetration.

In the short summer night she learnt so much. She would have thought a woman would have died of shame. Instead of which, the shame died. Shame, which is fear: the deep organic shame, the old, old physical fear which crouches in the bodily roots of us, and can only be chased away by sensual fire, at last it was roused up and rooted by the phallic hunt of man, and she came to the very heart of the jungle of herself. She felt, now, she had come to the real bedrock of her nature, and was essentially shameless. She was her sensual self, naked and unashamed. She felt a triumph, almost a vainglory. So! That was how it really was! There was nothing left to disguise or be ashamed of. She shared her ultimate nakedness with a man, another being (LCL, p. 312).

With the loss of her shame, Connie loses the last pernicious vestige of intellectualism. Having been purged by burning sensuality, Connie has truly experienced "the resurrection of the body." She has come to understand the fear and inhumanity perpetuated by intellectualism, and she has chosen instead the tenderness and compassion of the physical life.

The child, conceived in the tenderness shared by Mellors and Connie, is the culmination of Lawrence's novel of "the resurrection of the body." The baby represents the new generation, the future, the new age which must respond to the old, destructive industrial age.

Clifford's response to the possibility of Connie's having a baby is utterly intellectual and selfish. The baby is only an abstract ideal, a means of carrying on the Chatterley family name. Clifford's only initial reservation is that the child might take his place in Connie's life. True to his intellectual outlook, Clifford minimizes the significance of the conception and heredity of the child by emphasizing that any child of normal intelligence can be taught to be a Chatterley. Once again Clifford places his absolute confidence in education and the mental life. However, when Clifford learns that his gamekeeper is the father of Connie's baby, he responds as if the child of a servant and a member of the aristocracy would be a mutant or freak: "You'd wonder . . . that such beings were even allowed to be born" (LCL, p. 368). As an intellectual Clifford is adept

at handling the abstract, but it is impossible for him to cope with reality. Much as he is shocked that Connie has stooped so low, Clifford refuses to divorce her, simply to frustrate her plans for happiness, even though he knows that, unless he renounces the child, it will one day fall heir to Wragby. In the abstract, Clifford views the possibility of a child as a means of insuring the continuation of the industrial age. The child would also be a means of disguising his own impotence. In reality, the child means nothing to Clifford; even the eventual loss of Wragby to the child of a servant is not as important as gaining revenge for Connie's betrayal of his class.

Mellors' first reaction to Connie's pregnancy is to assume that he has been used. He assumes that just as the intellectual aristocracy has always used the working-class, so Connie has used him to fill the Chatterley family cradle. Even after Connie has assured him that it is he she wants to live with, Mellors continues to have reservations about the future.

There's a bad time coming, boys, there's a bad time coming! If things go on as they are, there's nothing lies in the future but death and destruction, for these industrial masses. I feel my inside turn to water sometimes, and there you are, going to have a baby by me (LCL, p. 373).

Ultimately, Mellors is an intellectual who has chosen to espouse the physical life. He has the power to convert Connie from the deadly intellectual life to the resurrection

of the body, but because he is, in the final analysis, an intellectual, he has no trust in the future. His criticism of the world is an intellectual function. He believes only in the present, the flame of tenderness which he shares with Connie; the baby is but a by-product of that flame. Although he believes in the physical life, Mellors is not resurrected. His faith in tenderness applies only to himself and Connie; he does not view tenderness as a cure for the ills of mankind.

Connie experiences the resurrected life. Her desire for a baby comes as a result of an intuitive urge. Her maternal instincts become evident in the episodes concerning the chicks and the Flint baby. To Connie, her quest to finally achieve true tenderness and sensuality can only result in her having a child. She tries to reassure Mellors about the baby, "Be tender to it, and that will be its future" (LCL, p. 347). Connie's instinctive trust of the physical life and of a future saved by tenderness is proof of her resurrection.

