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**Female Masculinity in D.H. Lawrence's *The Rainbow***

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**By**

**Sarita Moktan**

**Symbol: No. 6166**

**T. U. Regd. No: 6-2-0889-0117-2012**

**Central Department of English**

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Tribhuvan University  
Central Department of English

Letter of Approval

The undersigned member of Research Committee has approved this thesis entitled "Female Masculinity in D. H. Lawrence's *The Rainbow*" Submitted to the Central Department of English, Tribhuvan University, by Sarita Moktan.

Members of the Research Committee

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Internal Examiner

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External Examiner

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Head

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Central Department of English

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Date: \_\_\_\_\_

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## Female Masculinity in D.H. Lawrence's *The Rainbow*

### Abstract

*This research project associates Ursula, female protagonist of the novel The Rainbow reflecting her masculinity. Many feminist critics have perceived this novel as man-centered. In response to this analysis of the novel, the present research tries to look at the novel from the perspective of Judith Halberstam's theoretical concept of Female Masculinity, especially Ursula as a masculine woman who acts like a man in the British society. Female masculinity is not an identity but site for identification where different identities can flourish. Masculine women possess confidence, assertiveness, and independence. Lawrence gives justice for women's role by presenting Ursula as a new woman who seeks her individual identity in the conventional world. Through the reading of novel from as its theoretical tool, the research concludes that female can be as male and male can be like female. She acts like a man and that means she has masculine qualities. Lawrence portrays Ursula as a woman with masculinity because she can flourish different identities of her life. She plays role as independent woman, liberate woman, Lesbian woman, and new woman etc. She behaves like a tomboy who refuses to accept Victorian conventions of the society. So Ursula is a masculine woman rather than being feminine. This research emphasizes how a woman can perform like a man this suggests masculinity is not private property of male. Masculinity is social position that can be practice in an individual way. Masculinity is a social position that can be practice in an individual way.*

**Keywords:** Female Masculinity, Emancipation, femininity, Individualism, equality

## **Introduction**

This research project explores female masculinity in D. H. Lawrence's *The Rainbow* in order to assert how Lawrence announces the female character, Ursula as a modern woman from the third generation of Brangwen family. She is painted as masculine woman in a very conventional world, with an aim to present the changing of women's position in the contemporary society of England. The researcher will aim to discover female masculinity through characterization of Ursula's masculine empowerment.

Lawrence takes Ursula as a new woman who leads the main plot of this novel. She revolts against male masculinity to change the conventional role of women in a society. She acts like a man to challenge the male masculinity. That means she is trying to prove masculinity is not the private property of men. She wants to exist as masculine woman. It also remains in women's bodies and they can performance like men to establish their existence in a man's world. Besides, Lawrence emphasizes on inclusiveness of women's position.

This novel begins with the typical life style of Tom Brangwen at Marsh Farm. His activities reflects the social turmoil going on during that time due to industrialization. This represents a new phase of Brangwen family in a progressive way. Lydia comes to live in Marsh Farm, carrying her little daughter, Anna. She is a Polish widow from an aristocratic family. She is a nurse and quite an emancipated woman for her time. Then Tom falls in love with her. Although she is happily married with him and Tom also accept her little daughter, Anna. Anna grows up day-by-day and falls in love with Tom's nephew Will. At first, Tom has not approved of their relationship. However, their marriage proves to be very successful. The couple were going to spend a romantic time with each other. Nevertheless, their love changes into passion soon. Their marriage is based on physical desire rather than spiritual and

emotional. When Anna becomes pregnant but she has not told her husband due to a communication gap. She gives birth to Ursula. Tom Brangwen and Will Brangwen represent masculine figures who consider women as counterpart of their body.

Ursula is the third child in the story of the novel. During her time, she comes to know about her family background by her grandmother. She is sent to grammar school and gets a proper education. She grows to mature day-by-day and she falls in love with Anton Skrebensky, military officer who is dedicated to the social welfare of nation. Their love is based on sexual needs rather than spiritual and emotional. Then Anton goes back to his duty, Ursula, in order to take a break from the college, and starts to teach at school. She is harassed by teachers as well as by students. Her time in the school proves to be worst for her.

Ursula begins a lesbian relation with one of her schoolmistress, Winifred who later on marries Ursula's uncle. Anton returns after six years. They spend their time like husband and wife that time when Anton asks Ursula to marry him. She explains that she does not want to be married and Anton feels deeply hurt later on, he marries a girl and both of them go to India. Soon Ursula comes to know that she is pregnant and writes to Anton to return and marry her but she does not get any response. She comes to know that Anton has already married with another girl. One day while she is away from her home, it starts raining and she gets wet. On the way, she sees horses advancing towards her. The horses reflects male masculinity, which is not real but her hallucination. She tries to escape from them and falls down that leads her to miscarriage. Getting up she sees a rainbow that fills her with hope, happiness and an urge to begin a new life.

Lydia Lensky and Anna represent traditional type of women who are dependent on their husbands. They are only limited in their house and child caring.

