

I. Contextualizing Lawrence's *The Rainbow*

This research studies on the English novelist David Herbert Lawrence's *The Rainbow* published in 1915. Like other Lawrence texts, *The Rainbow* also deals on the aspect of sexual anxieties; however, the present researcher will analyze the text from 'psycho-Marxist' perspective to examine the sensual restlessness of the Brangwen of Marsh, Nottinghamshire.

Set in the historical background of 1840s to the early years of twentieth century, the plot moves around the social, cultural and economic changes of the Brangwen family. Within this historical framework, Lawrence's essential concern is to expose the rise and fall of the Brangwens; externally, due to their excessive unconscious desire for sex, and internally due to their declining socio-economic status in the society. As such, the researcher will focus on the socio-economic factors that determine the psychoanalytic facets of an individual and a familial life and living based on Lacanian psychoanalytic perspective.

According to Lionel Kelly, "Lawrence ideas in *The Rainbow*, which were then taken for indecent and insincere comments towards the society in the time, were developed in a rather strange work, *Study of Thomas Hardy* written in 1914 but not published, until after his (Lawrence) death" (qtd. *The Rainbow* IX). It is an exposition of his ideas on religion, marriage and sexuality. *The Rainbow* is the rewriting of his earlier drafts originally called *The Sisters* and then *The Wedding Ring*. However, designed initially as a critique of famous English novelist Thomas Hardy's novels, *The Rainbow* went on to become one of the most controversial novels of Lawrence's time, and continues to be so, even today.

In fact, *The Wedding Ring* after several revised forms achieved the present shape of *The Rainbow*. However, within the six weeks of the publication of the book, the

Scotland Yard, the then British intelligence body withdrew from circulation. A case was filed in the court under a plea that the novel was indecent for the public circulation as it challenged the age-old foundation of norms and values; following the hearing, the court banned the novel. The decision came as a deep sorrow to Lawrence, as Kelly, one of the prominent of Lawrence critics observes, "A view of the novel long since seen as absurd, followed by court's stay order deeply wounded Lawrence and an affront to his sensibility in which sex is understood as a religious mystery" (Introduction, X). However, it went in circulation in the United States of America, which partially consolidated Lawrence.

The novel, according to Kelly, "is most widely regarded as an investigation into the scenario of how the sexual anxieties of woman invites a psychological hollowness and ultimately results in lack of identity" (V). However, it is not sufficient to interpret the novel alone in the terms of sexuality and its outcome, but penetration into the deeper levels of socio-economic factors can expose the root of the cause that Kelly has pointed out. It is because the studies of societal factors attached partially, or fully to the causes are responsible for guiding an individual's behavior in terms of sexual and psychological.

Similarly, Safer Keith investigates into the anxiety factors that determine the sexual behavior of an individual. He opines, "the writer investigates into the maleness and femaleness through the anxiety factor of male and female" (24) to narrate the hollowness of the present generation people's mentality. He challenges the traditional concept of sex and its use. He is of the opinion that female and male are eternal part of each other and continue to have completeness only in each other's existence. Keith opines:

The female within us is the life of pure being and is in unity with the universe of created things; the male in us in the impetus to move from this female state of being 'knowing,' and is the process by which the self is defined into individuality. These forces of female and male within and between us are in eternal conflict, but there is a condition beyond conflict which may be reached, what he called 'consummation,' and this comes into momentary existence where there is a union between the male and the female forces within us, and this is a spiritual consummation. (qtd. *The Life of D. H. Lawrence*, 10)

Physical consummation achieved between the male and female body through sexual experience is a consummation that brings us into contact with 'the beyond.' The sexual act, he further argues, "is leaping off into the unknown, as from a cliff's edge" (11).

This is why there is so much of attention to the sexual lives of his characters in the novel. When there is domination by one force within us, or between us, the other force is denied, and consummation thwarted. In *The Rainbow*, consummation is achieved between Tom and Lydia as this passage makes explicit:

Their coming together now, after two years of married life, was much more wonderful to them than it had been before. It was the entry into another circle of existence, it was the baptism to another life, it was the complete confirmation. They had passed through the doorway into the further space. Their feet trod strange ground of knowledge; their footsteps were lit-up with discovery. (78)

Here, Lawrence uses the word baptism and confirmation, which are religious terms. This is in relation to religion and sexuality ever combined with each other. He is

intentional in the use of these words, as he is of firm opinion that initiation of faith is through the realization of moral and spiritual confirmation.

The Rainbow is about marriage, sex and discontent within the married couples, thereby leading to the rise of unfulfilled sexual desires in the characters mind and body. Lawrence (1885-1930), novelist and poet, is one of the first to raise these conflicting issues in the novels of 20th century. In his more than forty books, he celebrated his vision of the natural, whole human being, opposing the artificiality of modern industrial society with its dehumanization of life and love. His novels are misunderstood, and attacked and even suppressed because of their frank treatment of sexual matters.

He was born September 11, 1885, in Eastwood, Nottinghamshire in to the family of a coal miner. His mother had been a schoolteacher. These differences in status between his parents are obvious in almost all his works, including *Women in Love* often taken as continuation of *The Rainbow*. The disparity in social status between his parents was a recurrent motif in Lawrence's fiction. A graduate (1908) of University College, Nottingham, Lawrence, published his first poems in the *English Review* in 1909 and his first novel, *The White Peacock* in 1911. The most significant of his early fiction, *Sons and Lovers* (1913), was in large part autobiographical, deals with life in a mining town, which had a clear scent of his familial intrigues.

In 1912 Lawrence eloped to the Continent with Frieda Weekley, his former professor's wife, marrying her two years later, after she was formally divorced with the professor. Their intense, stormy life together supplied material for much of his writing. *The Rainbow* and *Women in Love* (1921) are perhaps his best novels that explore the outspoken candor the sexual and psychological relationships of men and women. In this period, he also wrote two books of verse, *Love Poems and Others* (1913) and *Look! We Have Come Through* (1917).

Lawrence led a hurried life in England during World War I because of his wife's German origin and his own opposition to the war. Tuberculosis added to his problems, and in 1919, he began a period of restless wandering to find a more healthful climate. His travels provided the locales of several books: the Abruzzi region of Italy for *The Lost Girl* (1920), Sardinia for *Sea and Sardinia* (1921), and Australia for *Kangaroo* (1923). During stays in Mexico and Taos, New Mexico (1923-25), he wrote *The Plumed Serpent* (1926), a novel reflecting Lawrence's fascination with the Aztec civilization. His most original poetry, published in *Birds, Beasts and Flowers* (1923), flowed from his experience of nature in the southwestern United States and the Mediterranean region.

From 1926 on Lawrence lived chiefly in Italy, where he wrote and rewrote his most notorious novel, *Lady Chatterley's Lover* (1928), which deals with the sexually fulfilling love affair between a member of the nobility and her husband's gamekeeper. Its expurgated version was published in 1932. Lawrence's third and most sexually explicit version of this work got published only in 1959 in the U.S. and 1960 in England. *Lady Chatterley's Lover* was ban in both countries until the courts upheld its publication.

Lawrence related his sense of the need for a return from the complexities, over intellectualism, and cold materialism of modern life to the primitive, unconscious springs of vitality of the race. His numerous novels and short stories, among which some of the best known are *Sons and Lovers*, *Women in Love*, *The Plumed Serpent*, and *Lady Chatterley's Lover* are for the most part are clearly experimental in many senses. The obvious symbolism of Lawrence's plots and the forceful straightforward preaching of his messages broke the bonds of realism and replaced them with the direct projection of the author's own dynamically creative spirit. His distinguished but uneven poetry

similarly deserted the fixed forms of the past to achieve a freer, more natural, and more direct expression of the perceptions of the writer.

Numerous ritual scenes used have been used to denote hidden desires of the members of the Brangwen family in *The Rainbow*. In the context, Julian Moynahan writes, "They are called rituals because they celebrate the ultimate relation of the essential man or woman, usually it is a woman, to the unknown, they are similar to the religious rites in which the relation of the human soul to God is celebrated" (72). In one of the scenes, the dance like gathering of the sheaves performed by Will and Anna on a moonlit night during their courtship exposes the sexual desires of the characters. The cluster gatherings of Will and Anna retreat, blends with their sexual rhythms. The scene in which Anna Brangwen, pregnant and naked, dances before the unknown as David danced before the lord has its symbol related to the consummation to the divine. In yet another image, Ursula's moon consummation in the stack yard and Ursula's encounter with the horses are the exposition of the desire for freedom, long dreamt by Ursula. In the first ritual symbolic sense, feeling like dead after the death of her first husband slowly emerges into life consciously she prefers withdrawal from life. Lawrence presents in terms of a perennial flower, which is withdrawn under the surface of the earth into its seed and is reborn according to biological necessity under the beneficial influence of a warm spring.

