

TRIBHUVAN UNIVERSITY

The Celebration of Body in D.H. Lawrence's *Lady Chatterley's Lover*

A Thesis

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Approval Sheet

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Abstract

D. H. Lawrence's central theme in most of his works is sex. From his early writing to the last novel. His *Lady Chatterley's Lover* which became a scandal in English literature. His idea was not to write a pornographic, vulgar and obscene literary text but to highlight the glory of essentially animalistic and carnal impulses in human beings. He created a new doctrine of sex, advocating the supremacy of the body's life over the mind, actually based on the assertion that complete fulfillment in sexual relations is the key to solve the problems of human relationships paradoxically though, the man who became a "priest" of sex. It broke an epoch marked by strong moral restrictions. But the early he favoured morality, the puritan of who stressed a euphemistic style became, in his last period, an anti-puritan. His insistence on the subject of sex and on the necessity for purifying, the sexual acts lead. This researcher to the conclusion that he was a strong supporter of the world of body than the world of mind; in his own terms it was a case of sex in the head.

Chapter 1

Lawrence and the Study of Body-Mind Relations

The Problematics

In *Lady Chatterley's Lover*, D.H. Lawrence tries to show that individual regeneration can be found only through the relationship between man and woman. Love and personal relationships are the threads that bind this novel together. The author explores a wide range of different types of relationships. The brutal and bullying relationship between Oliver Mellors and his wife Bertha can be seen as preventing Oliver from his pleasure. There is Tommy Dukes, who has no relationship because he cannot find a woman whom he respects intellectually and at the same time finds desirable. There is also the perverse and maternal relationship that ultimately develops between Clifford Chatterley and Mrs. Bolton, his caring nurse, after Constance Reid has left.

Lawrence's novel is a story of erotic love between Connie, the daughter of late Victorians, highly cultured parents with advanced views and Oliver, her husband's gamekeeper. The novel opposes the artificiality of modern industrial society. That dehumanizes human life. It shows strong faith in natural instinct and thought that people should be guided by the instinct. It also depicts the lovers who enjoy the primal instinct and later contemplate of being married and value nature over culture.

One of the most acclaimed English writers of the twentieth century, Lawrence was born in 1885 in the Colliery town of Eastwood Nottingham England. He was a son of coal miner. He attended a local grammar school and later studied at Nottingham University College, where he began writing short stories. He is one of the most versatile and influential figures in the twentieth century literary canon. Best known for his novels, he is also an accomplished poet, short story writer, essayist,

critic, and travel writer. The controversial themes for which he is remembered are the celebration of sensuality in an over intellectualized world and his relationship with censors, which sometimes overshadow the work of a master craftsman and profound thinker. Unlike other Victorian novelists, he established himself as a unique artist in the formation of the Victorian themes in the novels. His novels are strictly written and based on moral backgrounds. They have included an extraordinary mixture of sentiment, melodrama and lifeless characters. In contrast to the modern novelists like him, it is considered to tear of the confined conceptualization in formation of the themes of the novels. However, in his *Lady Chatterley's Lover*, woman independence is revealed and concluded clearly.

The novel begins by introducing Connie Reid, the female protagonist of the novel. She is raised as a cultured bohemian of the upper-middle class, and is introduced to love affairs intellectual and sexual liaisons as a teenager. In 1917, at 23, she marries Clifford Chatterley, the scion of an aristocratic line. After a month's honeymoon, he is sent to war, and returns paralyzed from the waist down, impotent. After the war, he becomes a successful writer, and many intellectuals flock to the Chatterley mansion, Wragby Connie feels isolated, and resorts to a brief and dissatisfying affair with a visiting playwright, Michaelis. Connie longs for a real human contact, and falls into despair, as all men seem scared of true feelings and true passion. A nurse, Mrs. Botton, is even hired to take care of handicapped Clifford so that Connie can be more independent.

Into the void of Connie's life, there comes Oliver, the gamekeeper on Clifford's estate, newly returned from serving in the army. Connie feels curiously drawn to him by his innate nobility and grace, his purposeful isolation, and his undercurrents of natural sensuality. After several meetings in which Oliver keeps her

at arm's length, reminding her of the class distance between them, they meet by chance at a hut in the forest, where they have sex. This happens to several occasions, but still Connie feels a distance between them, remaining profoundly separate from him despite their physical closeness. One day, Connie and Oliver meet by coincidence in the woods, and they have sex on the forest floor. Later, Connie begins to adore Oliver, feeling that they have connected on some deep sensual level. She is proud to believe that she is pregnant with Oliver's child: he is a real, 'living' man, as opposed to the emotionally-dead intellectuals and the dehumanized industrial workers. The novel ends with Oliver's working on a farm, waiting for his divorce, and Connie living with her sister, also waiting: the hope exists that in the end they will be together.

Before the Second World, Lady Chatterley enjoyed her conjugal life happily. Her husband, Clifford was physically and mentally very active. After the war, he has become physically paralysed. However, he is mentally and socially active. He involves in social gathering and intellectual affairs but his wife stops caring much about him and gets attracted toward Mellor, their game keeper. They even involve in sexual intercourse. Here, there arises some research questions: Why does she get attracted to Oliver, leaving her socially, intellectually and financially well to do husband and gets involved in sexual intercourse with Oliver? What caused Lady Chatterley to choose the world of sensuality for shaking or relinquishing her previous world with husband? Such are the major issues that this study focuses on.

Clifford's sexual impotency, heartless and bloodless world of intelligentsia, the lust for money, rush for mechanical gratification, and erosion of the original values of mankind ultimately lead Lady Chatterley to choose Oliver, a world of sensuality.

Organization of the Study

The present work has been divided into four chapters. The first chapter represents an introductory outline of present study starting certain theoretical stance that underlies the present study. It gives a brief introduction to the finding that Lawrence establishes the hierarchical relation between body and mind. He valorizes the importance of the body in human life. In the name of exercising intellectual activities and development of industrialism, human shouldn't negate instinctual urge. This chapter also put forwards some critical receptions by different critics.

The second chapter gives a detailed outline of the relationship between body and mind n the basis of the Rene Descartes' Theory of body-mind dualism. It shows that the relationship between body and mind serves to establish primal and instinctive desire as the essence of man. It also puts the view of Lawrence on body and mind relationship.

The third chapter specially focuses upon the textual analysis. It explains the sexual content in text clearly. It shows the massive growth of industrialization and it's effects upon human society, people's mental and physical problem created by industrialization. It also deals with the physical and mental transformation of the then human being.

The fourth and concluding chapter insists upon unification of body and mind. It highlights the crisis of contemporary society and hopes for regeneration.

Critical Receptions

Lawrence's *Lady Chatterley's Lover*, which was also a banned book, has titillated audiences since it was published in 1928. Behind the shock factor of this novel lays a striking picture in time of a society in flux. The novel is set in the society which is deeply divided into the privileged and under-privileged classes. There is

even clear division of the society between having rapid use of technology and deprived of modern technology. So, the novel is written in such a context.

Lady Chatterley who was a vibrant part of the intelligentsia society before the war is now profoundly unhappy with her role as Lady of the manor. Oliver, a former working class member, a turned Army officer and member of polite society, on the other, is also a turned gamekeeper and employer of Lady Chatterley's husband. In their search for happiness and fulfillment, their coupling is fraught with tension but ultimately inevitable. The bedroom scenes, for which the novel is famous, are less sensual than one might expect and almost clinical in their descriptions. The relationship between Connie and Mellors is not one of shared love and respect but rather one of dominance and submission and even gratitude over their mutual sexual satisfaction. The critics have analyzed the novel from different perspectives. For instance, Nigel Messenger introducing the novel remarks:

Lawrence was no longer interested in composing a realistic and stylistically perfect work of art, he wanted *Lady Chatterley's Lover* to deliver a message to English society, and this primary intension accounts for third version of irony, sharp contrasts and omnipresent dualism bordering on Manichaeism. Lawrence's last novel is thus very different from earlier ones such as *The Rainbow* and *Women in Love*, and has been described as a 'moral fable'. (10)

These lines show that the novel exhibits a kind of irony to give message to English society and depicts its condition during the setting time period.

Lawrence's novels are always set in the same kind of environment, which the eco-critic Peter Barry calls, "Areas three and four", area three being the countryside' consisting in hills, fields, woods etc, and area four 'the domestic picturesque' with

parks, gardens and lanes” (92). The park is somehow linked to the industrial world because of the path that cuts through it, made of ‘sifted gravel from the pit-back’, in other words waste recuperated from the mine. The animals inhabiting it as Lawrence described are “sheep cough[ing] in the rough, sere grass” (42) which connotes sickness and death opposed to the life emanating from the woods in the shape of ‘rabbits [which] bobbed and ribbled and “rooks [which] suddenly rose in a black train” (43). These lines explain the situation symbolically. Industrial world is compared with park and people’s suffering with animal.

Commenting in two aspects of human intellect, Julian Moynihan observes, that the novel dramatizes two distinct modes of human awareness: the one abstract, and the other concrete, physical and organic. He further describes:

The valorization of intellectualism divorced from feeling and sensation fragments human existence and leaves it barren and empty of meaning (Clifford’s stories are meaningless), while tenderness and loving connection (Connie and Mellors’ love) are capable of lifting sexuality from the realm of animal nature and transforming it into something that is genuinely human. (67)

However, the affair between Connie and Oliver takes place in a rustic but in the wood that belongs to the Chatterley’s estate and begins simultaneously with the renewal of life after the winter. The affair is also accompanied by a vivid poetic portrayal of the advent of the spring, punctuated by the minute details of the change of flower blooming seasons. Peoples too are described in a language evocative of plant life-their sturdy bodies giving an impression of being firmly planted in the earth or gravitating toward it. Even their body parts become anthropomorphized by the vitalistic description and transformed into independent agents.