They are very conscious about their role and even they know, they are suppressed by patriarchal ideologies. They have compulsion to accept it. They cannot raise their voice against male domination. So, they are victimized by masculine figure. Tom Brangwen marries Lydia only for fulfilment of his desire and Will also marries Anna only for the fulfilment of his desire. That means they are fully determined by masculine power. Anton also loves Ursula only for his desire and he is away from her without giving any reason. It shows that he is not devoted towards her. He is not responsible for his love relation. He thinks that nation is most important than his life. He is guided by patriotism as he only thinks about how to save his nation.

In the middle part of this novel, Ursula is seen as a contemporary woman or new woman. As a new woman, she joins University College for higher education and works as a teacher in a male dominated society. She keeps homosexual relation with Winifred who is also a modern woman later on she marries with Ursula's Uncle. When she becomes adult, she gains the sexual experience through her romantic life with Anton Skrebensky, at that time she recognizes her identity. She considers she should have a good knowledge of herself as a woman. This development of her feminine self helps her to keep relation with the next man. As a result, she turns like a man. Woman had no power to speak against patriarchal authority or self-emancipation in late 19<sup>th</sup> century. Therefore, they had no chance to get the knowledge from outside world. However, Ursula successfully get knowledge and experience from conventional world. Therefore, she can revolt against male masculinity. She challenges domination of men. Lawrence has not objectified the women's role but he does justice to the woman character, Ursula. Through the position of Ursula, Lawrence gives as positive role to women in his novel. He presents the relationship between men and women as growing and changing in course of time. Lawrence also

believes that women are not only limited in private sphere, but are moving to public arena.

Ursula is the only one female protagonist who not only explores ways of self-discovery but also takes action to achieve the goal of her life. Here, Lawrence sets the story of three generation of Brangwen families of different ages. The first, Lydia and Tom, second, Lydia's daughter Anna and Tom's nephew Will, while they are third Anna and Will's daughter Ursula and her lover Anton. Lydia represents an ideal woman who depends on her husband in the pre- industrial phase. At that, time men treat women as sexual object and weak. However, after the industrial revolution, the society underwent radical change because of women's awareness and consciousness about their rights and social status. Men run all the factories, institutions, and financial institutions. Women have no chance to work as being a superior, manager, and supervisor.

Lawrence clarifies the notion of femininity or female masculinity through this novel. In this novel, Tom and Will treat their wives as a counterpart of their body. They thought they have masculine power to control over femininity. They believe women as sexual objects but Ursula revolts through her boldness. She is a revolutionary woman who demands for societal change. She wants to give the message for all women, to exist as a bold and show masculine action in the society. She seeks to gain her self-discovery. Her struggle does not represent her individual struggle but her struggle represents all women's struggle and suffering. Her experience and education lead her to become as new woman. They were only limited within four walls of house. They are considered as weak, passive, and even inferior than men. Lawrence focuses on women's consciousness and awareness of their position rather than objectifying their role.

The beginning of *The Rainbow* dates back to 1912, that crucial year in Lawrence's life, which saw the completion of *Sons and Lovers*, his elopement, and his first residence in Germany and Italy. He was greatly stimulated by his new experience abroad and escape from the horrid tightness of the industrial Midlands. In *The Rainbow*, there exist a serenity and leisureliness, which are, absent from his first three novels, and did not survive the First World War. *The Rainbow* was published on 30 September 1915, and on 5 October, the Daily News reviewed *The Rainbow* under the headline: THE DOWNFALL, describing the novel as a monotonous wilderness of phallicism and a book in the manner at once of Miss Victoria Cross. A slightly altered version of *The Rainbow* was issued in New York in 1916 by Huebsch but now generally regarded as a modern English classic.

D. H. Lawrence is very famous for his novel *Lady Chatterley's Lover*, which was banned in the United State until 1959. He is regarded as one of the most influential writers of the 20<sup>th</sup> century. He was born in England on September 11, 1885, his father, Arthur John Lawrence was a coal miner, and his mother, Lydia Lawrence, had worked in the lace-making industry to supplement the family income. His mother came from a middle-class family. He published many novels and poetry volumes during his lifetime, such as *Sons and Lovers* and *Women in Love*, *White Peacock*, and *Lady Chatterley's Lover*. He was die in France in 1930. His working made a strong impression on him. As a child, he struggled to fit in with other boys. He was physically frail and frequently susceptible to illness, a condition by the dirty air of a town surrounded by coal pits. He was an excellent student and in 1897, at the age of 12, he became the first boy in Eastwood's history to win a scholarship at Nottingham High School.

Lawrence who himself is a literary critic, has been criticized for imposing

patriarchy on his female characters. Many feminist critics have criticized him. Among them, Simon de Beauvoir and Kate Millett are two who have criticized him in extreme ways. Beauvoir urges in her book the *Second Sex*, that women are the base on which men stand upright to rule the world. However, men deny accepting this truth. The character of Ursula is a complete new image of woman in modern literary history. Her father is a typical representative of this adult world. Her closeness with her father offers her an opportunity to discover her own shadowy identity even at her childhood. At this time, she is unable to recognize with the outside world. Thus from the very early age she recognizes her separateness. Beauvoir argues that “she is therefore neither diversion nor prey; she is not an object confronting a subject, but a pole necessary for the existence of the pole of opposite sex” (245). Lawrence is passionate about the supremacy of the male by Beauvoir. His male characters are always conscious of their supremacy as well. They are found to be desirous regarding their women. She believes that for Lawrence men represent God to whom women have to submit themselves. However Charles M. Burack, in his article “The Religious Initiation of the Reader” asserts that “Lawrence adopts the Biblical position of blaming women for human conflict: like Eve, the Brangwen women have a double desire to eat both the Tree of Life and the Tree of Knowledge” (174). Through these lines, we can understand that Burack criticizes the Lawrence who treats woman as passive and inferior.