Similarly, the novel is rich in contradictory ideas. Through the *The Rainbow*, Lawrence expresses his contradictory (for the then era) ideas in relation to desire and sexuality, in forms of images. Imagery in the novel works in two ways, as an association of something negative with negative images creates a more forceful sense of what is unpleasant in life, and as the association of something positive with positive image creates a forceful impression of the preferred alternative. In both instances, the

ideas are richer, more complex and more interesting through association. It is possible to list some areas of experience from which poets most frequently select their images. They are frequently associated with the things in nature, as flowers, animals, the weather, darkness and light. Apart from religious, cosmic and natural imagery, images could be drawn from daily life or from the body, it is, therefore possible to have some idea in advance of what sort of images one is likely to encounter in the novels.

In the sense, it is important to grasp the imagery because there are informing ideas in poems/prose and those ideas are realized and fixed expression largely through the poet's use of imagery. It is a device that enables the poet to achieve complexity and force. *Dictionary of Images* defines images as:

Image is like a series of actions set at different angles. So that, as the theme moves on, it is reflected in a number of different aspects. Images also lead to symbolic meanings. Symbolization of the context is not to engage into the study of symbols but to look at particular meaning of the images used in the works of various artists and writers. (37)

In Lawrence's works, images play an important role. He often uses religious words like, sanctity, consummation and offerings to show sexual inclination of his characters to the other. Moreover, they also carry dual meaning, as these words also have special place in the study of psychological status of an individual.

Lawrence is rich in using metaphors as symbols for the layers of meaning presented by their characters. He is of the opinion that every human has a deeper level of consciousness: hidden, unexpressed and subdued by external desires. As Philip Wheel Wright explains in *metaphor and reality*, such symbols are:

Those which carry the same or very similar meanings for a large portion, if not all, of mankind. It is discoverable fact that certain symbols, such as

sky, father and earth, mother, light, blood, up-down, the axis of a wheel, and others recurs again and again in cultures. Remote from another space and time there is no likelihood of any historical influence and casual connection among them. (96)

Symbols are part of Lawrence writings. They are the deeper as the ocean and broader than the sky, at times. However, in most cases, they are limited to mother, blood relationships and the wheel of axis, which are commonly predicted to that of discontend familial life and living.

Lawrence's art depends upon his representation of the human scene in terms of dialectical opposites in constant generative conflict with each other, and entails the insistent urgency in which the story moves forward. It narrates the story of three generations of the Brangwen family of Nottinghamshire from the 1840s to the early years of the twentieth century. Within this historical framework, Lawrence's essential concern is with the passionate lives of his characters, and he explores the pressures that determine their lives, using his unifying motif. His primary focus is on the individual's struggle to growth and fulfillment within marriage and changing social circumstances, a process shown to grow more difficult through the generations. Like, young Ursula Brangwen, whose story continues in *Women in Love*, is finally the central figure in Lawrence anatomy of the confining structures of English social life and the impact of industrialization and urbanization on the human psyche.

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message broke the bonds of realism and replaced them with the direct projection of the author's own dynamically creative spirit. His distinguished but uneven poetry similarly deserted the fixed forms of the past to achieve a freer, more natural, and more direct expression of the perceptions of the writer.

Another critic Sung Ryol Kim analyzes *The Rainbow* as a failure of male rather than female. He writes:

The failure of love affairs in *The Rainbow* is due to the failure of male characters. Lawrence females in the novels are primal passions, fields of force whose surge and recoil, if not directed by the male will overwhelm their mates. They are passionate, strong and bold than their male counterparts, at least in expression of their desires. (23)

The male are more stuck in the web of social values, where as the females, including Lydia, Ursula and Anna are able to express their inner desires to their counterparts. Sex has been the dominance in their mind and they passionately preserve these phenomena until, the male come and expose on them through females' support.

Kim further views this female scenario as, "The female ultimately become vampire to their mates" (23). To Kim, a vampire was simply a demon, who had taken over the body of a similar and who was using that body to prey of unsuspecting yet unconsciously willing victims.

All events in the Lawrence novels have its root to the traditional imagery followed in the Brangwen family. In Lawrentian imagery water has an important place. Lawrence's preference to the water imageries is attribute to association with water, river and sea. Flower imagery also recurs in Lawrentian texts. The Flower symbolizes the fulfillment of human longing for God. This longingness to the God is the desire of a normal human to enter into the state of Godliness through the concept of beauty. Life is

an offering to the divine like a flower. The animal images too are vital. Ronald Draper in the concept opines:

He uses horses as the power of the life of instinct. The life, which is, underlines the upper layer of the self. Two-phased Lawrentian moral imperative is directly opposed to this attempt at compromise. As Ursula goes walking in the woods after writing the letter, she becomes dimly conscious of a gathering restiveness, a tumult within her. (310)

Generally, Lawrence literature carried two layers of meaning: the external and internal. These layers of meanings depicted, by several images and symbols, like water, which has a persistent meaning in his novels. Water is symbolic to continuity of life, despite all the odds and hurdles that come in one's way.

Similarly, human relationship in the novel found opposition on the idea of death and life, and life in death. The characters move entirely in terms of two impulses. Their conflicts and their embraces develop out of their allegiance to one or the other. Love is Lawrence's focus, since he wished to say that in modern life, love and sex go simultaneously. He used love-death relationship more frequently than we normal person do in our daily life. For him, love-death relationships are the will of life scenario, bound by social, spiritual and economic scenario. Explaining this scenario, Robert Burkin writes:

Lawrence dramatizes themes in terms of a struggle between what he calls will and life. The integration of total self, which is life and will, is the integration of ego towards power and towards domination into the sociality of physical presence. It has inverse outcome in real life. Will is mechanical and its symbol is therefore the machine, its historical and social embodiment is an industrial society. (72)

Lawrence's view of life and will is through spirit and machine, later of emotional aspects and latter of economic aspects. He imposes life in machine to make them symbolic to express his personal desires.

The conception of the surrounding darkness returns in many forms in *The Rainbow*, derived from his peculiar experience. The darkness animalizes as conceived and experienced by an intensely spiritual man. It is essentially a horrible darkness of sin and evil, the enemy and destroyer of the light. The horror of darkness is explicitly present in its characters, especially in females. The women know nothing, because Lawrence's women are not spiritual. However, Lawrence women are afraid of their male counterpart, as they are afraid of the darkness. As, in a case, Ursula rejects the cantor initiation of one of her male partner in the pretext, that he is mysterious and capable of destroying her. She says, "I am afraid of you. There is something in you to destroy me" (257).

The relationship between male and female in *The Rainbow* are like a rainbow – colorful, lusty and attractive. A rainbow appears during the rainy season when the rays of light refracts from water, so are his characters. There is a rainbow of lust and love, however there has to be a rainfall (incident) to provoke their feelings into materialism.

As such, these factors make *The Rainbow* a fertile land for the study of psychoanalytic analysis based on the various images and symbols its characters display. All these images and symbols have double layers of meaning; firstly, their insatiate sexual desire, and secondly, in deeper level their want for the possession of more social and cultural status in the society.

However, *The Rainbow* is at most times studied from the known sexual nature of the Brangwens; however, the present researcher has tried to analyze this issue taking the economic factors responsible for their explicit sexual behavior. Taking these issues and

factors, the first chapter is Contextualizing Lawrence's Works. The second chapter will be an analysis of sexuality as the outcome of the economic factors: a psycho-Marxist approach taking into consideration the writings of Deleuze and Guattari. The fourth will be a short conclusion based on the outcome of unconscious sexual concept based on economic desire of the Brangwens.

II. Psycho-Marxist Analysis

Psychoanalysis is the name given to a specific method of investigation of the sexual mentality of an individual through his mental and unconscious process. The term refers, as well, to the systematic structure of psychoanalytic theory based on the relation of conscious and unconscious psychological processes. *Oxford English Dictionary* defines psychoanalysis, as “[a] theory and therapeutic method developed by Sigmund Freud, based on the ideas that mental life functions on both conscious and unconscious levels and that childhood events have a powerful psychological influence through life.” Thus, psychoanalysis as a theory defines the mental side, as well as its relation to behavioral impact on human beings, aroused by it. On the other hand, sexuality is a simple understanding of sexual activities and behaviors of an individual. It gives rise to various responses and concepts.