The novel illustrates how natural phenomena can express human emotions, it discloses the importance and meaning of certain animals, flowers and landmarks such as the forest in relation to human qualities, and it underlines Lawrence's vision of nature as something magical, mystical or sacred, which offers a source of deeper reflection on humans. Indeed, he envisions humans as rational who should be open to what he called the "living mystery of the universe" (42). That is to say that he should live and accept himself as being part of the cosmos, submitted to the natural cycles and phenomena:

We and the cosmos are one. The cosmos is a vast living body, of which we are still parts. The sun is a great heart whose tremors run through our smallest veins. The moon is a great gleaming nerve-centre from which we quiver forever. ... it is a vital power, rippling exquisitely through us all the time. (*Apocalypse* 77)

Human being is not above nature and cannot presume to master it, he or she is just a part of a greater cosmic whole, on the same level as bird, beast and flower, to which he or she is connected. Lawrence always thinks in terms of relation and connection as the only means to reach fulfillment and satisfaction and makes a point of insisting on the idea through repetition as in the following quote: "It is a question, practically, of relationship. We must get back into relation, vivid and nourishing relation to the cosmos and the universe (*A Propos of Lady* 329). Here, Lawrence regards nature as a decisive force which regulates other creatures of the whole universe. All living bodies of the universe are inferior to the nature. Human beings attempt to make control over the natural phenomena will turn into vain. So, all the activities of the universe are directed by the nature. Human being must keep connecting with nature to maintain harmony in the world.

For Lawrence, it is through this connection that humans could regain their humanity and it is what he strives to demonstrate in his novel. At the beginning of the novel, Connie is depressed and wasting away because of her isolation, of her lack of connection with the people and cosmos around her: “Vaguely she knew she was out of connexion: She had lost touch with the substantial and vital world” (21). Oliver, who deliberately severed any connections with women and fellow men, does not appear to suffer from his isolation yet he remains irrevocably connected to the natural world, and so it is unavoidable that he should feel related to Connie when she herself becomes aware of the cosmos.

Lawrence however, insists on the hellish quality of the industrial world by means of striking comparisons and metaphors. His character’s reaction also helps to emphasize the apocalyptic atmosphere. It is even useful to know that he was fascinated by the Apocalypse, which he called “perhaps the most detestable of all these books of the Bible” (*Apocalypse* 61), but was sufficiently intriguing for him to write about it. The main idea behind this particular description is that industry pervades all things. It soils the natural world embodied by the Christmas roses.

Connie’s sexual experience makes her body fade. At the age of twenty-seven, she is isolated so long from physical passion, her misery seems all the harsher. According to Ruch for Connie, “satisfactory sexual adjustment however is important to mental health and effective living” (156). Connie’s sexual experience with Oliver brings her to orgasm simultaneously. The impact on her is profound. She adores him with all of her physical being. It causes her to realize the importance of sex as a need. Her view about sexual needs develops as she regards sex as a need. Psychologically, good sex makes love last, but more importantly it is love that gives good sex its significance (Solomon 180). Connie can improve her life of the vitality of the sensual

with Mellors and causes her to be a mature woman. The vitality of the sensual is not just for sex but it is sex in love.

Lauren Gowing, regarding sexual discourse in the novel, remarks:

This novel led us in the direction of sexual discourse, in which the sexual repertoire is broadening. People are starting to realize that sex is something that is going to be talked about, and it starts to become more of a recreational activity. People are starting to see sex as a lifestyle and think of it as fun. We will later see the pornographication of sex, and we move into sex in the media. (2009)

However, Lawrence was way ahead of his time in this novel. Here, Gowing further states, “Before sexual discourse, it seemed very inappropriate to discuss sex. Now we are teaching that it is very inappropriate to NOT discuss sex” (9). This shows that it is appropriate to discuss sex only after discussing discourse of sex.

The novel also shows a lot about social roles and norms, and how those affect sexual norms. For instance, Bradley Bond states: “Women are attracted to masculine men that are going to be able to reproduce for them and fulfill their needs for affection and intimacy” (14). The extract valorizes the importance of the sex. Sexual activities keep recreational values. It is also a basic need of human being such as food, water, health and education. Healthy sexual relationship assists to maintain harmony between husband and wife. But in the name off civilization people are negating the sexual impulses which are injuries to whole human race.

Man’s Physical condition determines his wife’s behaviour towards him. Man’s sexual disability breaks their former joyful relationship. Marita McCabe and George, regarding *The Teleporos*, same reference remarks:

When a man is physically disabled, the women no longer look at them

the way they did before, as Lawrence shows us. When a woman is with a man that is disabled, often times they feel that they are violating the sexual norm, this is the impression that the male gets from the female. This leads to the belief that the physically disabled feel less sexually desirable than an able-bodied person. (25)

The novel exemplifies this concept in the depiction of Lady Chatterley leaving her physically disabled husband to have an affair with someone that could please her physically as well as emotionally.

In the novel, Lady Chatterley is able to cope with everything. But eventually, her libido and sex drive picked back up to normal. High libido leads to high sex drive, which leads to high sexual attraction. However, Lady Chatterley could not get this from her husband, and because that sex drive is so high, she became attracted to one of her workers. Regarding this issue of the novel, McCracken remarks:

Connie's awakening involves the "blood-consciousness", by which Lawrence means the interaction of opposite nerve impulses of males and females; part of this is the "phallic consciousness", which her blood physically merges with that of Mellors when having sexual intercourse. Until Connie meets Mellors, her sexual experiences have been purely physical, and they have been of lesser importance than her intellectual relationships. With Mellors, she achieves a "sensual owning [sic]" that she has never experienced before. (45)

In his final letter, Oliver says that he and Connie "have fucked a flame into being. Even the flowers are fucked into being between the sun and the earth" (316). What Oliver expresses here goes much further than a celebration of sex. In fact, he refers to the natural cycles of rebirth common in all animals, and plants: their capacity to be

“most vividly, most perfectly alive” (Montgomery 217). More importantly, he refers to the result of their relationship: the flame that is “fucked into being”, is “the soul”, which is “neither body nor the spirit, but the central flame that burns between the two” (qtd. in Montgomery 217). This extracts highlights the importance of sexual intercourse in human life. Fully use of sexual impulses removes one’s mental illness and loneliness. Much intellectual activities keep man aloof from sexual activities which is main cause of mental stress and psychological disorder. So, man must be intellectual as well as sensual.

Excessive use of sexual impulses arouses inner satisfaction. Human being should involve in sexual activities whole heartedly as it carries medicinal value so Colin Clarke remarks:

Yet it is interesting to note that the last scene in the series- in other words the night before Connie’s departure for Venice is not depicted in soft undulatory motions but in terms of fire and earth and rock, in terms of coal-mining in fact: ‘burn out false shames and smelt out the heaviest ore of the body into purity. With the fire of sheer sensuality.’ The impression thus created is one of savagery, of sensual violence reminiscent of the machine, a complete reversal of the message of tenderness Lawrence was conveying until then. (138-39)

The extract shows the expression of the unusual peace and softness of the intercourse that is impressive in its abundance, its precision and its ability to recreate inner physical sensations. Lawrence uses nature as a metaphor to propose a remedy for human society and consciousness and interrelatedness of all humans and nature, which seems to yield to the later.

Massive industrialization developed individualism in people. It killed the

emotional side of human being. Human being abandoned to use their emotional impulses to show sympathy to each other. About the novel, William K. Buckley, examines:

Lawrence, who assumed industrialized western culture as dehumanizing, felt men and women could regain their humanity only through a blood consciousness... A vital almost primeval point of contact between male and female. Lawrence's evident is fascinated with strong leadership and blood philosophies in *Lady Chatterley's Lover*. (45)

The extract represents the dehumanized condition of western industrialized society.

Christian belief is somehow responsible to arouse fear in people. Because of the strong belief upon Christianity, people do not dare to exercise their sexual interest without hesitation. Mulk Raj Anand, in 'the Preface to *Lady Chatterley's Lover*,' writes:

Christianity, as the knowledge of sin, began to be emphasized, inhibiting the young feeling in love thus poisoning the lives of the young with fears about mating, which not only led to hypocrisy but ruined marriage. D.H. Lawrence supplied a corrective to this decaying social order. He was convinced that quick of life lay in the warmth of heat, in the blood, and in the instinctive awareness of feeling. (i)

Anand in the extract focuses that the text depicts decaying social order and extreme domination of Christianity.

Unlike other critics who admired Lawrence's view on body, Bertrand Russell put forwards his idea opposing. It and says consciousness of blood exists in human being independently and people realize it differently. Bertrand Russell in his

autobiography criticizes Lawrence's saying and remarks:

He had mystical philosophy of blood which I disliked. There is another seat of consciousness than the brain and nerves. There is a blood consciousness which exists in us independently of the ordinary mental consciousness. One lives, knows and has one's being in the blood, without any reference to the nerves and brain. This is one half of life belonging the darkness [...] we should realize that we have blood being, a blood consciousness.' This seems to frankly rubbish, and I rejected it. Vehemently, I did not then know that it led straight to Auschwitz. (245)

Russell expresses that one lives, knows and has one's being in the blood without any reference to the nerves and brain and there is blood consciousness that exists in ordinary mental consciousness. But, David Daiches, in *A Critical History of English Literature* observes: "this is a novel whose symbolic action is so crude and whose basic structure is so mechanical. It is great because of its frankness about sex it remains the only one of his novel that most people read" (345). Here Daiches clarifies its dealing with sexual matters without any hesitation.

WB Yeats appreciates this novel with these words: "*Lady Chatterley's Lover* is noble. Its description of the sexual act is more detailed than in Harris. The language is sometimes that of cabman and yet book is all fire" (10). Here, Yeat's admires Lawrence's style of writing which deals with sexual activities without any drawback.

The novel is ostracized by feminists like Kate Millet, who in *Sexual Politics*, accuses Lawrence of advocating that women must relinquish her individuality, ego and will. Millet comments on him in this way:

Lawrence was a hopeless chauvinist and misogynist. She argues that

Lawrence's heroes incessantly exert their will over women and the lesser man. It is their mission to rule. It is unthinkable to Lawrence that males should ever cease to be domineering individualists. [qtd. in Eagleton 141]. Millet puts her disagreement with Lawrence who suggest women to relinquish their personal interest and rely upon male. Male always dominates and cast their will over women with a mission to rule.