Kate Millett is an American feminist writer, artist, and activist. She has written a complete chapter on D. H. Lawrence in her book the *Sexual Politics*. She has accused him of being a passionate believer of myth. She claims that “Lawrence is a passionate believer in myth of nature which has ordained that female personality is congenital, ever her shame not the product of conditioning, but innate” (241). Millett

also accuses him for presenting the class relation in an opposite way. While it was a convention of the eighteenth and nineteenth century novel to show sexual relationship between men and their maidservants, Lawrence made his female characters having sexual relationship with their men servants. That is definitely a misrepresentation of women considering the social phenomena of that time. There might be an attempt to show that women are impure and therefore they do not possess any divinity that is possessed by men as mentioned by Beauvoir. In writing about Millett's criticism of Lawrence, Janice H. Harris has written in his article "D. H. Lawrence and Kate Millett" focuses that "for convenience, we will divide Millett's charge against Lawrence into three groups: her criticism of Lawrence's heroine and villainesses; her criticism of their male counterpart; and her description and condemnation of Lawrence's message" (523). Millett criticizes Lawrence for creating her female characters with extreme femininity. His female characters are passive, controlled, dominated-physically and mentally.

Ursula is essentially a risk taker and always rejecting the secure, ordinary world for the more exciting. She is a determined woman and attacks everything with fervor, especially to be very free from the everyday aspects of this world. Ursula is hunting for her own identity and her own beliefs. Angelina Subrayan, in her article "Representation of Hegemonic Masculinity" argues that "Not all men attempt to comply with this type of masculinity as there are some who oppose hegemonic masculinity by inculcating alternative masculinities which are subordinate in nature" (18). She further emphasizes masculinity. Its successful application to a wide range of diverse cultures suggests that relevant social systems legitimize the dominance of men over women. However, most men position themselves accordingly in situations where their choices may be quite restricted. Ursula has a sensitive idealistic nature and is

always searching for perfection in herself. Anna and Will subsequent Brangwen generation, develop a modern mentality. Narrator says, “And Anna had a new reserve, a new independence. Suddenly she began to act independently of her parents, to live beyond them.” (110). This line states that Anna is determined by modern mentality. She also wants independence in her life but she did not take action like Ursula. Hans Ulrich Seeber’s article “Utopian Mentality in George Eliot’s *Middlemarch* and Lawrence” examines that “Ursula Brangwen, in *The Rainbow* totally rejection the role and possibilities offered to her by society’s mechanisms” (38). Ursula refuses to follow the role, which offered to her by society’s mechanisms. Therefore, she assumes that “She was the female ready to take hers: but in her own way. A man could turn into a freelance: so then could a woman” (232). She was a female who is ready to take action herself in England. Therefore, *The Rainbow* is the symbolic expression of Ursula’s utopian dream for a better world that is more equitable toward gender differences in the future.

So many critics accused Lawrence as a misogynous who always writes the literary text for supporting male hegemony over female. However, Lawrence’s *The Rainbow* criticizes the male hegemonic masculinity and emphasizes the female masculinity. The novel is told by third person omniscient narrator who asserts that “Ursula was all for the ultimate. She was always in revolt against babies and muddled domesticity (273). Ursula is the main female character of this novel. Through these lines, we can understand that Ursula is challenge male masculinity. Even she is a woman but she refuses to give the birth of babies and she also discards her position as traditional woman who is limited in the four walls of the house.

The researcher explores the female masculinity in Lawrence’s *The Rainbow*. This research has been applied the idea of female masculinity. Men’s studies also

commonly referred to as masculinity studies or critical studies of men and masculinity, an interdisciplinary field, under the gender studies, which is concerned with the social, historical, cultural, and psychological construction of masculinity. Women are always considered as the subordinate to men. Since the beginning of human civilization, women are suppressed and oppressed by men. They are seen as the opposite of men. That means their identity is determined because of how they are. The researcher has interpreted the text to explore Ursula's position and her revolution against hegemonic masculinity.

Female masculinity is alternative models of gender variation; it is not simply the opposite of female. Judith Halberstam's "*An Introduction to Female Masculinity: Masculinity Without men*" introduces the issue of femaleness or female masculinity. Halberstam claims that far from being an imitation of maleness, female masculinity actually affords us a glimpse of how masculinity is constructed as masculinity. In other words, female masculinities are framed, as the rejected scraps of dominant masculinity in order that male masculinity may appear to be the real thing. She introduces the term "heroic masculinity" which has been produced by and across both male and female bodies. According to Paul Smith "[.....] masculinity or masculinities are in some real sense not the exclusive "property" of biologically male subject- it's true that many female subjects lay claim to masculinity as their property" (8). Therefore, masculinity is not the property of men. Masculinity in the 1990s has recognized as, at least in part, a construction by female as well as male born people. Halberstam states, "Female masculinity has been situated as the place where patriarchy goes to work female psyche and reproduces misogyny within femaleness" (6).