Psycho-Marxist is a method that unites Freud (desire) and Marx (economics). Gilles Deleuze and Felix Guattari, two prominent exponents of pscho-Marxists approach likens psychological repression to political repression. They opine that the "Freudo-Marxism leads to certain archaic notions about the goodness of nature and the evil of society" (112). They argue that desire is not a natural drive which society itself impedes. Instead, repression precedes and accounts for all forms of social oppression. Like Plato, he argued that desire was constituted as a lack, and was impossible to fulfill them except in dreams. Deleuze and Guattari n the "Anti-Oedipus" undertake an analysis of desire that is distinctly political having its root in the economic aspect of human beings. According to them, desire may fix on one of two alternatives. It may affirm itself, or it may choose power as its centre and the establishment of order as its purpose.

They analyze the failure of the imminent revolution in France in 1968 to overview thier perspective of desire-economic to penetrate into the issue. In their view:

The proletariat had failed to fulfill its historic role as predicted by Marx. Instead of claiming the freedom of the anarchic moment, people chose to reestablish the repressive order that had existed before. They found their answer in Nietzsche's master-Slave relationship, and their entire analysis is strongly rooted in Nietzschean thought. Their position is both post-Marxist and post-Freudian. (124)

For a Marxist, any human discourse cannot be the final word. It must be located within the relations of production, so that there is an opposition between production and ideology.

For a Freudian consciousness is not reliable because it is produced from outside by unconscious desire. The decisive oppositions then are desire and consciousness. Thus the political economy of Marx is balanced by a Freudian libidinal economy. Deleuze and Guattari argued for a "productive desire" which rejected the Marxian notion that desire belonged to ideology. It also rejected the Freudian notion of an unconscious and hence, except in dreams, unproductive desire.

The "productive desire" of Deleuze and Guattari's analysis is, in fact, another form of Nietzsche's will-to-power. The will-to-power of productive desire is balanced by a reactive desire for repression, the slave mentality. The controllers (priests, gurus, mystifiers of all sorts) turn the active strength of productive desire against itself and create the illness called guilt which accompanies any active expression of the will. For Deleuze and Guattari, Schizophrenia is the model for the production of a human being capable of expressing productive desire, but it is an active schizophrenia and not a medical schizophrenia to which they refer.

For Deleuze and Guattari, history is a process of deterritorialization. At the beginning is the primitive tribe (the primitive territorial machine) in which everything is coded. The society is static, and every gesture, action and even the body is governed by

rules. This occurs both at the level of economic production and libidinal production.

Everything is social. The territory is clearly marked out.

At another level, the tribe gives way to the despot, (the barbaric territorial machine) who deterritorializes the tribe, but continues to maintain social order through a highly coded production. Desire is inscribed on the body of the despot, which is to say, what he says goes.

The end of history is Capitalism (the civilized capitalist machine) which radically decodes and deterritorializes social life. It invents the private individual, owner of his own body and its labour. In order to accomplish this deterritorialization, everything sacred, ritual or traditional has to go. Capitalism has no need of any sacred system of belief. It is the most radical of all systems, since it undercuts anything that represses the autonomous individual.

And yet, say Deleuze and Guattari, the reality of capitalism is the greatest repression of desiring production in history. Presumably, it should have led to an absolute, nomadic freedom, but it has not. The reason is the schizophrenic structure of capitalism. Deterritorialization is accompanied by a continual reterritorialization, a recoding of ancient forms. The state, the fatherland, the family continues to reappear in modified form, but equally rule-governed and equally repressive. The neurotic is then the normal person, one whose desire has been shaped by a social grid. The child must have an ego, a subject position to experience the world, and this ego will be shaped by the child's relation with the parent of the same sex in competition for the parent of the opposite sex (the Oedipal encounter) Here, a fictitious original guilt arises from incestuous desire and patricidal or matricidal urges.

Deleuze believes there is no class struggle because there is only one class, the class of slaves, some of whom dominate others. Almost no desiring individuals can ever fulfill

their desires. In part, this is because each individual moves between two poles, between schizoid desire, which is revolutionary but anti-social and paranoid desire, which is social but codified and demands its own repression.

In practice, Deleuze and Guattari have created a new vocabulary to permit them to speak about psychoanalysis and society without falling into either Marxist or Freudian ideas: Machines: A term coined by Guattari to escape the Lacanian notion of the 'subject' which is often mistaken for consciousness itself. A machine is any point at which a flow of some sort (physical, intellectual, emotional etc.) either leaves or enters a structure. a baby's mouth at its mother's breast is a mouth machine meeting a breast machine. There is flow between these two machines. Desiring machine: a machine connected to a "body without organs." Body without organs: a phrase from Artaud. Any organized structure, such as a government, a university, a boy, or the universe. Desiring machines and the body without organs are two different states of the same thing, part of an organized system of production which controls flows. Paranoid machine: a state in which the body without organs rejects the desiring machines. Miraculating machine: a state in which the body without organs attracts the desiring machines. *The Socius*: a body without organs that constitutes a society, as in the body of the earth of primitive societies, the body of the despot in barbaric societies and the body of capital in capitalist societies. *The nomadic subject*: the free autonomous subject which exists momentarily in an ever shifting array of possibilities as desiring machines distribute flows across the body without organs. Desiring machines: those that are engaged in productive desire.

Sigmund Freud (1856-1939), Austrian physician, neurologist, and founder of psychoanalysis, created an entirely new approach to the understanding of human personality. Through his skill as a scientist, physician, and writer, Freud combined ideas prevalent at the time with his own observation and study to produce a major theory of

psychology. Most importantly, he applied these ideas to medical practice in the treatment of mental illness. His newly created psychotherapy treatments and procedures, many of which in modified forms are base on his understanding of unconscious thought processes and their relationship to neurotic symptoms. Regarded with skepticism at the time, Freud's ideas have waxed and waned in acceptance ever since. Nevertheless, Freud regarded, as one of the greatest creative minds of the twentieth century is the first figure to propound the theory of psychoanalysis.

The innovative use of science and technology has materially made human being prosperous. However, still guided by an inner sense of a mysterious consciousness, they keep on driving them from good to bad and vice-versa, from time to time. This consciousness is strange and has a limitless coverage concerning to all matters and issues. Externally, a human seems calm and patient but, internally s/he is driven by unnamed and, and often baffling issues that keep them engaged and entertained. These internal issues may be dangerous at times, as there is no bar to desires and dreams of an individual.

Freud's psychoanalysis is a body of knowledge based on psychological functioning and behavior of an individual. Simon Blackburn narrates Freud's idea of psychoanalysis in three applications:

First, it is a method of investigation of the mind, second, systematized body of knowledge about human behavior and finally it is a method of treatment of psychological or emotional illness. These three methods are put together to investigate the way of understanding and interpreting through one's behavior the psychological state of an individual. (212)

Under the broad umbrella term of psychoanalysis there are twenty different theoretical orientations regarding the underlying theory of understanding of human mentality and

human development. The various approaches in treatment called “psychoanalytic” vary as much as the different theories do. In addition, the term refers to a method of studying child development.

Freudian psychoanalysis refers to a specific type of treatment in which the analytic patient verbalizes thoughts, including free associations, fantasies, and dreams, from which the analyst formulates the unconscious conflicts causing the patient’s symptoms, characteristics problems, and interprets them for the patient to create insight or resolution of the problems.

The specifics of the analyst’s interventions typically include confronting and clarifying the patient’s pathological defenses, wishes and guilt. Through the analysis of conflicts, including those contributing to resistance and those involving transference onto the analyst of distorted reactions, psychoanalytic treatment can clarify how patients unconsciously are their own worst enemies: how unconscious, symbolic reactions that have been stimulated by experience are causing symptoms.

Freud developed the technique of psychoanalysis and much of the psychoanalytic theory based on this application. His work concerning the structure and the functioning of the human mind had far-reaching significance, both practically and scientifically, and it continues to influence contemporary thought. The symbolic concept of anxiety is the realm of language and the unconscious. When children acquire language, they also enter into society, and both events involve loss and a sense of difference. By acquiring language, people insert themselves into a preexisting symbolic structure and submit their unconscious desires to the controlling pressures of that structure. Within the symbolic order, human beings can know no completeness: they are endlessly mobile and “de-centered.” The aim of psychoanalysis, Lacan claimed, was to

allow the individual fully to inhabit the symbolic order, accepting both irremediable loss on which it is found and the insatiable desires that propel it.

In this concept, dream is a representation of psychic state of mental desires and feelings. They are often the exposure of an individual's mentality. An individual's mentality directly related to sexuality is the essential view of sexual activities. Sex is a conceptualized as a natural instinct or drive, which demands fulfillment through sexual equality. It is taken as a natural universal phenomenon and unchanging, something that is a part of the biological make up of each individual. The instinctive urge directed at the opposite sex is the outcome of various social-economic aspects of human beings. It is essentially, a heterosexual drive, i.e. is willingness to have sexual pleasure from the opposite sex. So, in this view, sexuality is only a fulfillment of biological and it is said to be normal and natural.