CHAPTER IV

In Lady Chatterley's Lover, Lawrence proposes the resurrection of the body as a solution to the crucial problems of the industrial age. In an abrupt reversal from his earlier novels, Lawrence no longer calls for balance and moderation, but instead for recognition, acceptance, and finally, adoration of the physical aspects of life. Balance is not a consideration of Lawrence's later protagonists; they renounce intellectualism and achieve re-birth through sensuality. The theme of resurrection of the body is found in The Virgin and the Gipsy and The Man Who Died as well as Lady Chatterley's Lover. In each story the protagonist rejects empty ideals of mental life and embraces the sensual reality of the physical life. The primary action in each story is the resurrection of the protagonist by means of a sexual encounter.

In the novella, The Man Who Died, the Man, a Christ-figure, returns to life after being crucified for having led a spiritual life. Although returned to life, the Man exists in a death-like state of disillusionment with his former spiritual life, until finally he is resurrected by his desire for the maiden of Isis. Lawrence condemns the

mental-spiritual life as a living death--only when true physical passion is felt, can life be resumed.

The Virgin and the Gipsy concerns a girl raised in a conventional, middleclass family who learns to feel a strong attraction for a gypsy and at the same time a strong repugnance towards the artificial values of her family. Yvette does not submit to the gypsy's desire until a dam bursts and the gypsy saves Yvette from the ensuing flood. He warms her back to life through sexual consummation, and she is resurrected into the physical life. Yvette finds in the physical life the meaning and fulfillment which were utterly lacking in her previous mental life.

Reminiscent of Lady Chatterley's Lover, both of these stories illustrate that resurrection is achieved through sexual intimacy with a secondary character who recognizes in the protagonist the potential for rebirth. In a comparison of the protagonists, it is possible to draw some conclusions as to the nature of a potential resurrected person.

Like Connie Chatterley, both the Man and Yvette become disillusioned with the mental life. The crowing of the cock awakens the Man and brings him to the realization that he has wasted his life.

In his own world he was alone, utterly alone. These things around him were in a world that had died. But he himself had died, or had been killed from out of it, and all that re-

mained now was the great void nausea of disillusion.¹

A life devoted entirely to vain spiritual ideals is ultimately without true meaning or human intimacy. In much the same manner, Yvette comes to question and reject the values perpetuated by her family. To Yvette, the air of her home is stagnant with false spirituality, conventionality, and dependence upon appearances rather than truth. Yvette longs for fresh air and, by extension, spontaneity and passion.

That was her constant refrain, to herself: Why was nothing important? Whether she was in church, or at the party of young people, or dancing in the hotel in the city, the same little bubble of a question rose repeatedly on her consciousness: Why was nothing important?²

Instinctively she understands that her present life is trivial and that there must be a more fulfilling alternative.

If disillusionment with the mental life is the first step towards resurrection, then the second logical step is to seek an alternative. However, this step is difficult and prolonged; the protagonist must turn away from the mental life and actively seek the physical life. Just as Connie had difficulty surrendering her self-will, so the Man must

¹D. H. Lawrence, St. Mawr and The Man Who Died (New York: Vintage Books, 1953), p. 168. Additional references to this source will be given in the text using the abbreviation MWD.

²D. H. Lawrence, The Virgin and the Gipsy (New York: Bantam Books, 1976), p. 59. Additional references to this source will be given in the text using the abbreviation VAG.

struggle to resume life. The Man undergoes a healing period of noli me tangere until he is sufficiently recovered from the deathliness of the mental life to accept physical love and rebirth. Likewise, Yvette, although almost immediately attracted to the gypsy's masculinity and arrogance, is easily diverted by her daily activities and her friendship with the Eastwoods. The decision to abandon the mental life in favor of the physical life and resurrection of the body is difficult and is, in each case, a decision made with much hesitation. The abandonment of the mental self-will is absolutely necessary before resurrection through sensuality can be effected. The protagonist must become utterly vulnerable. Connie Chatterley struggled mightily to defeat her self-will through a series of sexual encounters with Mellors culminating in anal sex. Conversely, when Yvette's self-will resists the desires of the gypsy, she herself is the loser:

She felt rather like Peter when the cock crew, as she denied him. Or rather, she did not deny the gypsy; she didn't even care about his part in the show, anyhow. It was some hidden part of herself which she denied: that part mysteriously and unconfessedly responded to him. And it was a strange, lustrous black cock which crew in mockery of her (VAG, pp. 81-82).