Halberstam claims "[.....] In alternative models of gender variation female

masculinity is not simply the opposite of female femininity, nor is it a female version of male masculinity” (29). Janet Wolff’s *The Invisible Flaneur Woman and Literature of Modernity: Culture and Society* to criticize the rational, hegemony and rejection of female access in the modern world. Richard Howson’s *Challenging Hegemonic Masculinity* is an innovative and radical exploration of domination, gender, and social justice. Howson contributes to contemporary understandings of men and masculinity, presenting a detailed examination of hegemonic masculinity. Lawrence has been considered as a modern writer since the early twentieth century.

Ursula continues to pursue an ideal for her self-fulfilment. When she is seventeen years old, she accepts a position as a teacher in a primary school in spite of her parent’s opposition. By doing so, she had like to subvert female’s submissive role as well as to emancipation herself to become self-supporting. At first, before being a teacher, she is full of hopes and dreams as she expects a lover at that time. She is determined to set up a friendly teacher- student relationship, and teach student with love and devotion. Teaching experience in St. Philip’s School has helped her become stronger, more determined, more courageous, more independent, as well as more confident. Ursula’s feminine virtues- love and gentility, which is valuable in itself, becomes a disadvantage in the man’s world. The male teachers show contempt at her incapacity of keeping order, even Miss Harby, who has assumed enough masculinity to command the class, despises Ursula for her weak femininity. Actually, Ursula is faced with two-folded discrimination as an independent working woman-gender. Traditionally, their husbands rule domestic women.

When Ursula fails her university graduation test, she is faced with two choices, to be a teacher means more difficult and she has to explore in the man’s world. While it seems more attractive to be the wife of Anton, which means she can

depend a man to have a leisure life in her rest of life. At the very moment, clearly being aware of Anton's hypocrisy and incapability to help her fulfil her natural self, she rejects him and decides to continue her exploration and pursuit of self-fulfilment as well as self-discovery by herself. She remains one of the finest creation of D. H. Lawrence. Her character has great dramatic significance. Besides the history of a family over three generations, the main character is Ursula. In the late 19<sup>th</sup> century just before World War I, she is a feminist before her time. We find that she rejects marriage, engage in premarital sex, conducts a homosexual affair, and objectified men.

Lydia states "Resistant, she knew she was beaten, and from fear of darkness turned to fear of light. She would have hidden herself indoors, if she could" (49). This displays that she knew she has exploited by man and she is in darkness but she could not express it. She would have hidden herself. It stands for the weakness for her life. Narrator asserts that "As if he hypnotized her. She was passive, dark, always in shadow" (46). Her husband hypnotized her as being passive dark and always in shadow. She cannot try to revolt against him; even she knows everything about her position and situation. However, He Yaorong claims, "Lydia has made great progress from an appendix to relatively independent female self without being subjugated by Tom's male self" (138). Thus, Lydia said, "she would not want him enough, as much as he demanded that she should want him. It was that she could not. She could only want him in her own way, and to her own measure. (78). Lydia did not feel she had married him because she has experience of married life and domination of male. Yaorong also adds, "Lydia is even aware of her right to refuse Tom's demand of sexuality. She refuses to serve as sexual object to satisfy man's desire of sexuality" (138). These lines advocate it is impossible to imagine for a woman in the Victorian

time to pursue sexuality actively. Therefore, Lydia lives for herself. Tom is just a part of her life and her self-fulfillment. Their relationship is based on marriage, which is natural. The death of Lensky is a turning point for her progress of growth. It is painful for her to escape from male dominated society and wake for the suppressed female self. However, she survives and starts to be aware of her female self. It is impossible for a widowed woman at that time to achieve the goal of self-emancipation but it is a great attempt to start a journey of seeking her female self.

Lydia firstly married Lensky who is superior to her economically and typical result of patriarchal society. She is completely conquered by his authority. Therefore, during that time she has no her female self and acts as a surgical appliance for her husband. Then she chooses Tom for second marriage who is a farmer and seems to be inferior and less sophisticated than Lydia. Lydia is a traditional female character in this novel. She also urges, "All women must have a husband" (63). This mean she determines by traditional assumptions and restricts of society. Therefore, she believes that all woman must have a husband. That mean she is living in transition phase of British society. Therefore, she cannot totally refuse the traditional role and she cannot be very modern. Therefore, Leavis claims, "*The Rainbow* shows us the transmission of the spiritual heritage in an actual society, and shows it in relation to the general development of civilization" (173). So Lydia has not eventually achieved the goal of self-discovery. The protagonists Lydia and Anna serve as pretext for Ursula the central protagonist. Their pursuit is the same; Ursula has achieved the final goal of self- discovery.