The first Freud's innovation was his recognition of unconscious psychiatric processes that follow laws different from those that govern conscious experience. Under the influence of the unconscious thoughts and feelings, belonging shifts and is displaced out of context. Two disparate ideas or images may be condensed into one; thoughts may be dramatized in the form of images rather than expressed as abstract concepts; and certain objects may be represented symbolically by images of other objects, although the resemblance between the symbol and the original object may be vague or farfetched. The laws of logic, indispensable for conscious thinking, do not apply to these unconscious mental productions.

Sexuality, though shaped by different attitudes has its importance in mutual relationships of dream concept. There is a reciprocal relationship between sexuality and the personalities of those involved in it. Freud and his followers think that one's personality development depends on his/her sexuality and his critics comment on his

emphasis on sexuality. Whether it is Freud's discipline or not, sexuality cannot be disregarded in economic outcome of the familial structures. This is because sexuality has extended to various branches of ideas.

Recognition of these modes of operation in unconscious mental processes made possible the understanding of such previously incomprehensible psychological phenomena as dreaming. Through analysis of unconscious processes, Guattari saw dreams as serving to protect sleep against disturbing impulses arising from within and related to early life experiences. Thus, unacceptable impulses and thoughts, called the latent dream content transforms into a conscious although no longer comprehensible experience called the manifest dream. Knowledge of these unconscious mechanisms permits the analyst to reverse the so-called dream work, i.e., the process by which the latent dream is transform into the manifest dream, and through dream interpretation, to recognize its underlying meaning.

Psychologists have proposed a variety of models to explain dream anxiety. Freud suggested that anxiety results from internal, unconscious conflicts. He believed that a person's mind represses wishes and fantasies about which the person feels uncomfortable. This repression, Freud believed, results in anxiety disorders, which he called neuroses. Some people also believe that one's anxiety level relates to how much a person believes events can be predicted or controlled. Children who have little control over events, perhaps because of overprotective parents, may have little confidence in their ability to handle problems as adults. This lack of confidence can lead to increased anxiety.

Behavioral theorists also believe that children may learn anxiety from a role model, such as a parent. By observing their parent's anxious response to difficult situations, the child may learn a similar anxious response. A child may also learn

anxiety as a conditioned response. For example, an infant often startled by a loud noise while playing with a toy may become anxious just at the sight of the toy. Some experts suggest that people with a high level of anxiety misinterpret normal events as threatening. For instance, they may believe their rapid heartbeat indicates they are experiencing a panic attack when in reality it may be the result of exercise.

While some people may be biologically and psychologically predisposed to feel anxious, most anxiety is triggered by social factors. Many people feel anxious in response to stress, such as divorce, starting a new job, or moving. Also, how a person expresses anxiety appears to be shaped by social factors. For example, many cultures accept the expression of anxiety and emotion in women, but accept more from men.

The effort to clarify the bewildering number of interrelated observations uncovered by psychoanalytic exploration led to the development of a model of the structure of the psychic system. Three functional systems distinguished are conveniently designated as the id, ego, and superego. The first system refers to the sexual and aggressive tendencies that arise from the body, as distinguished from the mind. Freud called these tendencies *triebe*, which literally means drives, but which often inaccurately translated as “instincts” to indicate their innate character. These inherent drives claim immediate satisfaction, which is experienced as pleasurable; the id thus dominated by the pleasure principle. In his later writings, Freud tended more toward psychological rather than biological conceptualization of the drives.

How the conditions for satisfaction brought about is about the task of the second system, the ego, which is the domain of such functions as perception, thinking, and motor control that can accurately assess environmental conditions. In order to fulfill its function of adaptation, or reality testing, the ego must be capable of enforcing the postponement of satisfaction of the instinctual impulses originating in the id. To defend

itself against unacceptable impulses, the ego develops specific psychic means, known as defense mechanisms. These include repression, the exclusion of impulses from conscious awareness; projection, the process of ascribing to others one's own unacknowledged desires; and reaction formation, the establishment of a pattern of behavior directly opposed to a strong unconscious need. Such defense mechanisms put into operation whenever anxiety signals a danger is the original unacceptable impulses that may reemerge.

An id impulse becomes unacceptable, not only as a result of a temporary need for postponing its satisfaction until suitable reality conditions can be found, but more often because of a prohibition imposed on the individual by others, originally the parents. Freud further defines this id concept as:

The totality of these demands and prohibitions constitutes the major content of the third system, the superego, the function of which is to control the ego in accordance with the internalized standards of parental figures. If the demand of the superego is not fulfilled, the person may feel shame or guilt. Because the superego, in Freudian theory, originates in the struggle to overcome the oedipal conflict, it has a power akin to an instinctual drive, is in part unconscious, and can give rise to feelings of guilt not justified by any conscious transgression. (62)

The ego, having to mediate among the demands of the id, the superego, and the outside world, may not be strong enough to reconcile these conflicting forces. The more the ego is impeded in its development because of being enmeshed in its earlier conflicts, called fixations or complexes, or the more it reverts to earlier satisfactions and archaic modes of functioning, known as regression, the greater is the likelihood of succumbing to these pressures. Unable to function normally, it can maintain its limited control and integrity

only at the price of symptom formation, in which the tensions are expressed in neurotic symptoms.

A cornerstone of modern psychoanalytic theory and practice is the concept of anxiety, which institutes appropriate mechanisms of defense against certain danger situations. These danger situations, as described by Freud, are the fear of abandonment by or the loss of the loved one (the object), the risk of losing the object's loves, the danger of retaliation and punishment, and, finally, the hazard of reproach by the superego. Thus, symptom formation, character and impulse disorders, and perversions, as well as sublimations, represent compromise formations – different forms of an adaptive integration that the ego tries to achieve through more or less successfully reconciling the different conflicting forces in the mind.

Freud's work concerning the structure and the functioning of the human mind had far-reaching significance, both practically and scientifically, and it continues to influence contemporary thought. Lacan develops his dream concept based on Freud's concept of psychoanalysis. A short summary of Freud's concept of psychoanalysis is described as quoted in "Introduction to Dreams," edited by James Strachey follows:

a. Freud's creative ideas were his recognition of unconscious psychiatric processes that follow laws different from those that govern conscious experience. Under the influence of the unconscious, thoughts and feelings that belong together may be shifted or displaced out of context; two disparate ideas or images may be condensed into one; thoughts may be dramatized in the form of images rather than expressed as abstract concepts; and certain objects may be represented symbolically by images of other objects, although the resemblance between the symbol and the original object may be vague or farfetched. The laws of logic, indispensable for conscious thinking, do not apply to these unconscious mental productions, as it is not these factors that lead to the

level of sexual anxiety. But, these factors grow up, as the children imitate and learn from the elders.

Recognition of these modes of operation in unconscious mental processes made possible the understanding of such previously incomprehensible psychological phenomena as dreaming. Through analysis of unconscious processes, Freud saw dreams as serving to protect sleep against disturbing impulses arising from within and related to early life experiences. Thus, unacceptable impulses and thoughts, called the latent dream concepts are transformed into a conscious, although no longer immediately comprehensible, experience called the manifest dream. Knowledge of these unconscious mechanisms permits the analyst to reverse the so-called dream work, i.e., the process by which the latent dream is transformed into the manifest dream, and through dream interpretation, to recognize its underlying meaning.

b. Instinctual Drives: A basic assumption of Freudian theory is that the unconscious conflicts involve instinctual impulses, or drives, that originate in childhood. As these unconscious conflicts are recognized by the patient through analysis, his or her adult mind can find solutions that were unattainable to the immature mind of the child. This depiction of the role of instinctual drives in human life is a unique feature of Freudian theory.

According to Freud's doctrine of infantile sexuality, adult sexuality is an end product of a complex process of development, beginning in childhood, involving a variety of body functions or areas (oral, anal, and genital zones), and corresponding to various stages in the relation of the child to adults, especially to parents. Of crucial importance is the so-called Oedipal period, occurring at about four to six years of age, because at this stage of development the child for the first time becomes capable of an emotional attachment to the parent of the opposite sex that is similar to adult's

relationship to a mate; the child simultaneously reacts as a rival to the parent of the same sex. Physical immaturity dooms the child's desires to frustration and his or her first step toward adulthood to failure. Intellectual immaturity further complicates the situation because it makes children afraid of their own fantasies. The extent to which the child overcomes these emotional upheavals and to which these attachments, fears, and fantasies continue to live on in the unconscious greatly influences later life, especially love relationships.