It would take the threatening force of the flood to compel Yvette finally to submit to her physical desires. In the same manner, the Man contemplates his own vulnerability as

he submits to the touch of the maiden of Isis.

Shall I give myself into this touch? Shall I give myself into this touch? Men have tortured me to death with their touch. Yet this girl of Isis is a tender flame of healing. I am a physician, yet I have no healing like the flame of this tender girl. The flame of this tender girl! Like the first pale crocus of the spring. How could I have been blind to the healing and bliss in the crocus-like body of a tender woman! Oh, tenderness! More terrible and lovely than the death I died (MWD, p. 196).

The Man's vulnerability is his victory; at the very moment he is fully aroused by the maiden, he is resurrected.

Yvette feels desire and indecision until the flood, representing the overwhelming emphasis of sterile ideals of the Saywell family, finally destroys the house, drowns the oppressive grandmother, and drives Yvette to seek the warmth of sensuality. Thought to be drowned, Yvette is discovered safe in her bed, having been resurrected by her sexual contact with the gypsy. The resurrection of the Man is similar. He has undergone the painful sacrifice of crucifixion and the death-like state of healing and indecision before he is finally resurrected by the touch of the maiden.

The qualities which set protagonists capable of resurrection apart from other characters are their dissatisfaction with the swindle of the mental life, their hesitation and long deliberation culminating, eventually, in the utter abandonment of the mental life, and, finally, the sacrifice of self-will for the vulnerability requisite for resurrection.

In contrast, the unredeemed, playing before a facade of reality, revel in the mental life. They cling to their loves as possessions and to their possessions as objects to enhance their self image. Moreover, the unredeemed live in a world of empty ideals rather than one of reality. In both The Virgin and the Gipsy and The Man Who Died, Lawrence presents a cast of unredeemed characters as foils for the protagonists.

The peasant of The Man Who Died loves only as a means of enhancing his own self image. His love of the cock and the ass is only in terms of the value they add to his image of himself. He does not allow them their freedom for fear that they might stray or be stolen; without his possessions, the peasant would be nothing. Likewise, the peasant's generosity to the Man is based on connivery rather than on love. He hopes that, by refusing the Man's gold, he might receive an even better reward. The Man observes that the peasant is not worthy of resurrection; he is a thing of the earth and worthy only of tilling.

Madeline's love of the Man is a love of giving--a spiritual love. However, constant giving because of the belief in an abstract ideal is demeaning to the benefactor and a burden to the beneficiary. Madeline's spiritual love is a love of the abstract ideal rather than reality. Even after the Man denies that he is resurrected, Madeline refuses to believe the truth.

She went away perturbed and shattered. Yet as she went, her mind discarded the bitterness of reality, and she conjured up rapture and wonder, that the Master was risen and was not dead. He was risen, the Savior, the exalter, the wonder-worker! He was risen, but not as man; as pure God, who should not be touched by flesh, and who should be rapt away into Heaven. It was the most glorious and most ghostly of the miracles (MWD, p. 176).

The worship of ideals denies the reality and the needs of the individual. Thus, Madeline, who is completely out of touch with reality, is also incapable of loving another or of finding redemption.

In The Virgin and the Gipsy, Lawrence introduces a number of fascinating unredeemable characters; however, this study will be confined to the examination of Mater and Cissie.

The Mater of the Saywell family is the antithesis of the healthy physical life. As Yvette becomes more aware of the fraud of her family's ideals and conventions, she finds her hatred focused upon her grandmother.