According to R. W. Connell, "all forms of femininity in this society are constructed in the context of overall subordination of women to men. For this reason, there is no femininity that holds among women the position held by hegemonic

masculinity among men” (187). From this definition, we can understand gender is constructed by society. All the forms of femininity held by masculinity in the society before 1960s. As a result feminism movement raise in the British society. In case of Ursula and her character in *The Rainbow*, she is female by birth but she has not held any male masculinity because she knows the previous situation of women in her society. She fights bravely in the men’s world without taking support of parents as being masculine. Even She never felt sorry for what she had done, she never for gave those who had made her guilty and she breaks love relation with Anton. Connell also declares, “Masculinity is a social position, a set of practices” (81). I agree with his notion masculinity is a social position, a set of practices because gender role is constructed by society. Ursula was a free; she declared that in her revolts there was no law for her, nor any rule. She existed for herself alone. Gudrun (sister of Ursula) was happy at home but Ursula was not. Gudrun was easy in her own house whereas Ursula was uneasy, unwilling to be herself or unable. So, Connell defines masculinity as “...simultaneously a place in gender, and the effects of these practices on bodily experience, personality and culture” (71). From this definition, we can take masculinity as practices on bodily experience. My point is that masculine position works as an individual way that is not only the property of male.

Tom Brangwen states, “....enjoys being a man, for a man to be man it takes a woman” (134). This argument of Tom stands he always wants to be a man because he is proud with himself being a man. He also adds for a man to be man it takes a woman that mean every men need women. Thus, women and men are inseparable subjects in the world. He represents as mouth pieces of D.H. Lawrence because he emphasizes the balance relationship between men and women. However, Will Brangwen is guided by conventional mind of this novel. He says that “when he was a child, he had

thought a woman was a woman merely by virtue of her skirts and petticoats” (146) from the this notion of Will proves that he is totally determined by male masculinity that mean he takes his wife as virtue of her skirts and petticoats. He has not taken her as his life partner. He also keeps the sexual relation with other girls.

On the other hand, we can talk about the Anna’s life. Narrator assumes “She [Anna] felt like the earth, the mother of everything [.....] She loved him because he was the father of her children. She respected him. She loved to be the source of children” (205). These lines describe the characteristic of Anna who is dedicated towards her children and husband. She loves to bear her children. She respected her husband because she thoughts he was the father of her children. She also thinks being a mother is everything for her life. So she feels she is like an earth. That mean her life is led by feminine qualities not as masculine. Nevertheless, her daughter, Ursula is hatred such an existence. She wants to establish distinct identity in the society. She is a new woman with progressive ideas. So Connell also adds, “Masculinity and femininities can become gender project in the lives of individual” (81). Through these lines, we can understand that masculinity and femininity are an individual project, which is not construct by society. So we can appreciate Ursula is totally guided by masculine qualities because she takes the actions in a masculine way not as being feminine. In the novel, narrator also states:

She [Ursula] asserted herself only. There was now nothing in the worldbut her own self. So very soon she came to believe in the outward malevolence that was against her. And very early, she learned that even her adored father was part of this malevolence. And very early she learned to harden her soul in resistance and denial of all that was outside her harden herself upon her own being. (221)

These lines denote that Ursula determined by herself. She believes traditional norms and values are nothing for her, which is made by society. She only thinks her own self. Thus, Halberstram argues, “I firmly believe that a sustained examination of female masculinity can make crucial interventions within gender studies, cultural studies queer studies and mainstream discussion of gender in general” (2). We can understand she thinks everything is possible in her life. The men’s world is nothing for her. She wants to make separate world for herself. She is fearless little things. Lawrence presents Ursula as free, separate, and single by herself.

The concept of new woman raise in the twentieth century. Lawrence is a great modernist writer who especially emphasizes the newness and progression of female status and position. Ursula always wants to progress herself. Lawrence enables to show female masculinity who takes actions and decision according to her desire. This novel is entirely concerned the female masculinity especially Ursula who has distinct identity in the men’s world. She is an only one-woman character of Lawrence who fights against patriarchy. So Evelyn J. Hinz claims “*The Rainbow* is concerned with woman becoming individual, self-responsible taking her own initiative and Ursula’s role in the novel” (25). These lines suggests that Ursula accomplishes her mission by herself because she is a self-responsible who is searching for her own identity in the men’s society. Lawrence has advocated for freedom and individuality of his female characters. Lawrence corporates the notion of Halberstam’s *Female Masculinity* who resistances the oppressive circumstance for being complete independence. That time when England was shifting from agricultural to industrial world. During that period, there was a compulsion of changing the gender role. Lawrence successfully reflect such type of female character in *The Rainbow* as presented by Ursula. So, we can know Lawrence is strictly opposed the subordinate hierarchal system. Similarly,

narrator declares, “Ursula adored so much was her fine, upright, athletic bearing, and her indomitably proud nature. She was proud and free as a man, yet exquisite as a woman” (336). Ursula feels proud as being free as a man that proves she can do what man can. Thus, Ursula remains the main character in Lawrence’s novel *The Rainbow* who presents the progression of the Brangwen’s family life.

At first, when together with Anton, Ursula behaves like a traditional woman and she puts great emphasis on her appearance. She feels like behaving as traditional women do at home and accepting the submissive role in the male dominated society later she became unlike traditional women. So narrator assumes in the novel, “She [Ursula] would fight and hold her place in this state also, in the world of work and man’s convention (406). This line means she wants to hold her own place in the world of task and man’s world. She wants to create separate identity in the British society. Ursula regards Anton as the Son of God and falls in love with him. During the romance with Anton, she is not satisfied with confining herself to romantic emotion. She gradually redefines her pursuit of spiritual fulfillment in the society and intends to develop herself into a self-responsible modern woman. Therefore Ursula begins to discuss social affairs with Anton including the submissive role of female. As John Worthen points out “Skrebensky [...] is at first the man limited by his abstention from self, submitted as he is to the power of established society...” (22). During his discussion with Ursula, he argues, “I belong to the nation and must do my duty by the nation” (309). Later on Anton has gone to the war in the South Africa. Nevertheless, Ursula is hated for war because she gets to know the cruelty of the war. Narrator also articulates:

The good of the greatest number was all that mattered that which was the greatest good for them all, collectively, was the greatest good for

the individual. And so every man must give himself to support the state, and so labor for the greatest good of all. One might make improvement in the state, perhaps, but always with a view to preserving it intact (326-327).