The conflicts occurring in the earlier developmental stages are no less significant as a formative influence, because these problems represent the earliest prototypes of such basic human situations as dependency on others and relationship to authority. Also basic in molding the personality of the individual is the behavior of the parents toward the child during these stages of development. The fact that the child reacts, not only to objective reality, but also to fantasy distortions of reality, however, greatly complicates even the best-intentioned educational efforts.

c. Id, Ego, and Superego: The effort to clarify the bewildering number of interrelated observations uncovered by psychoanalytic exploration led to the development of a model of the structure of the psychic system. Three functional systems are distinguished that are conveniently designated as the id, ego, and superego.

The 'id' is the container of unconscious wishes and desires. It is directly related to the instinctual drives, which are considered to be of two kinds: destructive (Thanatos) and Constructive (Eros). While destructive drive tends towards aggression, dissolution and eventually death the constructive drives which primarily are of sexual nature, constitute libido or basic energy of life. The id is absolutely lawless, asocial, immoral, irrational and selfish part of human psyche.

Whereas, 'Ego' is an agency to regulate and oppose the insatiable demands of instinctual drives or pleasures principle. It is a kind of psychic agency to protect the individual and the society. The ego is a rational governing agent of psyche, which lacks the strong vitality of 'id' though it regulates the instinctual drives of 'id' so that they may be release in nondestructive behavioral patterns.

The 'superego' is another part of psyche associated with critical judgment known as conscience or moral principal. It serves to repress or inhibits the drives of 'id' and to block off and thrust in to the unconscious to those impulses that tend towards pleasure. Thus, superego is the regularity that governs all the functions of human personality based on social values and norms. It is a precondition of social, moral, legal and rational consciousness, which protects the individual and the society. In other words, it emerges the individual's taboo and moral values of society. Defining superego in *The Essentials of Psychoanalysis*, Freud opines, "The superego is, however is a residue of the earliest object choices of the 'id.' It also represents and energetic reaction formation against those choice" (57).

Further, he opines that if we want to understand the adult sexuality then one has to retrace his childhood development. Freud defines this scenario in terms of the development of a child, as:

The first five years of a child is very important in understanding his/her sexuality. Between the ages of three to five, the child is at most critical point of his development. The child develops the idea of oedipal complex. This idea eventually develops, in the child a feeling of socialization. And before, the experience of this feeling, a child is virtually bisexual. (qtd. *The Essentials of Psychoanalysis* 56)

The oedipal phase is most important in the case of development of a child because at this stage the child develops his actual taste towards sex. From here, the sexual discrimination is recognized and future role on sex is determined.

Psychoanalysis is the reservoir of repressed desires especially sexual desires that are inaccessible to the conscious mind since one cannot know his/her unconscious unless it includes this unconscious part within its scope speaking. Freud in his

Introduction of Dreams says:

Since these unconscious primitive trends are the great extent of a sexual or of a destructive nature, they are bound to come in conflict with the social and civilized mental forces. Investigation along this path was what led Freud to his discoveries of the long disguised secrets of sexual life of children and of the Oedipus complex. (22)

The presence of the unconscious is also betrayed in jokes, which for Freud have a largely libidinal anxious or aggressive content. Where the unconscious is most damagingly at work, however, is in psychological disturbance of one form or another.

We may have certain unconscious desires which will not deny but which dare not find practical outlet either. In the situation the desires forces its way in from the unconscious the ego blocks it off defensively and the result of this internal conflict is what we call neurosis. The patient begins to develop symptoms, which in compromising fashion, at once protect against the unconscious may be obsession, hysterical or phobic.

Deleuze and Guattari, the unconscious is very much productive, and creative; they don't take the unconscious as something a negative force. They tell us not to be pessimistic like those who believe in Freud's ideas. So they are optimistic of human unconsciousness. Truth is the product of immediate local environment. What is important is who decides-time and context-and the context changes with the change in Time. Deleuze and Guattari

discuss this issue by relating it to the issue of capitalism also. To talk about unconscious is like the ideas of bourgeois who were fixed or limited to the origin. They didn't have a wide view.

The small child lives within the bosom of his family and from the very first day of his life he immediately believes having an amazingly non-familiar experience that psychoanalysis has completely failed to take into account. The psychoanalysts relate the unconsciousness to the family relationship; they ignore the 'collective unconscious'. Collective unconscious is like body without organ. This phenomenon is called body without organs. Nature and man are important, and nature is the collective influence for the child. The thinking subject realizes that unconscious only does into depend upon parents or Cartesian 'cogito'. The triangular relationship is limited the psychoanalyst's construction of sexuality that traditional psychology considers as 'dirty little secret'. Traditional psychoanalysis has kept sexuality within family box. This small box within which traditional Freudian psychology is limited is like a 'bourgeois-box'. Some modern writers and thinkers have realized the reality behind the restrictions in the conventional thought about the human being and mind. For instance, D.H. Lawrence regards body as more important than the mind. He negates the limit of sexuality within a family. Lawrence emphasizes the 'body without intellect'; for him, the body also knows.

Deleuze and Guattari also accept a part of Foucault's concept of truth, which depends on who says it, when and where. Freud and Lacan are then the product of the nineteenth century bourgeois community. The psychoanalysis of Deleuze and Guattari and the capitalism of Karl Marx have an affinity (nearness): if Marx criticizes capitalism for abstract privatization of property, Deleuze and Guattari criticize psychoanalysis as privatization of sexuality within the family. The limitedness of sexuality should be broken as Marx broke capitalism. If of fight against capitalism to fight a giant system, to fight

against traditional psychoanalysis is to fight against a smaller but deep-rooted layer of a similar thing.

As such, this junction of dream and sexuality is base on the economic culture, persistently combined with one acts as the mirror for the other. These concepts of psycho-economic are present in the form of symbols and images from early childhood to adulthood of a man, depicted and explicit in various forms. Therefore, the technique of interpretation of fragile sexuality of the Brangwens has its root in the economic crisis. Hence, the psycho-desires concept as determined by socio-economic status that lands in the sensual anxiety of the Brangwens is depicted in *The Rainbow*.

III. Sensual Anxiety as an Outcome of Socio-economic Desire in *The Rainbow*

The Rainbow is a manifestation of unfulfilled dreams of the characters that have their root in socio-economic factors. Dreams and desires of the characters in the novel are the representation of his/her personal vision for life and living. This in turn has its cause in the socio-economic status of living associated with the person. It is the reality of every common person as all of us are prone to the social and economic factors that govern the family and society.

In *The Rainbow*, Lawrence extends the scope of *Sons and Lovers* by following the Brangwen family (who live near Eastwood) over three generations, so that social and spiritual change are woven into the chronicle. The Brangwens begin as farmers so attached to the land and the seasons as to represent a pre-modern unconsciousness, and succeeding generations in the novel evolve toward modern consciousness, self-consciousness, and even alienation. The book's early part is poetic and mythical, records the love and marriage of Tom Brangwen with the widowed Polish exile Lydia in the 1860s. Lydia's child Anna marries a Brangwen cousin, Will, in the 1880s. These two initially have a stormy relationship but subside into conventional domesticity anchored by work, home, and children. This consciousness transmits to the next generation – to their daughter, Ursula. The last third of the novel describes Ursula's childhood relationship with her father and her passionate but unsuccessful romantic involvement with the soldier Anton Skrebensky. Ursula's attraction toward Skrebensky negated by his social conventionality, and her rejection of him, symbolizes by a sexual relationship in which she becomes dominant. Ursula miscarries their child, and at the novel's end, she is left on her own in convalescence like Paul Morel's, facing a difficult future before World War I. There was an element of war hysteria in the legal suppression of the book in 1915, but the specific

ground was a homoerotic episode between Ursula and a female teacher. Lawrence was marked as a subversive writer.

Lawrence's *The Rainbow* is rich in the use of numerous beautiful romantic images and metaphors and suggestive symbols, which are worth noting for their mystical depth, romantic beauty, exotic freshness and sheer poetic beauty. It gives concrete expression to the Lawrence's emotion and contributes to the novelistic singe. Lawrence's use of imageries is functional, illustrative, decorative, emotive and evocative. However, all these facts have their inherent root in the cultrual ties that have been passing in the Brangwen family for ages.

The three generations of Brangwen's fate, largely determined by their social-economic status rests on the vast acres of land, which is their only reliable source of income. They have enjoyed violent love affairs and have lived a very story like life for generations. However, nothing remains same, and so did the standard of living of the Brangwens. Lawrence indicates their falling economic status, as:

Living on rich land, on their own land, near to a growing town, they had forgotten what it was to be in straitened circumstances. They had never become rich, because there were children and the patrimony was divided every time. But, always, at the Marsh, there was ample. [. . .] But heaven and earth was teeming around them, and how should this cease. They were aware of the last halfpenny, and instinct made them not waste the peeling of their apple, for it would help to feed the cattle. (1)

It is obvious that the financial worries were bothering the Brangwens, as they have to keep up with the change coming around them, but only dependency was on the land, which, too was losing its charm.