Initially, while writing a novel, Lawrence was not sure about its publication because of its frankness dealing with sexual activities. Such attempt was not started by other previously. So, it was a kind of term in literature writing. Worthen, reading the novel, argues:

Although Lawrence was aware of the fact that the novel was “unpublishable”, so much so that he did not see any point in having it typed in preparation for publication, he spent much valuable time writing it, and rewriting it twice. Lawrence did this because he “saw himself as someone who would change people for the better” and the novel as “a kind of artistic terrorism” aimed at making people admit their own sexuality. (355-56)

Lawrence took the world seriously enough to believe in his ability to shape its future and to write in the way he wished things were. Therefore, the fact that Lawrence illustrated not just sex, but offensive sex in the literary form was itself a form of revolt against the society he lived and wrote in. So, the writing of the novel is a kind of revolt.

Keith Sagar writes Connie's visiting to the wood where Oliver takes refuge from the suffering of the outer world as a retreat to a healthy world and compares

Connie with mythical character Perserphone. In this way postulates:

The wood is his (Mellors) refuge from the outer world in which he had suffered much, especially at the hands of women. The hut in the secret clearing is his sanctuary. Now invaded by another woman...Connie also uses the wood as a retreat to a world of health and sanity. She is Perserphone, fleeing across the park 'like one who fears to be called back'. Her sterility is set against the life symbol of newly hatched chick. (183)

The scene of hatched chicken flutters the desire of motherhood in her heart. The world of Oliver is full of life represented by the woods, birth and as well as the emergence of instinctive Connie. Similarly, Herbert J. Muller reads the characters of Lawrence as the mere bundle of nature. The unity between nature and human being is inseparably one: "Lawrence's later characters are accordingly mere bundles of instincts... one almost forgets that nominally they represent human nature" (273). However, the modern human being is prone to forget the beauty and power of natural instinctive life. The human experiences are interpreted out of primitiveness.

In "The Art of Appropriation: the Rhetoric of Sexuality in D.H. Lawrence," Gerald Doherty, using Jakobson's binary rhetoric in narratives, analyzes how metaphor and metonymy, the two major tropes discussed by Jakobson, are handy in construction of masculinity and femininity in erotic narratives too, through substitution and contiguity. In his essay, Doherty states, "Lawrence develops his own theories about the dynamics of the sexual exchange, theories that reverberate in his narratives" (265). Lawrence's narratives are clear testimony to his underlying wish to use metaphor and metonymy to serve his desire. In the same context, Doherty further states:

Although they both dispose of the female as merely the object of male aspirations and goals, each trope locates her within a specific male plot of appropriation: each tells the story of her subjection with its own special emphasis. While in theory Lawrence sometimes celebrates the perfect polarization (or balance) of sexual roles, his narratives in fact project the male as the source of the erotic power that transfigures the female. (265)

That there are inner contradictions in Lawrence's narratives. For instance, in the novel he builds the mystique of masculine sexuality which, according to him, must be accepted unquestionably superior by the female character. But, the representative of dominant male sexuality in the novel, the gamekeeper Oliver, betrays character traits that in symbolic form are an expression of the so-called "feminine nature," traceable everywhere in the novel. That leads to indeterminacy and to the unresolved nature of the binaries – male and female sexuality.

Marlene Zuk's argument in her interesting book *Sexual Selections: What We Can and Can't Learn About Sex from Animals* that "the maternal instinct, as a behaviour that arises absolute and predetermined from its primordial genetic roots, is a myth" (52) is "quite intriguing" (263). Her particular emphasis especially as the title of a section "Females are not the Equivalent of Mothers" on the idea is that if one is freed from the idea of the maternal instinct, the belief that mothering is necessarily natural one. That is also freed from equating being female with being a mother, as if no other role was possible or important, it means that mothering instinct is found strong among males of the species too, once again leading to indeterminacy of gender roles based on certain "natural" traits. In this instance, Marlene Zuk continues to remain:

Females are, of course, mothers, and behave as mothers, and female animals from many different species care for their young in many different ways. Yet the assumption that female equals mother is wrong on two counts, both of which limit our appreciation of what animals can show us. Females do many other things besides act as caregivers to offspring. They may even behave in ways that are not characteristically feminine, which may be difficult for observers even to register if they are expecting nothing from females besides nurturing maternal behaviour. (266)

Marlene Zuk portrays female as best caretakers applying different techniques. Sometimes female shows their distinct behaviour but we expect nothing from females nurturing maternal behaviour.

Though Lawrence's novel is criticised by many critics for many different reasons, the focus in this study is on naturalistic aspect of the novel. Nature as a setting, the wood in particular, plays a crucial role for both women. Connie voluntarily moves to the heart of a forest in bloom, and instinctively knows that the man waiting for her there will come into her, and activate the process of regeneration of her spiritual and sexual self. Spirituality also plays an important role in the novel. But Lawrence silently ignores this and goes a few steps further towards Darwinian principle of nature. He insists that the opposites in human life, such as body and mind, and man and woman, and man and nature must be seen, considering that dualism only will lead to more harmony in human society.

Chapter 2

Descartes' Theory of Body and Mind

The Body and Mind Relation

The attitude of Descartes towards the philosophers who preceded him is remarkable, he deliberately ignored them. Although well acquainted with their works, he built his own system as if he knew nothing of them. Not that he personally held either or modern philosophers in contempt. He was not presumptuous as to believe that his mind was superior to theirs. He even acknowledged that many truths had been discovered before he created his own method, but he did not wish to accept these truths on tradition. He was determined to discover them for himself (89). By means of his method, he proposed to obtain these truths, no longer mixed disorder with a mass of doubtful or erroneous opinions, but set in their right places, and accompanied with their proofs.

Descartes sought not what is probable, but what is true. The first requisite in finding what is true he took to be the casting aside of the philosophy taught in his time, which contented itself with probability and gave no satisfactory demonstrations. Therefore, though he occasionally retained the vocabulary of scholasticism, he even borrowed some of his matter from it (for instance, in the ontological argument for the existence of God), nevertheless, he broke distinctly and completely from the method and spirit of the philosophy of his age (91). Thus, it was formed in his mind, the method which was destined in his plan to replace the 'useless' and 'sterile' ancient logic: He vowed never to accept a thing as true which he did not clearly know to be such.

Having thus doubted and rejected everything in the world as true, Descartes then wants to see if he can come to any truth which he will find impossible to doubt.

He is reluctant to find one so easily, for he has doubted virtually everything, including his own very existence.

Descartes' denial of his own existence such as his body, hands, eyes, legs, etc. is extenuated by dreaming situation. According to him, how could he be sure that he was not presently dreaming, since whenever he was in dream, he seemed to have things which in reality, he did not have. He thus "doubts virtually everything, even including mathematical propositions like $2+2=4$ " (97). Here, Rene Descartes' shows his extreme rejection in all existing ideas and philosophies. He longs to make his own idea. He never accepted the truth about things which he himself did not find to be truthfull. He never easily accepted the truth. He only accepts things as truth which he becomes unable to doubt.

Regarding the dualism and interaction between the mind and body, the inescapable conclusion, Descartes thus comes to is that he possesses mind, his thinking being, as distinct from his body, extended essence. This means that there are two aspects of man, corresponding to two substances: spiritual substance (mind), which has thinking as its essence and material substance (body), with extension as its essence. He says, "Mind and body are therefore, two kinds of substance, each of which is distinctly different, and can exist independent of each other" (99). Here, Descartes insists the union of body and mind. To operate the human activities, both must act properly. One becomes paralyzed in the absence of other. Though, they are different in their structure and function, their relationship is inevitable.

There is, however, no doubt that Descartes has succeeded in bifurcating human personality into mind and body. His attempt at resolving the riddle of interaction between them is unsuccessful. None of the theories that has been put forward to serve as alternative explanations to his account has been put forward to

serve as alternative explanations to his account has been able to solve the problem. Even scientific studies into the problem have been able to resolve the issue either.

Hence, even though there have been many arguments in support and against the mind body problem, at best, this study can only see the interaction of the two distinct substances as probable. The fact is that if the reductionist position of scientists is accepted. Only the physical, corporeal things such as the brain, body, etc. exist. It also means that the so-called thinking activities, as observed by Descartes are solely carried out by the brain. As the scientists would hold, if the brain dies, the entire thought system stops working; as a result, the brain therefore is the self.

Descartes' Theory of Body Mind Dualism

Although Descartes calls the human soul a substantial form, he does not try to avail himself of this idea as a solution to the problem of the union. When he uses expressions employed in the hylomorphic model, he gives them a different sense in a way that clearly amounts to refusing this model. The conclusion of this chapter is then entirely negative insofar as it addresses the question of the nature of the union of mind and body. But the exploration of the hylomorphic language found in him has allowed to develop a deeper understanding of the relationship between the Aristotelian scholastic and Cartesian conceptions of the mind or soul.

Descartes does not differ from the scholastics in regarding the mind as separable from the body. They agreed with him on that issue. But he and the scholastics were divided by deep disagreements on the nature of the soul as. He asserts, "For the scholastics, the human soul is dependent on the body by virtue of its very nature; without the body it is not a complete substance, and it needs the body in order to exercise its functions" (171). In this way, they tried to create a logical space for the union of body and soul that falls between this union being genuinely essential

and its being entirely accidental to the soul. He did not follow their example in this regard. For him, “The soul was no longer the principle of life, but of thought, and he relegated most of the traditional functions of the soul to the realm of mechanism” (171). Here, Descartes opposes the scholastics idea about the nature of soul though he is agree with their idea about mind. According to the scholastics, mind and soul are interrelated to each other and soul becomes incomplete in the absence of mind. Contrary, to their idea Descartes suggests it is related with thought full process. It operates on the basis of certain mechanism. And he also parted company with the Aristotelians in regarding intellectual activity as independent of sensory powers. Therefore, for him, there is no sense in which the nature of the human mind demands union with the body.

In his *Meditations on First Philosophy*, Descartes argues that the mind is something distinct from anybody (1). But the book begins with a discussion of a topic seemingly far removed from the nature of the mind: the question of whether we can be certain of the truth of any of our opinions. What is seen is how this question is related to questions about the relationship between mind and body.

Descartes begins by noting that his opinions up to this point have been based on his senses, but the senses do not deceive human beings. This is in part because sensations of the world are not a dream:

How often have I dreamt that I was in these familiar circumstances, that I was dressed, and occupied this place by the fire, when I was lying undressed in bed? At the present moment... I look upon this paper with eyes wide awake; ... but I cannot forget that, at other times I have been deceived in sleep by similar illusions; and attentively considering those cases, I perceive so clearly that there exist no certain marks by which

the state of waking can ever be distinguished from sleep, that I feel greatly astonished... (17)

Therefore, Descartes argues, there seems to be some sense in which “I am less than certain about the existence of the bodies I seem to perceive” (17). There is a computer monitor in front of me right now; but, because “there exist no certain marks by which the state of waking can ever be distinguished from sleep” (17). He cannot be certain that he is not dreaming of a computer monitor rather than seeing one.