As being a soldier of nation, Anton believes a man is important to preserve the state and social welfare for all humanity. Therefore, Ursula refuses marriage proposal of him. Ursula could not want to stop her search for fulfilment. She has not hesitate to do anything. Similarly, Ursula said, “I believe there are many men in the world one might love- there is not only one man” (411). After Anton goes to war, Ursula keeps a lesbian relationship with Winifred Inger who is independent and beautiful. They spend a period together very happily. Thus, narrator says, “When they were in the room together [...] almost to the exclusion of everything else. Winifred Inger felt a hot delight in the lessons when Ursula was present; Ursula felt her whole life begin when Miss Inger came into the room” (335). These lines prove Inger is typical representative modern woman who supports female masculine rather than femininity. Narrator himself also claims, “Winifred Inger was also interested in the Women’s Movement” (341). That mean she is conscious about women’s emancipation and right and she wants to develop the progressive status of female in a society. Inger encouraged Ursula to be free in her life. Similarly, Ursula is also very conscious about women role and growth of their position.

Unlike traditional women, she does not confine herself to family and domestic affairs hence she is more exposed the evils of British society. Ursula dismantles the so called traditional role of femininity and her rebellion against traditions and conventions and her self –discovery makes her the exemplary. She is an independent self-responsible woman. The narrator utters:

Already it was history. In every phase, she was so different. Yet she was always Ursula Brangwen. But what did it mean, Ursula Brangwen? She did not know what she was. Only she was full of rejection, of refusal. Always, always she was spitting out of her mouth [...] and grit of disillusion she could only stiffen in rejection, in rejection. She seemed always negative in her action that which she was, positively. (Lawrence 437)

When we talk about the long history of women's role, they are considered as passive, inferior, submissive, and object of men etc. But Ursula wants to dismantle the so-called history of society, which has not given the space for female masculinity. It only emphasizes the femininity and submissive position of female. However, Ursula creates new history in the British society by presenting herself as new woman. She always rejects the traditional history, which is constructed by society. Holderness argues that "The novel is a radical novel of criticism and protest against the value of Lawrence's contemporary society" (52). Ursula wants to make her identity so different from other. She always thinks she should avoid her feminine qualities that makes her weak in destination of her life.

Leavis, the most influential critic of England in the 1950s and 1960s argues, "*The Rainbow* is a study of contemporary civilization" (120). Here, Lawrence talks about the period of late 19<sup>th</sup> century and early 20<sup>th</sup> century of British society at that time British society is in transitional phase most of farms turn into factories. Most of the people shifted from remote area to city area and they started to work in factories. Such development of industries and factories made British society modern. So this novel is about the civilization of British society including gender role and their position in the society. On the other hand, female status is also emerging as modern. The late nineteenth century and the early twentieth century great changed from

pastoral to urban, from agricultural to industrial, from community to individual, from embedded male to emancipated woman like an Ursula in the western society. The development of economy and society has greatly changed and even destroyed the traditional ways of life. Ursula eventually discovers the hypocrisy of religion. She does not have faith in religion; the Bible blindly but forms her own judgment. Religion makes her confusion.

Ursula insists on her own decision and remains to be independent herself. Narrator states “Tom Brangwen was an attentive father, a very domestic husband. But there was something spurious about his domesticity, Ursula did not like him any more [...] and he was clever enough to rouse admiration everywhere, and to take in his wife sufficiently” (434). Similarly, Ursula does not like to live the shadow of others. Her father is a representative male character of Lawrence’s *The Rainbow*. He is a typical domestic husband of Lydia. However, he shows his masculine power over his domesticity. Ursula does not like any type of the actions any more. That mean she hates her father and his actions. So narrator says that “she [Ursula] wanted to be free, so she must take her freedom where she could” (366). Ursula considered herself free to act.

Lawrence gives a new space for women in the field of art and literature not presented as female as passive and sexual object but as a new woman. The unequal status of the partners is visible throughout Lawrence’s *The Rainbow*. Edward Engelberg defines: *The Rainbow* as a modern Bildungsroman in his essay “*Escape from the circles of Experience: D.H. Lawrence’s The Rainbow as a Bildungsroman*” (103). Through this novel, Lawrence addresses the conflict between modernity and tradition. Ursula is the follower of modernity by refusing all the traditional conventions. She is a great exemplary modern woman who brings new changes in

British society. So *The Rainbow* becomes as modern Bildungsroman because of her experience. Halberstam urges, “Female masculinity by studying biological women who perform in ways typically coded as male” (4). This line mean Halberstam believes that female masculinity is performed in a way as being a man. All women have feminine qualities but if they act like men that women can be a masculine. Narrator states, “she [Ursula] only knew that it was not limited mechanical energy, nor mere purpose of self-preservation and self-assertion. It was a consummation [...]. Self was an oneness with the infinite. To be oneself was a supreme, gleaming triumph of infinity” (441). Through these lines, we can understand that Ursula believes self no longer exists in the world. She has not perceived the non-mechanical operation of life. Ursula is the female character that would do things that a man would do in order to become the central protagonist. She is against an education system. However, she is not merely a feminine transference of male qualities. She remains true to her sex even while battling against that very expectation of discrimination in man’s world.