It was Granny whom she came to detest with all her soul. That obese old woman, sitting there in her blindness like some great red-blotched fungus, her neck swallowed between her heaped-up shoulders and her rolling, ancient chins, so she was neckless as a double potato, her Yvette really hated, with that pure, sheer hatred which is almost joy. Her hate was so clear, that while she was feeling strong, she enjoyed it (VAG, p. 96).

As the epitome of the unredeemed character, the Mater controls, rather than loves, her family. By feigning total dependence on her children, Mater bonds them to herself.

. . . Granny was always there, like some awful idol of old flesh, consuming all the attention. There was only one room for everybody. And there sat the old lady, with Aunt Cissie keeping an acrid guard over her. Everybody must be presented first to Granny: she was ready to be genial, she liked company. She had to know who everybody was, where they came from, every circumstance of their lives. And then, when she was au fait she could get hold of the conversation (VAG, p. 16).

The grandmother's one purpose in life is to control, whether by dependence, knowledge, or the purveyance of unrealistic ideals. The Mater and the peasant are similar types: power and possession are their means of self-enhancement.

Furthermore, Aunt Cissie shares Madeline's penchant for devoting her life to unrealistic ideals. Aunt Cissie is an eminent example of one who devotes her life to an ideal. Cissie has given up all hope of passion and love in order to dedicate her life to Mater.

Aunt Cissie's life had been sacrificed to the Mater, and Aunt Cissie knew it, and the Mater knew she knew it. Yet as the years went on, it became a convention. The convention of Aunt Cissie's sacrifice was accepted by everybody including the self-same Cissie. She prayed a good deal about it. Which also showed that she had her own private feelings somewhere, poor thing. She ceased to be Cissie, she had lost her life and her sex. And now, she was creeping towards fifty, strange green flares of rage would come up in her, and at such times, she was insane (VAG, p. 6).

In this concise description of Cissie's character, Lawrence points out the danger of living for an ideal. In devoting her life to the care of the cunning old woman, Cissie

negates herself. She has sacrificed her own physical needs to sustain and comfort her parasitic mother. The denial of her physical self has driven her to madness. The Mater, by her very existence, squelches Cissie's identity. Cissie, like Madeline of The Man Who Died, is trapped into the habit of love which gives excessively. Cissie realizes that she has been manipulated by her mother, and yet she is unable to extricate herself because her only identity lies in her duty to her mother.

Lawrence's resurrection stories include three types of characters: the resurrected, the unredeemed and the agents of resurrection. The agents of resurrection have special traits of their own. Each of these agents has been able to conform to the expectations of the mental world, but each has chosen to withdraw from the mental world of progress and success. The gypsy, like Mellors, quits the army where he has achieved considerable success and reputation, and he resumes his old life as a gypsy. His most persistent trait is a concentrated arrogance towards the futile mental life: "The curious dark, suave purity of all his body, outlined in the green jersey: a purity like a living sneer" (VAG. p. 32). In the same manner, the maiden of Isis holds herself aloof from the world; she might have married a Caesar or Anthony, but she chooses to await the re-born Man.

So she had waited. For all the men were soldiers or politicians in the Roman spell, assertive, manly, splendid apparently, but of an inward meanness, an inadequacy. And Rome and Egypt alike had left her alone, unroused. And she was a woman to herself, she would not give herself for reasons. She would wait for the lotus to stir (MWD, p. 190).

Like Mellors' withdrawal to Wragby forest, both the gypsy and the maiden have withdrawn from the mental world; only the meeting with a potentially resurrected character brings them back to "life."

A second trait common to the agents of resurrection is that they are capable of recognizing the potential of the protagonists. Just as Mellors recognizes Connie's dissatisfaction at their first meeting, so too between the gypsy and Yvette passes a flicker of recognition, a secret knowledge evident only to the two of them.

And as he loped slowly past her on his flexible hips, it seemed to her still that he was stronger than she was. Of all the men she had ever seen, this one was the only one who was stronger than she was, in her own kind of strength, her own kind of understanding (VAG, p. 33).