Descartes uses the figure of an ‘evil demon’ to make much the same point:

I will suppose, then, not that Deity, who is sovereignty good and the fountain of truth, but that some malignant demon, who is at once exceedingly potent and deceitful, has employed all his artifice to deceive me; I will suppose that the sky, the air, the earth, colors, figures, sounds, and all external things, are nothing better than the illusions of dreams, by means of which this being has laid snares for my credulity; I will consider myself as without hands, eyes, flesh, blood or any of the senses, and as falsely behaving that I am possessed of these... (18)

The point of this, is not whether it is reasonable to believe that humans are constantly being deceived by an evil demon; it is assumed that this is not a reasonable thing to believe. Rather, the important point is that, by reflecting on scenarios like dreaming and being deceived by an evil demon, it seems possible to doubt whether any of the external, physical things which we seem to perceive really do exist.

Descartes’ argument that the mind is not identical to anybody. But it is about what the relationship of mind to body is not; it is not about what it is. In one place, he gives his view of the relationship of mind and body by analogy in this way: “Nature

likewise teaches me by these sensations of pain, hunger, thirst, etc., that I am not only lodged in my body as a pilot in a vessel, but that I am besides so intimately conjoined, and as it were intermixed with it, that my mind and body compose a certain unity”

(19). Here, Descartes gives more value in the coexistence between body and mind. A man must really upon body and mind equally. One should maintain a balance between them. One should not cling only upon body or mind. But should be able to maintain a balance between them.

The relationship between mind and body, thus, is akin to the relationship between pilot and vessel. One thing a pilot does is control the vessels; by steering, pilots cause vessels to do things. So Descartes thinks that minds sometimes cause bodies to do things. And this is what he thinks (19). Why this fits well with common sense. There are main points of Descartes’ dualist view of the relationship between minds through these three ideas: The mind is neither identical to anybody nor are particular mental events (particular episodes of thinking, feeling, etc.) identical to any bodies. Bodies are defined by him as things which have extension. Since minds are not identical to any bodies, minds do not have extension. So minds do not exist in space. Bodies sometimes cause effects in minds and minds sometimes cause effects in bodies.

Lawrence on Body Mind Relation

Lawrence’s writing mostly tempts to celebrate bodily needs. He breaks the tradition of writing literature based on rational thought which focuses rational practice of a man discarding emotional activities of the man. The contrast between mind and instinct can be seen in the dissatisfaction each has with their previous relationship. Constance’s lack of intimacy with her husband who is “all mind” and Oliver Mellor’s choice to live apart from his wife show her brutish sexual nature. These

dissatisfactions led them into relationship that builds very solely which is based on tenderness, physical passion and mutual respect. As the relationship between Lady Chatterley and Oliver develops, they learn more about the interrelation of the mind and the body. She learns that sex is more than a shameful and Oliver learns about the spiritual challenges that come from physical love.

Lawrence opines: Life is only bearable when the mind and the body are in harmony, and there is a natural balance between the two, and each has a natural respect for the other. And it is obvious, there is no balance and no harmony now. The body is at best the tool of the mind, at the worst, the toy.

Sex, then, is a natural state of the body and thinking truthfully and openly about sex is a state of harmony between body and mind. When I read this essay years ago, my favorite quote was this: Sex lashes out against false emotion, and is ruthless, devastating against false love.

So sex is also proof of mind-body harmony. Sex does not allow for the false constructions we adorn ourselves with day to day, the false faces and the false emotions; for false sex is bad sex and as good as no sex at all. Lawrence believed that to regain a sense of harmony and connection between the body and mind, it was necessary to free up the mind in sex matters. For in England and the USA at that time there were strict conventions towards what could be mentioned. Obviously these conventions have little place in our Western world today. What we have instead are sexual mimics and caricatures on TV, in advertising, and on the street. These bodies are what Lawrence calls *the secondary life of the circus dog, acting up and showing off: and then collapsing*.

If someone has real sex stirring away at the gut, there's no way this someone is going to have to go looking for it. Sex will come to them. What we have today,

according to Lawrence, is an inveterate sexlessness. Sexless has become sexy.

Somehow the counterfeit emotion has won.

Perhaps this is because it is continued to refuse to treat our bodies with respect, and to refuse to awe sex and pay it its reverence. The natural state of humans is one of increasing disconnection; nature is being decimated to make more space for over-population, and with it goes our natural and vital relationship to the earth and the universe, sex included.

Vitally, the human race is dying. It is like a great uprooted tree, with its roots in the air. Humans must plant themselves again in the universe.

Human bodies are a part of nature and it is natural they should follow similar rhythms. What Lawrence calls the blood-marriage in the *A Propos* and tenderhearted fucking in *Lady Chatterley's Lover* is sex in tune with the seasons, in tune with the mind, in tune with our true selves. Sex is a way of regaining our connections and natural balance.

Yet the strength of *Lady Chatterley's Lover* remains. Sex will always be a major and irrevocable part of our lives, whether it is used as power, or as revelation. As long as there is a barren desert instead of a fecund natural awe and reverence for sex, the novel will always be a passionate counter.

In the novel, Lawrence argues that individual regeneration can only be found through a honest and passionate love and relationship between a man and a woman. He insists on the cohesion between mind and body; a feeling of impropriety is born only when the mind despises the body and is afraid of it, and when the body detests the mind and opposes it. Such was the situation in English society, where people suppressed their natural body needs for passion and love in return for a sublime spiritual life. Women and men are obsessed with money and success; they have left

the purely animal desires behind, deeming them inappropriate and shameful. In such a conservative society the sin of Lady Chatterley and her lover, the gamekeeper is born.

Lady Chatterley is married to a paralyzed baronet, who doesn't care about sexual pleasure and is unable to provide her with it. Oliver Mellors, the gamekeeper, is also unsatisfied with his marriage, where his wife refused to give him pleasure. These two souls live in deprivation and unhappiness, in a world where their most basic need of human touch and sexuality is forbidden and refused. Their love is revolutionary on so many levels. They protect the importance of the true sexual act, which unites body and soul. They fight for social equality in love, as she stands way above him in the social hierarchy. They refuse to obey a purely spiritual life without sexual pleasure. They want to experience their love in every possible way; union of their bodies, minds, and souls.

However, Clifford grows to be an accomplished writer, and many academic men frequently gather at the Chatterley's mansion. The intellectuals turn out to be vacant and seem scared of true feelings, and Connie feels increasingly secluded. She resorts to a short and disappointing affair with a writer who comes to visit Clifford. The distance between Connie and Clifford increases as Clifford withdraws into his hollow pursuit of writing and coal-mining. Connie hires a nurse, Mrs. Bolton, to take care of the disabled Clifford so that she can gain freedom, and Clifford begins to depend on the nurse; his maturity waning into an infantile dependence.

Thus, Connie meets Oliver Mellors, the aloof and contemptuous gamekeeper on Clifford's estate and is attracted to his natural sensuality. She soon discovers that the source of her misery is from not being fulfilled in physical love and passion, and subsequently turns to Oliver Mellors. They meet and have sex on several occasions

and she has a sexual awakening that changes her thoughts forever. Oliver Mellor's old wife, Bertha returns and causes a scandal, whilst Connie believes that she is pregnant with Oliver Mellors' child. Clifford refuses to give Connie a divorce. The novel ends with Oliver Mellors waiting for his divorce, and Connie living with her sister, hoping that they will be together.

Chapter 3

Sexual Discourses in Lawrence's *Lady Chatterley's Lover*

Discontentment

In *Lady Chatterley's Lover*, D.H. Lawrence, criticizes the western culture's maladies which, he believes, stem from the unhealthy ascendancy of the mind and massive Industrial development. He projects two characters, who represent two diametrically, opposed lives: Clifford represents the dead, mechanistic and mental life where as Oliver Mellor represents the life of natural sensuality and instinct. Connie transcends the class boundary by having sexual relationship with Mellor, who comes from the class inferior to that of Connie. Her fear of mechanical process plays a central role in increasing Connie's sense of isolation and alienation. The love between Oliver Mellor and Connie in the novel represents Lawrence's recognition that there may be the possibility in Post War Britain of New kinds of relationships will transcend class division.

Lawrence presents himself as radical critics of the dominant liberal and religious tradition of western culture. He believes that tradition has brought the western men to a point of crisis where his creativity and survival are at stake. He challenged the Christianity which regards sex as sin. Throughout the Christian era the emphasis had been on altruism and self-restraint rather than self-assertion, and the long dominance of the tradition made the establishment of the modern industrialism possible.

Industrialism brings curse upon human love. Man forgets his instinctive life. The lost for money, mine and machine dissolves a man completely. Sex becomes a more medium for child bearing for the purpose of inheriting the property. The growing technology brings competition and war. The mechanical war harms humans

directly Clifford is an example. He is hips down paralyzed. The tragedy befalls to him because whole era is tragic and indirectly Connie is victimized willingly or unwillingly Connie leaves a sexless life and still yearns for a man having male instincts on the other hand, the Game Keeper is presented as disappointed by an unfulfilling love affair. He lives in the wood hut alone in the ground of the nature, far from the mine industry. Connie and Game keeper consumes their sexuality Lawrence to oppose the industrial world to the rich life of love making to a revitalize the human life.

Nature provides rescue for the lovers. They find purity in the nature with their primitive instinct of love, sex and passion. With the nakedness of nature, Connie and Oliver Mellors become one with it. Sex becomes a medium for togetherness. Connie develops the feelings of motherhood in her as she visits nature.

The Growth of Industrialization and Its Effects

In *Lady Chatterley's Lover*, Lawrence demonstrates his cosmological theory and increases readers' awareness. It embraces the issue of growing industrialism and its devastating effect not only on the landscape but also on humans' minds and bodies. The novel demonstrates the battle taking place between the natural world, represented by the wood belonging to Wragby the Chatterley estate and the industrial world, embodied by the collieries surrounding Wragby and the mining town to which they are associated.