Lawrence describes the balance relationship between man and woman. He is not a misogynist; he just priorities the female performance, Ursula who is led by masculine affiliation, another female character, Lydia also tries to act as masculine but she fails to act totally as masculine figure like an Ursula. So Bulter claims, “Performativity is not a singular act” (15). Bulter also believes feminine and masculine is an act of a performance. Lawrence presents Ursula as female masculine figure who is free to fight like a man. She never hesitates to fight against anyone. She thinks her struggle is a great opportunity to take action with others. She wants to live freely like a man. On the other hand, Anna and Lydia try to be free like men but they cannot do it properly because they cannot revolt against Victorian conventions. They have compulsion to accept Victorian conventions. Thus, Halberstam concludes

“woman have made their own contributions to the notion of modern masculinity should be regarded as a multitude of masculinities rather than one singular gender category” (279). She states that girls should avoid femininity. The main conclusion is that society and culture should embrace female masculinity. Being a modern woman, Ursula breaks Victorian convention. Lawrence presents the concept of female subjectivity by presenting modern woman, Ursula who is different from other women characters in this novel. She takes action according to her aim and desire.

According to Kristeva, “feminism begins with liberalism, when women demand equality with men; then, reacting against equality feminism, radical feminism reject patriarchy in favor of a separatist matriarchy; finally woman come to reject altogether the difference between masculine and feminine as metaphysical” (338). These lines introduce the development of feminist movement and its demands: liberation of women, equality with men etc. At the end of this novel, Ursula can only find relief in the natural world because she finds her rainbow through her journey. This symbolizes the beginning of her new life and new hope.

Ursula is emancipated woman because she does not follow any laws and rules of society. On the other hand, she wants to break laws and rules of society, which is not appropriate for every woman. In the society, no one supports her mission but she cannot quit her demands and she exists herself as free. Thus, narrator asserts, “She [Ursula] was a free, [...] she declared in her revolts: there was no law for her, nor any rule. She existed for herself alone. Then ensued a long struggle with everybody, in which she broke at last, when she had run the full length of resistance” (268). That mean she wants equal to be with man but not destroying her existence. So narrator also adds “She wanted to be with her equals: but not by diminishing herself” (262). She does not like being passive, submissive and inferior. She wants to be active and

strong like a man. According to Zhou Weigui “ As a surrogate of Lawrence himself Ursula’s experience and mental growth, to a large extent represent Lawrence’s own philosophic concern and artistic pursuit” (15). These lines clear that Lawrence stresses masculine role of woman by presenting Ursula.

This research believes, femininity and masculinity are socially constructed that can be perform both male and female. Ursula cannot take support of her parents in any difficult movement of her life. Even she does not feel any regret while she is breaking the relationship with Anton, her lover. That mean she is not passive woman. Later on, she knew, she is pregnant that time she also does not feel disappointed with her life. Narrator urges, “She [Ursula] made dreams of the new place she would live in where stately cultured people of high feeling would be [...] with her, and she would live with the noble in the land moving to a large freedom of feeling” (419- 420). She has a dream to create new place where she can live freely. So she demands for new change of society in England. Since the beginning of human civilization, women are suppressed and oppressed by men and consider as the subordinate to men. However, Lawrence makes Ursula is not like a traditional woman. She is a liberated woman because she can does whatever she likes. So, Evelyn J. Hinz expresses, “She [Ursula] really wants freedom from the compulsion [...] Liberation, freedom from pursuing the ideals of self-determination, individualism, and independence, the freedom that comes from the recognition” (25). These lines demonstrate Ursula always wants freedom, self-determination, and independence. She is an independent woman who is not pathetic, submissive, and inferior.

Lawrence makes Ursula as spoken person of this novel. However, narrator declares, “She [Ursula] was no more Ursula Brangwen. She was Woman, she was the whole of woman in the human order. All- containing, universal, how should she be

limited to individuality?" (444). These lines mention that Ursula represents the whole of woman in the human order; she is an only one woman who is not limited only for her individuality. Her experience, struggle, and revolution connect with other women that mean her demands for change is demand for all women. She is the spoken person of all women. The research argues, one word can change the world likewise one person can change the whole society of the world. Ursula is a single woman however she represents as whole women of British society. She wants to give the message for all women and they can revolt against patriarchal ideologies and act like her. So narrator also adds "She [Ursula] wanted to go away, to be free to stand straight up to her own height" (419). She is a woman who is determined for herself. She does not take any support for developing her life ahead. Without supporting, she can get success in her life and she completed her mission. She can change the role of woman. She also gives the message for all women to live free life like a man. Therefore, she is a representative character of all women. Narrator assumes:

She [Ursula] knew that soon she would want to become a self-responsible person, and her dread was that she would be prevented. An all containing will in her for complete independence, complete social independent, complete independent from any personal authority, kept her dollishly at her studies. For she knew that she had always her price of ransom – her femaleness. She was always a woman, and what she could not get because she was a human being, fellow to the rest of mankind, she would get because she was a female, other than the man. In her femaleness, she felt a secret riches, a reserve, she had always the price of freedom. (333)

Mention above lines illustrate what she wants in her life and what is the main goal of her life. She says, she wants to become self-responsible, complete independence. She

needs to get price of freedom. She feels proud with her femininity and masculinity. Evelyn J. Hinz claims, “She really wants is freedom from compulsion to strive after liberation, freedom from pursuing the ideals of self-determination, individualism, and independence, the freedom that comes from the recognition” (25). That mean she is liberationist woman by nature. She really needs freedom and independence. We can call her she is totally goal-oriented woman. Therefore narrator also insists that “Ursula passed from girlhood towards womanhood gradually the cloud of self-responsibility gathered upon her. She became aware of herself, that she was a separate entity [...] of an unseparated [...] that she must go somewhere, she must become something” (281). That require she must be gain something in her life. She is very conscious of herself that denote she identifies her goal, which she wants to achieve by dismantling the boundary of conventional world of society. She accomplishes cross the boundary of Victorian role of women as being masculine woman. We can appreciate; her masculine role contributes for all the women to become masculine and strong who are object, passive, inferior and subordinate than men.

Ursula thinks she must have place in the working world so narrator utters that “She [Ursula] must have her place in the working world, be a recognized member with full rights there.” (410). Through these line we can understand that Ursula wants to make own world in the field of working and she wants to recognize herself as independent woman in the society. Later she becomes more and more an inhabitant of the world of work. She works with intensity because she wants to exist. She is a woman who saves her identity in the British society. When we talk about her relationship with Anton. Narrator expresses “He [Anton] thought that, because the community represents millions of people, there- fore it must be millions of times more important than any individual, forgetting that the community is an abstraction from

the many, and is not the many themselves” (327). Anton only gives priority for community rather than individual. He argues that community represents millions of people. So he does not care his life and his love relation. He only thinks community and nation. He does not give value for individual self and identity. Narrator also adds, “She [...] wanted to fight, to fight the whole world. And these two small hands were all she had to do [...] with” (326). This line means Ursula only fight for emancipation of women and equality of the whole world. She thinks she can does everything for complete her life and get success. She also does not hesitate to take action with man that mean she is powerful. She has an own vision of her life. She does not like domestic life any more.

The researcher claims that female can have masculine qualities and male can have feminine qualities. Female can be like male and male can be like female. In this novel, she acts like a man that means she has masculine qualities. So we can understand that she is a masculine woman and she is liberate like a man, she can does whatever she likes. Therefore, femininity and masculinity is socially constructed that can be perform both male and female which are not private property of them. So masculinity cannot indicate for only male and femininity cannot signify only female which are dependent on their action and performance. Therefore, Fiona Totan expresses, “Femininity is not just the opposite of masculinity” (336). It clarifies that female can do what male can. Furthermore, masculinity can be actively adopted by women, as with men, in some areas of their lives but not others. As Reeser argues “It might be the case that masculinity appears more fluid at some points rather than at others, but that fluidity is always present in some way” (39). We can see such prevalent women in society both conforming to traditional femininity and also rejecting it. Ursula is neither totally traditional nor modern.

Women are asserting masculine behavior, also known as feminine masculinity. Although they always have the ability to display their masculinity, the acceptance of open display of sexual desire as Ursula does with Anton and her schoolmistress that allows for a departure from her typical inferior female status to more prominent one. According to Reeser on the topic female masculinity “When masculinity is disassociated from the male body [.....] Masculinity might suddenly become very visible because it is seen to reside somewhere it is not normally or naturally housed” (3).

We must clarify that masculinity is not just reserved for the male gender. Masculinity instead is a learned set of behaviors that men should follow to be accepted within the social norm of a hegemonic man, but that may also be adopted by female in many situations. Parallels exist between female’s adoptions of traditionally regarded masculine behavior among the area of sex. The immersing trend of female masculinity, I agree with relevant since the creation of the female was born out of the opposition of the male, however females have increasingly adopted masculine behaviors

In the novel Lawrence’s *The Rainbow*, Ursula performs like a man that stand for she has masculine qualities. So we can figure out that she is a masculine woman. The researcher agrees with the view of Judith Butler, she believes that women can perform like men. Even Lawrence tries to balance the relationship between male and female. Ursula has feminine qualities but her action shows she is a masculine woman. In this novel, she represents as masculine woman who acts like a man in the British society. Lawrence gives the justice for the women role by presenting her as a new woman who seeks her individual identity in conventional world. Ursula wants to create a new history in England by presenting herself as

modern woman. She dismantles the conventional world of women. She can what man can. She is a masculine woman. Masculinity and femininity reflect the identification of gender, which are not separate agenda of gender. Both males and females can exhibit masculine traits and behavior. Those exhibiting both masculine and feminine characteristics are considered androgynous. The researcher accept the notion of Judith Halberstam's female masculinity. We can understand that female masculinity as the discipline of theoretical tool for analyzing the thesis.

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