The falling economic status of the family was largely due to the decreasing of land and increasing family members, along with their innumerable relationships and break ups. *The Rainbow* starts with the depiction of externally happy family of Anna and Will Brangwen, who are semi-bourgeoisie, living in Marsh, the countryside of England. Their family of nine children suggests marital harmony; however, the material disunity between them is soon explicit, again due to the falling socio-economic status of the family. According to Kelly, the Brangwen's were desperate to keep up with the socio-economic status of the family. He indicates:

His (Lawrence) primary focus is on the individual's struggle to growth and fulfillment within marriage and changing social circumstances, a process shown to grow more difficult through the generations. It is an anatomy of the confining structure of English social life and the impact of industrialization and urbanization on the human psyche. (IV)

The advent of industries and fast growing cities challenged the existence of middle class bourgeoisies, who were largely depended on farming. They were not able to keep up with the pace of change of the society, and in socio-economic race were lacking behind, as witnessed in the physical demands of many of the characters of the family.

The Brangwen were finding hard to adjust to their cherished dreams – a dream to rule the rest of society, socially, physically and mentally under these deteriorating conditions. One such, most effected family members is Ursula, the most sensuous and dreaming of all the Brangwens. She was, one out of nine, and being one of the seniors always had difficulty with mother, as she was required to look after her younger ones. She was vexed at the home environment, and was in search for ways to discard home. During her final school year, Ursula falls in adolescent trap of Miss Winifried Inger, one of her schoolteachers. Ursula's adolescent crush makes her excited to take classes

with Miss Inger. They have a physical encounter during a swimming class. Miss Inger invites Ursula to tea. She tells her stories about prostitutes and women who die in childbirth. They two bathe naked together. Miss Inger introduces her to many new ideas, including secular humanism and feminism. Ursula is not sure what to think of her friendship. She is proud that such an interesting woman wants to spend time with her, but she is also concerned that Miss Inger will try to possess her and keep her from being independent – her long cherished dream, but not fulfilled due to the economic status of her large family.

However, during her first year in college, she sinks into spiritual depression as she tries to figure out how to reconcile Christ's teachings with everyday life. During this adolescent awkwardness, she meets Anton and falls in love with him because he is independent and can read her mind. Lawrence tends to give Ursula more authority than other Brangwen family members do. It seems, she can desire more love and power than the remaining family members can. She wants to be like a lioness and wild horses rather than lambs and doves. The moon, disturbing power is characteristic only of Lawrence, the capacity to create symbolism of this order is at the center of his imaginative achievement. The novel actually weaves together the human sexual dreams and the corn glistening in the darkness or the movement of the sea. The high standing corn filled fields are symbolic to the dreams of the Brangwen generation of people.

Ursula falls in the attraction for Anton Skrebensky, the youngest member from a familial uncle. Anton, an army man, has come to Marsh in a short leave. A silent and passionate relationship develops between them, but the difference in living status stands guard to the relationship. Ursula, guided by a mentality of poor familial background cannot really get into the terms with her lovers. However, she is a dynamic and free girl, wanting to enjoy the outer world on her own. She lives a stormy life and often falls in

infatuation of teachers, professors, classmates and, even, impregnated from her relationship with Anton.

Ursula's sexual passions are one of the stark issues in the novel. As mentioned:

She was aware of her gripped breast, cleansed narrow in a hold, she was aware of their red nostrils flaming with long endurance, and of their launches of, so rounded so massive, pressing, pressing to burnt of the grip upon their breasts, pressing for over till they went mad, running against the walls of time and never bursting free. (332)

Descriptions of breasts are symbolic in two senses; firstly, they are the exposure of sensual desires, secondly, they were trying to maintain their falling material approach by their physical dominance.

Similarly, there are numerous images scattered in *The Rainbow* to depict the social status of humans in the society. Most of the symbols and images are drawn from nature. Lawrence's images are so concrete that he seems not to distinguish between reality and the metaphor. The darkness of the phallic consciousness is correlative of a passionate life assertion. Strong as the thrust of the grass stems in the field where Skrebensky and Ursula make love, and as the dynamics of the wheeling stars. Richard Swig further says:

In the lowest "tough of the night" there is always "a fire of pit." A pillar of cloud by day, the pit of pallor of fire by night, and the Lord is at the pit of top. As a descent of darkness and ascent of flame is associated with the secret essential, scathe less maleness of father. So, it is understanding of the symbolism of darkness in Lawrence that gives tragic dignity. The darkness appears in another indivisible aspect of its mystery as the darkness of the death. Perhaps no other modern writer besides the Man

has tried to sincerely to bring death into relationship with life as Lawrence did each under the assumption that life, to know itself creatively, must know its relationship with death. (129-30)

The related imagery of darkness illustrates how Lawrence can successfully evolve prophetic argument from his use of the symbol. Darkness is the element drawn with birth, fecundity, a sensual vitality in harmony, with a deep moral vitality as well. Similarly, machine, tools, cultural trends are associated with material possession of the characters.

In other instance, the use of word 'machine,' is to denote the material need of the Brangewan family. The use of word machine is the symbol of material existence of a human. It further denotes separateness and deadness and its typical motion was that the strong survives. The turning of wheels is the model of meaningless deadening activity and turned in on itself, which has no reference to the test of the universe.

Lawrence's dream concept is centered round the basic theme of birth, death and rebirth. Thus, spring stands for rebirth, winter for death, rain for spiritual fertility and drought for spiritual dryness. Fishing symbolizes spiritual rebirths and rejuvenation, water is an ambivalent symbol. Water symbolizes destruction as well as transformation and purification. Rocks without grass or root mean destruction, but ambivalently it also symbolizes spiritual exaltation and purification. Similarly, planting the crops symbolizes both earth and life of the cosmos, its consistence growth proliferation, generative and regenerative processes. It stands for inexhaustible life and, therefore is, equivalent to symbol of immortality.

The character of male and female are subscribe in essence to their material nature. The maze of the moon yields before the aggressive male yet never forfeits its singleness; the individuality of the ego gives way to true individuality. The moon with

her coldness and ghostliness is the symbol of female virginity and possessiveness of spontaneous love and life of the Brangwen family. The female sensibility is endeavoring to annihilate insatiability demanding physical satisfaction from the man who cannot give it to her. John Worthen comments, "The possessiveness, the divines in Ursula is what he sees in the reflected moon" (27). Again in words of Ronald Draper, it is, "The moon is the white goodness, the primal woman image ads eyeing by whom Birkin is obviously haunted" (217).

Most of the symbols and images are associated with the socio-economic status of the family of the Brangwen. The use of words like, light and darkness, water, mud, buds and flowers and birds in motion, trees and plants, snow and ice in all its witherness and coldness and machine posses double layers of meaning. Passion, generally presented by fire, flame or lighting and the effluence of passion from one person to another is imaged as dark electricity. Sexual union is often descrites as a flood, which over powers the senses. There are other interconnected symbols such as water, mud, coldness and whiteness.

All these images are associated with the dream concept of the Brangwen members. Dream externally, they are the tools of Lawrence to show, what his characters dream and desire for. Nevertheless, in the deeper level, all these factors are derived by material senses of economic desires. Like, the inter-connection between machine and fire denotes materiality and passion at the same time. In the context, Lawrence indicates that passion is determined by economic well being. Therefore, the Brangwens family members are seeking for sensual satisfaction through economic stability. Therefore, the material and sensual satisfaction of the Brangwens has its root in the financial security.

Similarly, flower imagery symbolizes the fulfillment of human longingness for god. The bud blooms into flower and the flower finds its fulfillment in fruit. The stars,

the sky, and the clouds symbolize love, joy and freedom. In addition, these appear behind the clouds symbolizes death and sometimes they symbolizes immortality in human being.

The poetic shorthand is the depiction of socio-economic status determined by various symbols. These symbols used by the novelist may be traditional or conventional in some cases, but they are the determiner of internal status of satisfaction and pleasure flourishing in the family. Lawrence draws his attention from ancient myths and religions to the European literary tradition and the Bible. He has used largely romantic, sensuous and picturesque imagery in his works very clearly.