The novel is indeed based on the tension between the individual and society, which is seen as hostile and unwelcoming. Besides Connie, there is also Oliver who flees every possible contact with other human beings and particularly women in the fear of being hurt, Michaelis, who represents the contemptuous judgment of his English peers, and Clifford who hates the pitiful eyes of the outside world. It is thus

natural that each should try to escape society in one way or another; for Connie and Oliver, the seclusion offered by the woods is the best escape route at hand, for it embodies the exact opposite of the civilised world. He tries to show that it is the lack of any vital connexion, whether with the human beings around him or with the cosmos, which gradually affects his life and mind, in the same way it ruined Connie's health at the start of the novel. Industrialization and pursuit of wealth, thus, isolate individuals and kill sympathy between them.

The social environment described in the novel is so coercive and suffocating that Chatterley's personality seems confined and subjected. She cannot let it express itself, and to an artistic nature like her behaviour is the role she must play as hostess of Wragby Hall, a very paradoxical role. Her role as hostess at the table is based on pretence since she presents their male guests with a look and manner of perfect innocence pleasing them and must keep her thoughts to herself. Wragby thus appears as a kind of person, its very aspect as oppressive as the atmosphere "reigning inside, in distinct contrast with the natural environment outside its walls" (10). Whereas some aspects of human personality and need can never fully be voiced through the social self, they find in the natural world a liberating remoteness from civilization and the space to be revealed and develop in.

The scene of forest challenges half-deadness gradually reveals her true self and her potential. It coaxes her into reacting in a way that her social life never could, despite the numerous conversations with her father and sister which is aware of her decline. Nature therefore holds the part of a magic mirror, throwing light upon the characters' unconscious thoughts and needs, facing them with the truth they refused to acknowledge. Most of the time, it is through contrasts rather than parallels that the characters' feelings are exposed because the discovery of their shortcomings must

entail a response. The description of Connie's first outing after her nervous depression focuses on the manifestations of spring in the woods in the shape of new flowers and leaves:

Little gusts of sunshine blew, strangely bright, lit up the celandine's at the wood's edge, under the hazel-rods, they spangled bright and yellow. And the wood was still, stiller, but yet gusty with crossing sun. The first windflowers were out, and all the wood seemed pale with the pallor of endless little anemones, sprinkling the shaken floor (...) Cold breaths of wind came, and overhead there was an eager of entangled wind caught among the twigs. It, too, was caught and trying to tear itself free, the wind, like Absalom. How cold the little anemones looked, bobbing their naked white shoulders over crinoline skirts of green. But they stood it. A few first bleached little primroses too, by the path, and yellow buds unfolding themselves. (88)

The abundance of flowers of several kinds, their omnipresence in the woods and the movement that suffuses the scene, conveyed by verbs such as 'bobbing', 'swaying', and 'rustling and fluttering and shivering', contribute to giving a sense of new life which makes a strong impression on Connie, who is deadened by the life at Wragby. But she clearly identifies with the struggling wind and this display of natural determination inspires her to take a hold on life and free herself from her ties to Clifford.

The extended metaphor of the boat unmistakably emphasises her desire for freedom: "She had been fastened by a rope, and jagging and sharing like a boat at its moorings; now she was loose and adrift" (89). The contemplation of a young tree further on fills her with the same admiration and a longing for life. The depiction of

the “young pine-tree that swayed against her with curious life, elastic, and powerful, rising up” (88) obviously bears phallic connotations and is another symbol of life.

In the same way, Connie’s confrontation with the hens and then pheasant chicks brings her own infertility acutely home. The objective ‘female’, applied to the hens, is repeated many times in the space of a few lines to insist on the bond Connie feels between the hens and herself, as well as the realization that she does not qualify as a female because she remains ‘unused’. The brooding hens thus become a form of comfort to her thwarted femaleness and she lives the incubation by proxy, feeding and watching over the mothers. The contrast between fertility and sterility is emphasized by nations of hot and cold. This is shown by the fecundity of the hens characterized by ‘heat’, ‘warm’, and ‘hot’:

A warmth passes onto Connie contrary to the ‘cold’ and ‘cold-hearted’ human world. Her encounter with the hatched chicks heightens her distress at not having children but it also triggers once again her admiration for life, more deeply than the flowers and tree had.

Lawrence’s style here wonderfully portrays his protagonist’s excitement: an abundance of objectives to qualify the chick convey her emotion, especially when they are repeated: ‘one tiny, tiny perky chicken tinily prancing round’, along with several exclamations, more repetitions, an increasing ternary rhythm (‘Life, life! Pure, Sparky, fearless new life!’) and intensifying adverbs. (118)

Therefore, the natural environment acts as a catalyst in the novel, either bringing characters together or breaking them apart.

Connie and Oliver, are brought together by Nature, first, in the scene of the pheasant chicks, and closer still in the scene of the thunderstorm in the woods. Their

intimacy reaches its highest point, culminating in the wedding of Lady Jane with John Thomas when they cover their bodies in flowers. The episode where Connie and Mrs. Bolton are together in a Wragby lumber room crowded with furniture shows that whereas the conversation between them was strained and a little hostile in a cramped space, it flows with greater ease and honesty outdoors. Following the episode of the hens and pheasant chicks, the scene goes even further in awaking Connie's desire to be a mother, "conveyed by the verb 'cradling' and the repetition of soft" (168). In short, this shows that Connie desires to be a mother.

The subject of Clifford and Connie's conversation touches upon the physical world, whether it is nature or 'the life of the body'. It is understandable that Clifford should praise the life of the mind and despise that of the body as repulsive and inferior. But even before he was crippled he had no connection with the physical. Connie's youth in the first chapter brings to light her artistic upbringing and her physical experiences in Germany. The gulf between their two sensitivities is widened by nature because Clifford does not and cannot feel it physically like his wife. He only analyses and judges it, and submits it to the cold logic of his mind. It unnerves her that the landscapes draw state, purely mental remarks from him for instance: "You are quite right about its being beautiful. It is so amazingly. What is quite so lovely as an English spring!" (191). There is no felt emotion in it only a pleasure in commenting with the mind, underlined by 'English spring', an expression which particularly irritates Connie since it refers to civilization, to the social sphere and not the natural one: "Connie thought it sounded as if even the spring bloomed by an act of parliament" (191). If human being merely guided by rational faculty, life cannot go ahead. Civilization bars person to use primal impulses properly. Connie prefers to use primal instinct fully. The main cause that human being cease to exercise instinctual

activities is their disconnection with nature.

Her annoyance with him is not only due to his lack of connection with nature, it also has to do with the fact that her personal connection with nature is linked to her affair with Oliver and Clifford's presence in the wood feels like a trespass on their privacy, on their common relationship with the wood. The silent struggle between them shows that they truly lock in battle over the subject of the life of the mind versus the life of the body. Connie appears strengthened and emboldened by her naked flight in the rain and squarely confronts her husband about her love for the physical:

‘Supreme Pleasure?’ she said, looking up at him. ‘Is that sort of idiocy the supreme pleasure of the life of the mind? No thank you! Give me the body. I believe the life of the body is a greater reality than the life of the mind: when the body is really wakened to life. But so many people, like your famous wind-machine, have only got minds tacked on to their physical corpses.’ He looked at her in wonder. ‘The life of the body’, he said, ‘is just the life of the animals. (245)

The striking and aggressive language here shows that she finally defends her new-born conviction. In the previous dialogues, it is he who always had the upper-hand; her inputs drowned in the flow of his argument, as in their first expedition to the woods together, where for each line uttered by Connie, Clifford answers in three to twenty lines (45). Now, the balance has reversed itself. This shows her connection with nature. It discovers her true physical self and she comes out Victorians of their verbal jousting. So, Lawrence illustrates his theory that connection with the cosmos liberates and gives strength to human being, and how he or she battles his contemporaries' belief. The voiced by Clifford shows that the body is harmful to the advancement of humanity. Therefore, the natural environment is not just an aesthetic

backdrop to the plot but part of the action itself since it drives the characters to act in a certain way.

In his novel, Lawrence even shifts to an activism that tries to reconcile the gap between nature and modern society, which is also the reason why the researcher is using naturalistic reading of the text. The very first lines of the novel pinpoint the problems of contemporary society its ruined state after the First World War, and the hope for regeneration:

Ours is essentially a tragic age, so we refuse to take it tragically. The cataclysm has happened, we are among the ruins we start to have new little hopes. It is rather hard work; there is now no smooth road into the future: but we go round, or scramble over the obstacles. We've got to live, no matter how many skies have fallen. (5)

The 'tragic age' addressed in this extract manifests itself in the novel by different elements, such as the aftermath of the First World War, the mining industry and the imbalance between body and mind.

Due to the massive development off industrialization, people's life is degrading day by day. Daily life of coal miners' is pitiful; they are suffering from hand to mouth problem. Environment is polluting with odorous smell. Tevershall village is also affect by industrialization

With its clouds of steam and smoke", and "the raw struggle" of Tevershall village, "trailed in utter hopeless ugliness for a long and gruesome mile: houses, rows of wretched, small begrimed, brick houses, with black slate roofs for lids sharp angles and wilful, blank dreariness. (14)

Connie Chatterley looks at the village and its inhabitants with disgust, as if they are

from another world, a dark underworld. The coalmine of Tevershall represents the era of the machine, always present in the background with its sound and smells. When Oliver is in the wood at night, the narrator comments that “[a]ll was still, the moon had set. But he was aware of the noises of the night in the midlands.... He could hear the winding-engines at Stacks Gate turning down the seven o’clock miners” (123). Oliver often refers to the pit as: “the evil that will destroy “all vulnerable things”, among them the wood and Connie” (123). The pit, then, is the direct opposite of the wood that surrounds Wragby Hall.

Throughout the novel, the wood is a place of refuge and quietness for both Connie and Oliver and contrasts strongly with the pit. Connie notices that “[f]rom the old wood came an ancient melancholy somehow soothing to her, better than the harsh insentience of the outer world” (67). At the same time, it becomes clear that it is a place in danger of the modern world, as Mellors says:

The war has left its traces in the wood, as the game has been killed off and the trees have been cut to build trenches. Symbolic of the developments in society at the place where the trees once stood, there is now a view from which one could see ‘the colliery railway and the new work at Stacks Gate’. (43-44)

Hence, the wood comes under attack from different angles. Surprisingly, the aristocratic, industrial Clifford disapproves of the damage his father has done to the wood. However, this is not because of his genuine care for nature, but from a conservation that was common among the aristocracy: “a wish to possess what generations before him had possessed. His apparent care actually is a striving to control his surroundings, calling it his ‘property’” (45).