Similarly, when the maiden of Isis is called upon to examine the malefactor, she is touched by the sight of his wounds and she recognizes his redemptive potential:

There was a beauty of much suffering, and the strange calm candour of finer life in the delicate ugliness of the face. For the first time, she was touched on the quick at the sight of a man, as if the tip of a fine flame of living had touched her. It was the first time. Men had roused all kinds of feelings in her, but never had touched her with the flame-tip of life (MWD, p. 193).

Like the gypsy, the maiden sees beyond the surface appearance of the protagonist and finds the potential for resurrection. Although the agent participates in the resurrection of the protagonist by seducing him, the agent is not himself resurrected.

Implicit in the idea of resurrection is the idea of an altered future. As each story ends, the future belongs to the protagonist. As a newly resurrected character, the protagonist is totally physical with an optimistic view of the future in which the world might be redeemed through tenderness and sensuality. The agent, on the other hand, is a balanced character in the mold of Birkin of Women in Love. He has rejected the totally mental life but is without faith in the future of a totally physical life. He is able to effect the resurrection of another, but not strong enough to survive the influence of intellectualism in the future. Thus, as we have seen in Lady Chatterley's Lover, Mellors, himself a rebel against the mental life, gradually effects the rebirth of Connie through a series of intense sexual encounters. Connie's faith in the power of tenderness to change the world is implicit in her desire to have a child. On the other hand, Mellors cannot overcome his pessimism about the future. After several attempts to lure Yvette to his camp, the gypsy finally succeeds in "warming" her after saving her from the flood, thus instigating Yvette's rebirth. As a result, Yvette gains

a new understanding of herself and of reality. As the story ends, Yvette has achieved a new strength for the future, but the gypsy has become pathetic and unimportant. Finally, the maiden of Isis makes the Man's resurrection possible by arousing his sexual passion, but she remains behind on the remote island to raise their child while the Man goes on to face the future:

I have sowed the seed of my life and my resurrection, and put my touch forever upon the choice woman of this day, and I carry her perfume in my flesh like essence of roses. She is dear to me in the middle of my being. But the gold and flowing serpent is coiling again, to sleep at the root of my tree. So let the boat carry me. Tomorrow is another day (MWD, p. 211).

Only the resurrected characters, totally immersed in the physical life, are strong enough to endure and change the future.

CHAPTER V
CONCLUSION

Balance between the mental and physical forces in life is essential to all successful individuals and harmonious relationships in early Lawrence novels. Exclusive dependence on either intellectuality or sensuality results in ruin and despair. Those characters who are incapable of moderating the mental and physical aspects of their lives ultimately fail and are rejected or destroyed.

In both Sons and Lovers and The Rainbow, the protagonists learn to appreciate balance by experiencing unsuccessful relationships. In Sons and Lovers, Paul Morel rejects first the spirituality of Miriam and then the sensuality of Clara because neither woman is capable of satisfying all of his needs. A successful mate must satisfy both the intellectual and physical sides of Paul's personality. The first two generations of the Brangwen family, introduced in The Rainbow, are relatively successful in achieving balanced relationships, or are at least able to achieve a working compromise, but, as time progresses and society becomes more complex, it is more difficult for Ursula, a third generation Brangwen, to achieve a balanced relationship. Both Skrebensky and Winifred are rejected because they each believe in intellectual ideas

which negate the humanity of the individual. On the other hand, Arthur Schofield, a totally physical character, holds some lasting attraction for Ursula, but, because of his utter lack of intellectuality, he too is rejected. Finally, in Women in Love, the comparative happiness of Birkin and Ursula is contrasted to the misery and destruction of Gerald and Gudrun. There are two opposing camps, Breadalby and the Pompadour, the intellectuals and the sensualists; Ursula and Birkin find a balance by withdrawing from society, while Gerald and Gudrun, who represent opposite poles, are bent on destruction. The Lawrencian protagonist in these early novels strives to maintain a physical-mental balance in his life. When the character's life is in balance, he perceives the world as ordered; however, when a character views the world from an entirely mental or physical viewpoint, then his understanding is limited and the world seems to be chaotic. At this point, the unbalanced character frequently tries to impose some sort of discipline on his world, as Gerald Crich attempts to control by sadism. Characters, such as the intellectual Hermione and Gerald and also the sensual Anthony and Minette, who do not achieve balance, are rejected. In Lawrence's early novels there can be no healthy relationship where there is no balance.