Nevertheless, the use of social and economic aspects in *The Rainbow* is sufficiently modern. It is an established truth that familial trend and tradition has its impact in an individual. Similar is the case with the Brangwens, as they are means of achieving structural unity in the fictions. As John L. Herma in *Deed of life: The Novels and Tales of D.H. Lawrence*:

Lawrence has employed three forms of symbolism i.e. expanding symbols, symbolic characters and symbolic ritual scenes in association with social and economic status of the Brangwen family. He points out that there are three expanding symbols in the novel: arch, rainbow and cathedral, and the arch figure frequently introduced in the novel. During her pregnancy, Lydia lapses into a kind of somber exclusion, a curious communion with mysterious powers, a sort of mystic, dark state. Tom feels frightened and depressed by her change of mood. The novelist in the simile of a broken arch imagines his state of anxiety. The tension in the room was overpowering, was difficult for him to move his head. He sat with every nerve, every vein, every fiber of muscle in his body stretched

on a tension (he felt like a broken arch thrust sickening out from support).
(76-77)

The figure of arch is achieved by the marriage of the characters invoked as a symbol of the wholeness of being,. However, they never achieve wholeness partially due to the family tradition of dissatisfy sexual and marital relationship, running in the family, like the feelings owned by Anna.

Anna, the family head, has her own woes and worries. She yearns on the deteriorating social status, as their source of income is going down. In the Victorian era, housewives like Anna were more concerned on the showy nature rather than the internal happiness and contentment of the family relationship. She laments on the loss of her family vanity in the following manner:

[. . .] Anna's soul was put at peace between them. She looked from one to the other, and she was free . . . she was no longer called upon to uphold with her childish might the broken end of the arch. Her father and mother not met to the span of the heavens, and she, the child was free to play in the space beneath, between. In addition, one finds a reference to the name arch once again when Will and Anna achieve some kind of adjustment, through a less wholesome that their marriage. (88)

Like the typical motherly fashion, she is worried about the future of her child, behavior of her husband and her dead parents. All these have its root in the deteriorating condition of her family life.

The Rainbow symbolically stands for various things. It stands for a transfigured self. It stands for a perfect marriage relationship, for a perfectly well to do family. It stands for a promised transformation of human life on earth, spiritually and materially. The cathedral stands in competitive relation to *The Rainbow* as a symbol. Julian

Moynahan has given a very appropriate interpretation of the two in his text *The Deed of Life: The Novels and The Tales of D.H. Lawrence*. The lines follow:

The rounded arch of *The Rainbow* lifts into the heavens and returns to the earth; that is it symbolizes a form of self realization where in the value of blood and spirit, of organic unison with nature and a higher spiritual expression; are kept in a state of vibrant tension. Moreover, sine marriage is the enterprise through which this from of fulfillment becomes possible; *The Rainbow* is a symbol of Marriage. (197)

The wedding of opposites in marriage leads not to a static condition of contentment but into a perpetual journey to self-discovery and discovery of their marriage partners. The emphasis is on becoming; the shifting dissolving color patterns of a rainbow.

The pointed stone arch of the Gothic cathedral in *The Rainbow* symbolizes a "mystic emergence with Godhead" (462). It is a cultural standings of the Brangwen families, as in which the solitary human soul leaps free of the earth to become absorbed into a spiritual realm. When Will goes to the Lincoln cathedral, he feels a kind of consummation. We can observe, "There his soul remained at the apex of the arch, clinched in the timeless ecstasy, consummated. While it is true that almost all the characters have been realized as real flesh and blood human beings, they can interpret symbolically" (363).

Similarly, Tom Brangwen represents a man who makes desperate efforts to achieve a certain social harmony in his life, in relation with his marriage partner as well as with his work. Importance of societal and ethical values in an individual's life cannot be exaggerated. It leads an individual life towards fulfillment. In various symbols the characters stand for, like, who Anna may be like any complacent matron living in the countryside during latter years of nineteenth century. She also symbolizes the mother,

the woman who seeks fulfillment through child bearing. She symbolizes a great river flowing unchecked. She also symbolizes the life force. Ursula represents the emancipated woman, ambitious of conquering the outside, man's world. Tom and Winifred represent the corruption of the modern world resulting from mechanization. Anton Skrebensky, lover of Ursula symbolizes the class of people who are willing to subordinate their individual self to the great abstraction called the state and become an anonymous part of it. Some other minor characters have also given some symbolic significance. Antion on the account of his suppression of individual instinct for the sake of state has been reducing to a mere noting the Brangwen who makes a brief appearance and represents the vitality of the total man.

Similarly, horses are taken to be the symbol of potency. They suggest that Ursula must return to her potent self with which she had compromised as a denial of the life inside her. She punished by suffering this visionary confrontation and simultaneously when is saved by bringing face to face with a truth about herself and about life. It is clear that these horses are profoundly dangerous to the ordered world. The power they symbolize is to be taken as ultimate energetic source of man's vitality.

Suppression of desires is almost impossible, as the more one tries to dominate it, it becomes even more explosive. Ursula, who, under cultural scenario is forced to suppress her desire, finds it actually very difficult. The last scene of the novel, when Ursula is in the forest amid the trampling horses, we find the explosion of her inner desires to the peak that results in miscarriage. However, Roberts explains in *A Bibliography of D.H. Lawrence*, that the horses symbolize, "the power of the life of the instinct" (41). The instinctive life may be anarchic but it is not to be denied. It is clear that although these horses are profoundly dangerous to be the ordered ultimate generic source of man's vitality. After Ursula's encounter with the horses, she has

regained her vitality. Hence, *The Rainbow* is a befitting emblem of her achievement. In this symbol, Ursula sees the transfiguration of the whole earth, she saw in the rainbow the earth's new architecture, the old brittle, corruption of horses and factories swept away, the world built up in a living fabric of truth, fitting to the over-arching heaven.

Lawrence thus uses symbols to increase the expressiveness of his language and to vivify the cultural aspects of his characters through the sensuous dream desire. If not, much would have remained vague and unspeakable. In *The Rainbow*, Lawrence uses three types of extensive cultural symbols, symbolic themes and episodes, symbolic characters and, symbolic words and images. Thus, even the cultural themes of the novel, too are presented in the form of images. These symbols are the representation of the characters inner most desires.

Lawrence presents the Brangwen family as sexually sensuous and emotional. However, in words of Julian Moynahan they also depict the more "factual side of realistic life force" (39). He opines that Lawrence's depiction of sexuality is of double standard. In his view:

Sex is, of course, the core issue of Lawrence in *The Rainbow*, however it represents the life force, the will to live, the determination to find a satisfactory way of life through the material possession. [. . .] This is as viewed in the lapse of relationship of Lydia Lensky and her Polish husband. Their married life begins awkwardly, with little understanding between them, as material wants come their way. (40)

The Brangwens live a violent life, full of passion drive by the material desire to live their life to the fullest.

In speaking of the dualist existence of ideas, Moynahan insists, "the first (sexual) need is our reality in the process of creativity, and the secondary material is the outcome

of absurd necessity, without which a sensuous individual is unlikely to survive. Lack of both the factors leads the parties to eventual destruction" (41). The process of creativity, he insists is "the decay and death of a human being" (41). Therefore, it has to be accepted by all the creatures for material existence. Moynahan is very accurate in saying so, as sexuality in absence of minimal commodity is unlikely to exist. The simple philosophy is one need to maintain oneself to the sensual standard through economical assistance.

It is characteristic of Lawrence that his most portentous writing is viewed with a fine liberalism. It is the fact that little ants are liable to run through even his most gigantic metaphors. It is the central idea of rootedness of man's relationship to rest of creation that takes the man weight in Lawrence's handling of the metaphor. His sensual and erotic sense in the novel, are an image of tradition followed in the Brangwen family. For example, the image of tree that stands for the living universe is connected to manhood that stands the obstacle of life and living. Man's true connection with it through with his fellow men are the machines and to mechanical and unloving moves of knowing. Machine is a great Lawrentian symbol of separateness and deadness and its typical motion that to turning wheels.

Similarly, other social symbols Lawrence uses in the novel are warmth and energy as male symbol, while the moon with her coldness, whiteness and ghastliness is the symbol of female virginity and possessiveness, infinite are the symbols that man has the capacity to create. As every natural object may be, utilize to this end. Almost all symbolisms are sexual in its wildest sense. His socio-images are like taking the world as the deeply buried primal urge behind all expressions of love from the cradle to grave. Lawrence has marked this art in the forms of images, which in one or other way depicts the societal need of the humans.

Social and economic symbols are understood as verbal units, which, conventionally and arbitrarily, stand for and point to things outside the place where they occur. When we try to grasp the context of words, we use symbols. We frequently notice the images of writer's treatment of nature in his tasks; we may find natural images and qualitative images frequently occurring in his work. Ursula's sexual conflict, a repetition of her earlier encounter with Skrebensky under the moon, the moon functions here with "vast suggestions of fulfillment" (49). Her momentary fear when she first sees the moon suggests her fear of an irresistible urge that she feels is taking possession of her.