Clifford, lamed and in a wheelchair, also exhibits the consequences of the First

World War, as he has become half man, half machine. In the novel, he shows the impact of war and its destructive nature in the society. He thinks that the war is not only due to rivalry between European nations, but also due to repression of “extra rational forces”, and “the active and creative forces which die below normal consciousness, suppressed by long Christian culture.” Regarding the context, Jae-Kyung Koh remarks:

Lawrence thought that people turned their backs to those aspects of the natural world and of the self which seemed aggressive, egoistic or power-seeking. This could not eliminate these impulses, it simply repressed them; Lawrence saw the outbreak of the war as an inevitable explosion of these forces. (154)

Koh further argues that he came to see the destruction of the war as a clearing for new beginnings, like the Phoenix that rise from the ashes. It is also considered as a cycle of cultural death and rebirth, hence the start of the novel: “We refuse to take it tragically” (153). His ideas were founded on “a notion of history as marked by a pattern of a cyclical process of destruction and creation” (Koh 153). This cycle is similar to that of the natural cycles, in which powers of destruction and creation are constantly active and complement each other, just as in the human psyche.

Lawrence tries to show that all sorts of negativity find their source in the imbalance of two binary powers; at the same time these power struggles, of contrary, but complementary elements, are present both in the cosmos and in the human psyche. He saw the war as the automatic consequence of the modern era, the era of the machine. Consequently, apart from Clifford being wounded by the war, he is also attached to the mining industry and he valorizes the intellect more than the body. One of Clifford’s friends even argues that “[s]o long as you forget your body you are

happy” (76). Extract insists the importance of the world of mind than the body.

Though a Clifford way insured by the war, he loves industrial environment. He feels pleasure to involve in intellectual activities, gossips and interaction among his friend. He is of the idea that real happiness arise from the word of mind than the word of body.

Lawrence saw Christianity as “the chief ideological bulwark of the system, with its ethic of self-sacrifice and its denial of the desires of the body” (Montgomery 125). For Montgomery, Christianity insists on a divorce between the higher and the lower; a person is to sacrifice the lower desires to the greater good. In the novel, the distortion of mind and body dualism is most prominent, which does not just affect male-female relationships. But according to Oliver, the whole of society, if not the western world. He uses pagan elements and myths, and sometimes, strange as it seems, Christian terminology as a way to explain how distorted binary balances work. For Darwin, reproduction is the only goal in nature, and the blooming of life on an individual scale has no value for the rest of the species. Lawrence argues that the ultimate goal of life is to achieve its complete self, despite the fact that it sometimes is a wasteful ordering of things. He sees the short blooming of life followed by death as “a joyous fountain of ever new life, rising and flinging itself into the air, before disappearing into the invisible” (26).

The paragraph valorizes the Christian Ideology which keeps human being in a certain discipline. It also motivates a person to negate trivial desires for the higher achievements which helps to make life complete.

In Oliver letter to Connie at the end of the novel, Oliver explains: “We’ve got this great industrial population”, in which “the men are limp” and their lives “depend on spending money” (316). Massive industrialization developed materialism matter

and money is playing decisive role in society rather than human sentiments. Through Mellors, Lawrence proposes a remedy for a society in need of cure:

They ought to learn to be naked and handsome, and to sing in a mass and dance the old group dances, and carve the stools they sit on, and embroider their own emblems. Then they wouldn't need money. And that's the only way to solve the industrial problem: train the people to be able to live and live in handsomeness, without needing to spend. ... They should be alive and frisky, and acknowledge the great god-pan. ... The few can go for higher cults if they like. But let the masses for ever be pagan. (315)

Lawrence tries to show that people must get back in relationship with the cosmos by daily ritual and re-awakening. They should return to 'ancient forms', the ritual of sunset, the phases of the moon, the stars and the seasons, and, if necessary, alter them to suit contemporary needs.

As claimed by John B. Humma, "Mellor is the messenger of paganism and ritual in the novel, but his person is also associated with the Green Man, who figures dominantly in continental and British folklore, and with Pan" (81). Throughout the novel, he is constantly associated with the animal and the vegetables spheres of the natural world, as "he [seems] to emerge [from the wood] with such a swift menace ... like a sudden rush of threat out of nowhere" (47). Both his immersion in the wood and the threat he invokes are characteristics of Pan. Because of his association with the wood, his dimensions become symbolic: "he is the mythic fertility figure who will affect ... Connie's regeneration" (Humma 81). Apart from the symbolic meanings connected to Mellor, he simply seems to have a genuine affinity and care for nature. For example, "He does not want to shoot birds," has a protective attitude towards the

wood, cares for the chick pheasants and says that horses and cows have a soothing effect” on him. In addition, for Lawrence, Pan is nature, associated with the phallus and “the expression of vitality” (Comellini 31). For example, when Connie sits near Mellor’ hut, she comments on a young pine tree which “elastic, powerful, rising up. The erect, alive thing, with its top in the sun!” (88). This, of course, is connected to Oliver himself. It becomes clear that Pan is important for Lawrence to express his philosophy.

Again, in the first few chapters of the novel, Connie becomes more and more absorbed in the mental world of Clifford and his friends; until she feels utterly unhappy and empty. She discovers that “her body was going meaningless” (32), “dull and “opaque” (42) and “greyish and sapless” (72). After her observations, she goes to bed and “in her bitterness burned a cold indignation against Clifford . . . against all the men of his sort who defrauded a woman even of her own body” (73). It is through nature that Connie comes closer to her sexual and spiritual self. In the first place, it is in the wood that she feels free, away from Wragby Hall, and where she first meets Oliver. Although Connie was a country girl, she has got into the habit of sitting inside the house. She starts feeding the pheasant hens near his hut, which were “the only things in the world that warmed her heart” (117). When she sees them brooding, it almost breaks her heart: “she was ... not a female at all, just a mere thing of terrors” (117). Thus, the neglect of her physical self is emphasized. Eventually, when beholding the little chicks, full of “pure and fearless life”, she breaks down in tears. These chicks were “most vividly alive”, and Connie realises that she is not.

Industrialization and the Physical-Mental Dualism

Connie seems to have a natural sensitivity to nature, but she has much to learn, symbolized by the chicks pecking at her hands “savagely” when she tries to hold

them. Her awakening involves the “blood-consciousness,” by which Lawrence means the interaction of opposite nerve impulses of males and females; part of this is the “phallic consciousness”. This implies the spiritual sensations Connie experiences when her blood physically merges with that of Oliver when having sexual intercourse.

Lawrence even mentions different colours symbolically in the novel. Colours are stated; the black of rocks are not really necessary but the purple of the oaks are rather useful in picturing. Otherwise, it blurs background. There are descriptions focusing on direction which reveals the larger and vaguer elements before closing in on the smaller and more detailed ones. The importance he lends to colours in his landscapes is more obvious in scenes with flowers than in others but whenever there is a description, the colours amongst the qualifying adjectives are found. His paintings are also characterized by the use of bright colours.

Throughout the novel, the three most recurring colours are yellow, green and blue: the yellow of spring flowers, the different shades of green of the woods, and the blue of bluebells. He tries to show the diversity of nature. At the beginning of the episode with the motorised chair the colour of the bluebells and hyacinths is omnipresent in various shades of blue: “the bluebells made sheets of bright blue colour, here and there, sheering off into lilac and purple” (192). Comparisons such as “the first bluebells in blue pools, like standing water” and “the bluebells washed blue like flood-water over the broad riding” also help to reinforce the vivacity of the colour as well as Clifford’s comments upon its intensity: “It’s a very fine colour in itself, but useless for making a painting” (193). The vagueness of the trees is set up in contrast to the detailed description of the rabbits and rooks so that the inauspicious sign of the rooks rising “in a black train” may stand out and warn the reader of the dark times ahead for Connie at Wragby.

The overwhelming majority of images that can be found in the novel connote corruption and decay as a consequence of mass-industrialization and the reign of money. The metaphor of a chick rotting within its egg is recurrent under Lawrence's pen: "It sounds like saying an egg may go as addled as it likes, so long as it keeps its shell on whole. But addled eggs do break themselves" (187). Connie answers Clifford, who asserts that as long as appearances are preserved, what is underneath does not really matter. That is typically the attitude that a changing era compels people to adopt and in Clifford's case it is strengthened by the trauma of the war. This metaphor represents Clifford himself as well as other conservative minds in general. Indeed, despite the decay only Connie notices in him, he appears to be mentally thriving. To show the condition of delay, the novelist even uses the symbol of the snake, which in Lawrence's bestiary is an emblem of corruption: "the serpent swallows itself and leaves a void" (227), in other words humanity is destroyed by humans.

Mrs. Bolton is on several occasions compared to a scavenging bird because of her delight in gathering and feasting on gossip, especially if it is about other people's misfortunes. The portrait Clifford paints of her is particularly enjoyable because of the words he uses and the discrepancy between his eloquence and the subject of his discourse: "I had this particular bit of local garbage from our garbage bird, our ibis, our scavenging turkey-buzzard, Mrs. Bolton" (273). In the similar way, Michael's, the Irish playwright Connie, has an affair with at the beginning, is also a member of the carrion-eater crew as he is compared to a dog, which in Lawrence's system of imagery is indeed one of the animals symbolizing corruption and greed. This image is extended by the reiteration of the expression "the bitch-goddess" which stands for fame and success and is lengthily developed to demonstrate the loss of humanity in

humans.

Women are usually compared to various types of flowers in Lawrence's novels. He uses the rose as a symbol of perfection. Constance is largely associated to the plants and flowers around her and in some occasions directly compared to them, as in the following quotation: "She still lay naked and faintly golden like a Gloire de Dijon rose" (221). Connie in the novel is supposed to embody the perfection of womanhood in her manners, physique and acceptance of sensuality, unlike her sister Hilda who is portrayed as a female equivalent of Clifford: all mind and no flesh or blood consciousness. In fact, Oliver, speaking to Hilda, makes an interesting parallel between her and Connie and Clifford using images again: "'You might append' 'a bin, a good apple', 'stead of a handsome crab'" (256). The rose in the novel is a symbol of womanhood, while the crab is associated to corruption.