However, twelve years later, in Lawrence's Lady Chatterley's Lover, we find a radical change. Balance is no longer deemed a viable solution. The world has become

the tragic victim of intellectual progress. The effect of industrialization seems to be the negation of the physical self. In Lady Chatterley's Lover, The Virgin and the Gipsy, and The Man Who Died, we find no advocacy of balance, but rather the demand for the "resurrection of the body."

Lawrence's choice of the term "resurrection of the body" is significant because it connotes so much beyond a simple revival or re-emergence of the physical aspects of life. Lawrence uses the word "resurrection" to connote Christ-like sacrificial death and an ascension from this death-like state to a new, higher level of life. Thus, Lawrence in his later stories sees the mental world as an unredeemed world from which only a few exceptional individuals are capable of resurrection. Following World War I, the emphasis on intellectualism had become so intense that Lawrence felt that a solution much more drastic than mere "balance" was called for. Lady Chatterley's Lover was written with the intention of shocking the public out of its mental lethargy; it was Lawrence's antidote to the "tragic age."

The fact that Connie Chatterley becomes totally disillusioned with her mental life and realizes that her youth and sensuality are wasted gives her the potential to be a resurrected person. She, like the protagonists of Lawrence's early novels, is faced with the decision between Clifford, who epitomizes the mental life, and Mellors, who has renounced the mental life and who has espoused the physical

life. However, Connie is not seeking balance; in a series of seven intimate scenes between Connie and Mellors, she gradually strips herself of every vestige of intellectualism. When she has finally abandoned herself entirely to the life of sensuality, she finds herself ". . . born: a woman."¹ Although Mellors is the agent of Connie's resurrection, he himself is not resurrected in the body. This becomes evident in their views of their child's chances for the future. Mellors is pessimistic; he has little hope that his child's world will be any better than his own. Connie, on the other hand, sees a new world blossoming in the warmth of tenderness which is a product of the physical life. Lady Chatterley's Lover was thought by its first misguided readers to be merely a titillating sex novel when in reality it was Lawrence's solution to the problem of the tragic inhumanity of the world which Lawrence believed was the direct result of an over-emphasis on intellectualism.

In a similar manner, each of Lawrence's two shorter stories, The Virgin and the Gipsy and The Man Who Died, recounts the resurrection of the protagonists to the physical life. By comparing the characters and actions of these shorter works, it is possible to draw some conclusions about the traits of the redeemed and the unredeemed characters. The protagonists are dissatisfied with the mental life and are painfully purged of their intellectualism before they can be resurrected into

¹D. H. Lawrence, Lady Chatterley's Lover (New York: Grove Press, 1977), p. 229.

the life of sensuality. The unredeemed are content to live in the world of ideals and materialism. Like Mellors, the agents of redemption live the physical life, but are not part of the future.

Lawrence's protagonists who undergo resurrection into the physical world are treated as exceptional characters. They rebel against the mental world. Unlike the unredeemable, they understand the loss of joy that results from the neglect of bodies. They see the swindle of ideals which promise all to the masses and deny everything to the individual.

In his later stories, Lawrence no longer strives for balance within his characters and their relationships. Rather, he tries to demonstrate to his readers the possibility of and the necessity for the resurrection of the body. The turn to the body, the total emphasis on the physical aspects of life, is for Lawrence an antidote to the overwhelming intellectualism which he sees poisoning and perverting every aspect of life.

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