Clifford is insensitive to the life-force that oozes from the wood. His physical paralysis only hinders the outward mobility but his mental debilitation induced by materialistic cast of mind affects his whole life. His mechanical physical activity and the lack of emotional life make him almost a creature of the modern industrial world. He schemes out profitable ways to exploit men and nature. His intent leaning towards machines deprive him the happy epiphanic realization that can be attained through oneness with nature. The ravaging of earth by Clifford symbolizes the spread of active nihilistic force. He reduces the richness and diversity of nature to satisfy his needs. He fails to understand that nature is co-inhabitant and not a subordinate.

Clifford unmindfully depletes the natural resources. He exploits both nature and Connie, his wife. The machine culture destroys the beauty of the earth and it is a symbol of planetary industrialism. Clifford's actions explicitly reflect that natural person is dead. The machinery spoils not only the external and physical but also the

internal and spiritual growth making him grow mechanical in head and heart. Natural beauty is a source of aesthetic satisfaction and spiritual enlightenment. Without realizing that he is an incumbent part of nature, he exploits it with unrestrained greed. It has two fold effects. On the one hand, it declines man's physical and mental health and on the other, the rapid depletion of non-renewable natural resources and environmental pollution. The confrontation between Clifford and Oliver, the game keeper symbolizes the struggle between the modern man and the natural man.

Lawrence traces out the bleak side of industrialization. By presenting the metaphor of "a chick rotting within its egg", he hints at the decay and decline due to industrialization. The intrusion of the machines not only annihilates natural feelings in human beings but also roots out the blooming nature. Through characterization of Clifford, Lawrence clearly depicts how a man falls if he moves away from true relationships and cuts short his connectivity with nature. His faith on the emergence of new life and society, and human recovery from dreary industrialism by reliving with connection to nature is mirrored in Connie and Oliver.

By maintaining the time connection with nature human being can get relief from their frustration generated by the degraded environment. Natural beauties and proper use of instincts carries remedial values to make our life complete whole. We should make proper balance between our inner being and our outer environment. S. Janaki, while analyzing the novel, argues:

Lawrence in *Lady Chatterley's Lover* brings to light the dark vision of life caused by the devastating effect of the modern sophistic progress which pollutes the serene idyllic environment and the uncontaminated innocent, simple society ... A man's inner being and the outer world have mutual correspondence and interdependence paving way to lead a

wholesome life. The novel has thrown open the vista of the political philosophy governing the Victorian ruling class. Then it transcends the boundaries of the social self controlling the readers with the essential and simple truths of life. (52)

This extract implies, Lawrence shows the devastating effect of the modern sophistic progress. Nature is contaminated and spoiled by business and modern technology.

There is a harmonious relationship between an individual and the universe. This even shows that the mechanized world has impacted the lives of the characters.

The ability to take the tragic state of the world tragically is necessary in order to revolt against the society described in the novel does not mean that it is in itself a sufficient criterion for rebellion. In fact, taking things too tragically can even stifle the revolt by allowing fear to take control over actions, as can be seen in Oliver's attempt to isolate himself from other people, even though he feels that having a relation with a woman is "the core to [his] life" (204). Until Connie enters Oliver's life, his tragic worldview only results in fatalism: he thought he had "done with it all", life that is, but his relationship with Connie means he has "begun again" (118). This starting to live again is done very reluctantly because Mellor is afraid of society, he wishes he could stay detached from it, but knows that "[t]he world allows no hermits" (119). With characteristic gloom, he has "a sense of foreboding" (42) when he thinks of his relationship with Connie in relation to the world, and wishes "there were nobody else in the world!" (120). As Connie points out, he "seem[s] to have such a lot behind" him (216); he hopes only that humanity will soon have "wiped each other out" and does not believe in the future (218). The thought of the child Connie is carrying, representing this future, fills him with dread because "it seems to [him] a wrong and bitter thing to do, to bring a child into this world" (218). It shows Connie's

dissatisfaction towards society's norms and values which negate in the use of sexual impulses fully humanity do not progress if inherent human qualities and sexual urges are not consumed at a proper time.

Nevertheless, just like Connie he is changed by their relationship, although more slowly and reluctantly. While she is already partly transformed and more at one with the world the day after their first love-making, Oliver is unable to feel glad that Connie is pregnant until their last encounter, when she coaxes him into admitting that if he is "tender to [the child] ... that will be its future" and kisses her belly "to kiss down to the womb and the foetus within the womb" (278). Hence, just as Oliver gives Connie the ability to feel sincerely, she gives him the ability to hope for a better world. Together these two qualities enable them to revolt against civilization by living according to their own principles, rather than those set by society. Taking the world and the age seriously makes it impossible merely to treat it as something that can be dismissed as ridiculous, as Clifford does. Instead, they have to live their lives in it as though they affect the future.

Having established the principle behind Connie and Oliver's revolt – taking the world seriously – and the fact that a mutual exchange of attitudes is needed between them to enable it, it is now time to investigate what is emphasized in the portrayal of their living their lives as if they mattered. If, as Martin argues, emotions are linked to the body in Lawrence's works, then the revolt must start in a celebration of the body, an assumption that is supported by Rau who claims that "Mellors and Constance are Lawrence's version of a future that restores the body through sex rather than through machines" (136). As has already been pointed out, Mellors is a very physical person, who "stand[s] for the touch of bodily awareness between human beings" (279). He has "an uncommonly well-developed sensual awareness" (175). To

Mellors, physical sensations are so important that he can tell Connie that “if I only lived ten minutes, an’ stroked thy arse an’ got to know it, I should reckon I’d lived one life” (223). Oliver is thereby an epitome of bodily awareness.

A striking aspect of the celebration of the body in the novel is the concept of tenderness. The word “tender”, or some derivation of it, is used strikingly fifty-eight times in the novel. Had it been spread out evenly this would have meant approximately every fifth page, which makes it a key word even before Connie points out to Mellors that what distinguishes him from other men is “the courage of [his] own tenderness” (277). Therefore, it is necessary to investigate what meaning Lawrence seems to want to put into the word in this novel. To begin with, Mellor describes Connie as “tender” because she is different from “the celluloid women of today” after they first make love (119), and a few paragraphs later he thinks of “the tenderness of life” and “of women” as something that needs to be saved from “that sparkling electric Thing outside there” (120). Later, when they have sex in the hut, Connie feels Oliver’s penetration of her as “the dark thrust of peace and a ponderous, primordial tenderness, such as made the world in the beginning” (174). Unfulfilled sexual desires cause frustration, alienation and discourages person to progress in life. So human being should involve in such activities in order to get relax and create harmony.

The Physical and Mental Transformation

Tenderness seems to be something that belongs to the pre-modern world and is threatened by industrialization and the shallowness of modern art forms such as film and photography. It is some form of ancient power that is so fundamental that “made the world”. However, it is also interesting to note that “tenderness” is contrasted with “sensuality” in the anal sex scene, where it is described how Connie feels “piercing

thrills of sensuality, different, sharper, more terrible than the thrills of tenderness” (246). Hence it is not merely physical awareness or sexuality in general, but a specific form of it. Oliver equates it with “cunt-awareness” (277), and “cunt” in turn has earlier been defined by him as “thee [Connie] down there; an’ what I get when I’m i’ side thee – an what tha gets when I’m i’ side thee . . . Animals fuck. But cunt’s a lot more than that. It’s thee, dost see: an’ tha ‘rt a lot besides an animal, aren’t ter?-even ter fuck! Cunt! Eh, that’s the beauty o’ thee, lass!” (178). “Cunt” hence seems to stand for a part of the self that is active during, or perhaps activated by, lovemaking.

Since in the inherently hierarchical sexual relationship, the male holds the naturally superior position, both Connie and Oliver are denigrated by their sexual involvement. Connie is lowered by her association with a servant while Oliver is in a humiliating position of having a mistress who is his social superior. Their relationship is initially a power play of mastery and submission until it promises to settle, after Connie gives up her social status, into the culturally stable paradigm of an active-passive/dominant-submissive, male-female interaction. The social codes are flouted between them. So Lawrence points out to the evils of the age and gives a call to defeat and overcome the evils of industrialization and return to life in absolute harmony with the physical world. He wishes every man to merge with the natural cycle of the universe to lead a fulfilling life. He says, “The sun is a great heart whose tremor runs through our smallest veins. The moon is a great gleaming nerve-centre from which we quiver forever... But it is a vital power, rippling exquisitely through us all the time” (*Apocalypse 29*). Lawrence visualizes the future of mankind and opines for a close connection to nature, for a spiritual and mental fulfillment.

The only way to distinguish impersonal feeling from personal one is through sex. The body plays an important role in human relationships, its senses and reactions

caused by external life are the signals of its aliveness. Long before Connie engages in the life-refreshing relationship with Oliver, she realizes her body's world, which was set apart from the world of the mind before. Through perceiving the silence and beauty of the wood's natural world, she engages in her body's communication with it: "She liked the inwardness of the remnant of forest, the unspeaking reticence of the old trees. They seemed a very power of silence, and yet, a vital presence. They too were waiting: obstinately, stoically waiting, and given a potency of silence" (65). She seems to find the similarity between her inner mood and the wood's atmosphere and soon she discovers the vital connection, which she lacks at Wragby.

Embracing the world of massive trees and fragile flowers serves as a prelude to her shocking discovery of the life of a solitary human in the midst of this natural beauty:

Constance sat down with her back to young pine-tree that swayed against her with curious life, elastic and powerful rising up. The erect alive thing, with its top in the sun! And she watched the daffodils go sunny in a burst of sun that was warm on her hands and lap. Even she caught the faint tarry scent of the flowers. And then, being so still and alone, she seemed to get into the current of her proper destiny. (86)

It is very curious to mark the shift from Connie's resignation to nothingness to the rediscovery of the world outside her own life.

Connie feels this world and is presented as communicating with it, almost blurred with the wave-like, windy and protective wilderness. The starting point for her relationship with Oliver is her watching him washing himself in the wood. No talk, no exchange of compliments, no gallantry, no promises, but just the view of "the clumsy breeches slipping away over the pure, delicate white loins, the bones showing ... the

warm white flame of ... a little, and the sense of aloneness, of a creature purely alone... a single life revealing itself in contours that one might touch: a body!" (66). It is simple; it is immediate and spontaneous; it is touching and tender; this causes Connie's shock in her womb. While receiving this shock, she enjoys its pleasures for a certain time because she is lost in her unconscious being. She is even connected at the same time to the spirit of the wood and consequently to the spirit of the beautiful lonely creature (not to be mistaken, the spirit and flesh are not to be separated in Lawrence's view, because what one sees and enjoys in spirit causes the reactions in the body itself, like, for instance, Connie's moment of seeing Oliver's naked body). But as long as she starts explaining her behaviour by using her reason, she ridicules herself for being foolish and degrades the meaning of what is seen: she is torn between unconscious connection to the gamekeeper and conscious rationalizing of causes and effects of her behaviour. One clearly understands the two modes of communication, one bringing people together, another alienating them from each other.

The ability to take the tragic state of the world tragically is necessary in order to revolt against the society described in the novel. It is in itself a sufficient criterion for rebellion. In fact, taking things too tragically can even stifle the revolt by allowing fear to take control over actions as can be seen in Oliver's attempt to isolate himself from other people, even though he feels that having a relation with a woman is "the core to [his] life" (204). Until Connie enters Oliver's life, his tragic worldview only results in fatalism: he thought he had "done with it all," life that is, but his relationship with Connie means he has "begun again" (118). This starting to live again is done very reluctantly because Oliver is afraid of society, he wishes he could stay detached from it, but knows that "[t]he world allows no hermits" (119). It shows the

inevitability of society and interaction among people. In the name of celebrating primal desires, one can't negate social activities human life cannot be complete whole if they keep themselves aloof from the social activities. Person must be dutiful as well as sensual.

With characteristic gloom, he has “a sense of foreboding” when he thinks of his relationship with Connie in relation to the world, and wishes “there were nobody else in the world!” (120). As Connie points out, he “seem[s] to have such a lot *behind*” him (216); he hopes only that humanity will soon have “wiped each other out” and does not believe in the future (218). The thought of the child Connie is carrying, representing this future, fills him with dread because “it seems to [him] a wrong and bitter thing to do, to bring a child into this world” (218). Nevertheless, just like Connie he is changed by their relationship, although more slowly and reluctantly. While she is already partly transformed and more at one with the world the day after their first love-making, Oliver is unable to feel glad that Connie is pregnant until their last encounter, when she coaxes him into admitting that if he is “tender to [the child]...that will be its future” and kisses her belly “to kiss down to the womb and the fetus within the womb” (278). Extract suggests men and women to link the connection with nature. It favors the simple living style close to nature where they can get fully freedom and peace. Natural life style also helps them to abandon material and self oriented life style. Such life style removes the harmful effects of industrialization.

Overall, when Connie and Oliver are happiest in the moment, there is sadness: “As it dew out and left her body, the secret, sensitive thing, she gave an unconscious cry of pure loss, and she tried to put it back” (61). It appeals even to tenderness, which is the quality most threatened by the harshness of modernity. He describes infinite

tenderness of the woman: Connie had some of the vulnerability of the wild hyacinths she was not all tough rubber-goods and platinum, like the modern girl. If sex is the extremity of tenderness, then it is not about desire or passion or even physical feeling at all so much as it is about trying to reach each other and nurture each other.

Lawrence's courageous experiment, in his novel should make it easier for the English writers of the future to deal more searchingly and plainly as they are certainly destined to do, with the phenomena of sexual experience.

Lawrence encourages men and women to relinquish their selfish, money-orientated isolation and re-establish the old human bonds by going back to a primitive connexion with nature. He preaches the superiority of a simple life close to Nature in which man may regain his freedom instead of being a slave to industrialization. The novel is indeed something of a modern pastoral depicting a possible new Golden Age, and he knew that a return to "the state of Nature" is impossible because "the industry fills [the masses] bellies" as Clifford says (187). But it would be mistaken to think that Lawrence refuses industrialization altogether for he never speaks ill of progress: it is the pernicious effects of mass-industrialization on people's minds and bodies he rejects, the evolution of human relationships from tenderness and solidarity to utilitarianism and domination. He wishes to protect the landscape from the ravages of mechanization is merely part of the more general wish to preserve the old agricultural style of life with its set of values such as respect for the land simplicity and humility etc.

The overall message of the novel is, qualified and balanced between the death of the old England and a hope for new life. It is through his characters that Lawrence can best convey his ideas and through their connection or lack thereof with nature. Since the characters serve to exemplify his views on cosmology, the novel attempts to

explain it first but nature, the landscape in particular, is also used as an extension of the characters' moods and temperament. The device focuses more specifically on the protagonist, Lady Chatterley, who undergoes a mental and physical transformation of more significance than her male counterparts, her husband Clifford and her lover Oliver. The natural processes and rhythms depicted in the novel help to highlight aspects of her personality and needs which can never be fully expressed through her social identity. Lawrence develops the language of nature and applies it to the other characters around Connie, in the shape of comparisons with either flowers or animals, and extended metaphors involving natural elements, all in the perspective of illustrating more visibly his general theory of the Cosmos.

Chapter 4

The Unity of Body and Mind

The novel mainly focuses on the account of nature and society, the function of nature within spirituality and the female and nature. In the beginning section Lawrence sees industrialization and modernization as a threat to existing rural communities and nature. He sees the First World War as a direct consequence of industrialization, which is a mindset that people had had for generations repressed by influence of Christian thinking, causing an imbalance. His approach to novel writing with emphasis on the message, allows for elaborate elucidation of the problems of industrialization.

In *Lady Chatterley's Lover*, Lawrence depicts the mining industry (noise and air pollution), and manifests his disgust at the mining village and the consequences of the First World War. He shows the impacts of industrialization on humans and nature, for which he uses an interaction between physical and mental aspects of humans. By describing the nature's value or beauty, he shows that it often has the function of a metaphor that refers to his metaphysics. These metaphysics suggest that the origin of all modern problems, such as the destructive characteristics of the mining industry, the First World War, and consumerism, lies in the imbalance of binary oppositions: in this case, the opposition of body and mind. Through the character of Oliver, also seen as Pan, the god Nature, he promotes his activism, a remedy, in which humans should try and find the balance between their sexual (bodily) lives and the mind. Oliver also has a respectful and harmonious approach to nature which serves as an example.

Connie Chatterley, as female protagonist and her relationship to nature, she feels safe at home in the natural environment. Lawrence almost always uses nature to say something about society. She is tormented by the male-dominated industrial

society. But the link between female suffering and nature can less easily be established as Lawrence's philosophy is aimed at the whole society, men and women alike. Connie leaves the enslaving environment of Clifford, only to be instructed and impregnated by just another male, Oliver. Nature as a setting, the wood in particular, plays a crucial role for Connie. Nature, for Lawrence, is a way to communicate his philosophy regarding human life more than anything else.

The novel as an erotic rather than a pornographic work approaches the subject of sexual relations between two adults as something natural, as a source of pleasure rather than shame. It also represents the author's struggle to convey his firm conviction that a full sexual relationship that cannot be detached from love, feelings, and emotions. For Steven Marcus, "Sex in pornography is sex without the emotions and this we need not discuss any further: D.H. Lawrence has already done the job" (281). The accusation which Marcus directs to Lawrence functions as a sententious ending to a brief analysis about the characteristic of pornographic prose which is part of a larger study about sexuality and pornography in Victorian English writers. All the features of pornographic language listed in Marcus's essay should be proven to characterize the narrative of the novel in order to label the novel as pornographic. However, only a few of these features can be found in Lawrence's novel and that, in most cases, they obey to easily justifiable reasons which have nothing to do with pornography. Among them, Lawrence not only wishes to 'disinfect' and to recover for everyday language acquired an expletive character over the time ('cunt', 'fuck', 'penis', 'buttocks', etc), but also he expresses his language, feelings and emotions of ineffable nature, which erotism and pornography share because of their sexual characters.

Marcus argues that "one of the characteristic of pornographic prose is the

constant use of clichés, formulaic expressions and stereotypes” (238). A careful reading of the erotic passages of the novel reveals the complete absence of such features. Each sentence, each word, and each expression have been carefully thought out in order to express the personal, never stereotypical, emotions of Lady Chatterley. She appears as a three-dimensional character. As a woman full of interior conflicts, she goes through a number of psychological stages regarding her relationship with Mellor in the initial stage, she goes through emotional isolation, in the second stage, she is characterized by her struggles not to let her feelings towards him deprive her of her precious personal freedom, and in the last stage, she is represented by her unconditional passion for Oliver.

The erotic passages of the novel have been scattered with fragments and sentences in which a skilful use of the free indirect style allows one to approach and even penetrate Connie’s feelings and her inner self. There are moments when the expressions which are used to narrate the characters actions or to describe their thoughts appear to be somehow conventional and worn-out (e.g. “Eh! What it is to touch thee’! he said, us his finger caressed the delicate, warm, secret skin of her waist and hips” (131). Connie’s peculiar insight into Oliver feelings or into her own prevents the narration from falling into a stereotypical or easily predictable style. The language in the novel is, thus, of an erotic rather than a pornographic. There are lots of symbols, metaphors, and similes, which connote different meanings to show the relationship between nature and humanity. They try to map concrete everyday entities. Lawrence even uses narrative rhythm with metaphors, or metonymies to communicate a considerable degree of success, feelings and emotions. The novel moves back and forth between a realistic and a symbolic, key which shows the author’s attitude towards love, erotism and close personal relationships.

Lawrence in his novels, thus, tries to show disturbing descriptions of degraded nature and the man's greed for body, forgetting the importance of mental connection. The fast pace of cultural, ecological and economic changes in the world provide creative silage for the literary enthusiasts. He brings to light the dark vision of life caused by the devastating effect of the modern sophistic progress. He shows that uncontaminated, innocent and simple society has been degraded with the development of modern technology and mechanization. He believes on simple and real life than artificial life. The novel pinpoints the problems of contemporary society and its ruined state and hopes for regeneration, by balancing the relation between body and mind. The novel tries to warn against the evils of industrialization and at the same time it gloriously celebrates the beauty and power of nature.

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