Every character in the novel has a symbolic existence. Anna represents as a great river flowing unchecked, and in that sense, she represents the life force. Ursula symbolizes the modern, emancipated woman who seeks fulfillment in the outside world. Tom, her uncle, seeks to gain satisfaction solely from the life-sucking qualities of the pit and her mistress. Winifred Inger appears to be a perfect mate to uncle. Some of the minor characters are also provided with symbolic significance in the concept. Lawrence represents the vitality of the total man in contrast with Anton, who, on account of his suppression of individual instinct for the sake has been reduced to a mere nothing.

It should, however, be noticed that while these characters are fully abide by the sexual need, they are not far from social and material possession. It makes them humans, after all; were it not for material possession, they would cease to strike as real human beings.

Lawrence's problems probe deep into the human consciousness and try to convey very soul or psyche of his characters. As Roberts Warren says. "His literary problem is, it to find words to describe not only physical sensation, but the emotional

reflex accompanying it blinded by social and physical necessities" (18). He forces words beyond language to describe what in its very nature is inexpressible. When the words fail him, he makes use of symbols which suggest much more than that they actually describe.

Lawrence has put a little of his own life in the character Lydia. Lawrence's images define the essential Lydia, who to change boring life wishes to die. In terms of a perennial flower, which withdraws under the surface of the earth into its seed and is reborn according to ineluctable influence of a warm spring, Lydia's new parturition does not result from any conscious aim to make a new attempt after happiness. She wants to rest, but the life force, working in the succession of the reasons and making itself manifest in flowers, bees and thrushes eggs cause her sour to rouse itself to attention.

The manifestation of wants and desires are trouble by socio-economic conditions, Ursula undergoes in her school. Things back at home are representation of Ursula's schooling life. A girl of seventeen, Ursula, wants her desires to be addressed and be fulfilled by the familial background, but does not seem to be. She has to make agreement even with minor issues, which leads her to be away and isolated from her friends. This, situation as addressed:

It was an agony to the impulsive, bright girl of seventeen to become distant and official, having no personal relationship with the children. For a few days, after the agony of the Monday, she succeeded, and had some success with her class. But it was a state not natural to her, and she began to relax. Then came another infliction. There were not enough pens to go round the class. (332)

Minor things have a huge impact in the mind of the young girl.

Lawrence's metaphor of the underworld merges Lydia with the figure of Persephone. When the readers come to view Lydia in the metaphorical forms, Lawrence's understanding of her plight becomes transformed can be seen in *The Rainbow*:

She was aware of a heat beating up over her consciousness. She sat motionless and in conflict. Who was this strange man who was at once so new to her? What was happening to her? Something in his young, warm twinkling eyes seemed to assume a right to her, to speak to her, to extend her his protection. (30)

These sentences give beautiful description of the childhood and adolescent of Tom. His hair and blue eyes full of energy, with his healthy body that seemed to take equality with her. She sat motionless and in conflict, something in his youth. The images of flower and the seed are not sentimental metaphorical projection of a psychological condition. It implies that it she is to flourish the daytime world. She must return temporarily to the organic. Lydia and flower physiological respond to the mysterious will of life, which will replace the will of God as prime mover. Lawrence further says in *The Rainbow*:

He bid his face against her, who was warm and like sunlight. She seemed to have sunlight inside her. Her heart beating seemed like sunlight upon him. In her was a more real day than the day could give so warm and steady and restoring. He did his face against her whilst the twilight fell, while she lay staring out with her unseen dark eyes, as if she wandered further untrammelled in the vagueness. (135)

Lawrence has been concerned to define modes of a genuinely organic, religious vitality in *The Rainbow*. He has reached his destination the critical exploration of the modern world.

Lawrence undertakes socio-economic expression of life mingled with her desires in the form of gaining a gradual experience of penetration into life – the vital meaning of love. Lawrence declares in "First Love" of *The Rainbow* as, "The passion rose in her for Christ, for the gathering under the wings of security and warmth. However, how did it apply to the weekday world? That could it mean, but that Christ should clasp her to his breast . . . All her senses quivered with passionate yearning" (269). Christ, here stands for social authority that is all-powerful and able to dominate the mortal beings. Ursula in the rise of passion wants Christ like spiritually and materially capable person to come to her life. Thus, the presence of societal and material objects cannot be denied.

The natural and religious vision combined in Ursula's life, as Lawrence said *The Rainbow* lies where that organic view in art gives meaning in the organic view of life it expresses. Ursula's encounter with the horses is very powerful. In this scene, Ursula becomes almost a mythical character. She is pregnant and worried, when the incident takes place. Her sympathetic aspirations rise beyond the confines of the ordinary world. Through her moon-consummation, she links herself with the infinite. When Ursula wanted to come to Will and complete her desire, she was ridden by the awful sense of own limitation. On the other hand, Will wanted her to come and meet the naked darkness as:

He did not sleep, save for the white sleep when a thin veil is drawn over the mind. It was awake, and her was not awake. He could not be alone.

He needed to be able to put his arms around her. He could not hear the

empty space against his breast, where she used to be nothing, complete nothing. (176)

The relationship between Will and Ursula is even more oedipal than was the Anna, the aunt and Tom, the cousin relationship. In the Oedipal concept, this is material economy of desire, demanding more and more.

It is true that almost all the characters have been realized as real flesh and human beings in *The Rainbow* and they can be interpreted symbolically. However, the socio-economic forces make them worldly and virtual. The Brangwen represents the desire of man who makes desperate efforts to achieve a certain harmony between shared and trade and industry in his life in relation to his marriage partner as well as with his work.

The different sensual stories in the novel run closely to socio-economic needs of the characters. They run parallel to each other, and together they depict two different kinds of relationship depended on the monetary affairs. Tom and the Polish lady and numerous affairs of Ursula are the inborn of unfulfilled social desire. As witnessed in the love relationship of Tom and the Polish lady that was threatened and ultimately broken, there was the presence of economic status. Had the relationship not broken, it might not have been rampant practice of sensuous feelings, later followed by other members of Brangwen family. Warren rightly notes, "Characters who surrender to the mystery of otherness achieve peace and those, who seek solace in the material possession ruin their happiness. Love can be creative, a source of life and vitality if spirituality mingles in right amount with materiality" (45). If, the successful polarization between man and woman are achieve then the successful polarization is possible. If othernesses of individual are respected in terms of social and economic need, there is no attempt at domination or possession.

On the other hand, in lack of material possession and socio-economic importance, love becomes destructive, a symbol of decay and dissolution. If it is made at domination or exploitation of the other sex these love and sex, relationships have both a creative and destructive aspect. The Ursula, and Gudrun illustrate these two aspects. Love and hate, decay and renewal, life and death-all these are the systole and diastole of the total movement ceaselessly interconnected.

Thus, Lawrence's *The Rainbow* is an illustration of unfulfilled sensual passions, whose root lies in the socio-economic status of the Brangwen family. Their status is largely determined by the increasing number of dissatisfied relationships and broken family ties. In the process of finding solace to their sexually disturbed ego, the Brangwen's go on rampaging and deteriorating the family social and economic background from good to worse, all thanks to their insecure psycho-economic desires.

IV. Conclusion

Lawrence's *The Rainbow* is a tale of overt sexual desires present in the Brangwen's, as a family trend, whose root lies in the socio-cultural needs of the family. It narrates the story of three generations of Brangwen family living in the fertile plains of Marsh, England. They have been living a very unsafe sensual life, as if it has been the features of the members of the Brangwens by birth. In deeper level of interpretation, the rampant practice of sex followed as if the family tradition has to do with the unfulfilled socio-economic desires of the Brangwens.

Social security is one of the most common needs for all humans. This sense of security must be both mental and physical. The first of the type of protection has its roots in societal factors and second, in material possession. Unless an individual, socially and physically protected, it is obvious that s/he fall trap to various unwanted happenings, including unsafe sex. Similar is the cases with the Brangwens. For years, they have been living in the fertile lands of Marsh near a growing city in a large family house with ample number of children. The ever-growing numbers of children have taken their share of the same land and, though things seem externally quiet, internally they are in verge of collapse. They often fall in relationships, which are broken quite frequently, further adding to the economic woes of the Brangwens. To make things worse, the children of the family too are over sensuous, followed by falling and breaking relationships.

Tom, the eldest of the Brangwen is a sensual man. He falls in love with a Polish woman, who was married but single, after her husband's death. Their passionate love flourishes, soon to be broken. Firstly due to the varying social-economic conditions, and, secondly the deteriorating economic situation, which Tom could not manage to control. In the dilemma, he soon falls for another woman, Anna, with whom he bears a

son, junior Tom. However, he keeps on longing for family life and seeks relationship with as many, possible women.

Similarly, another sensuous character in the novel is Ursula, the youngest of the Brangwen. She recognizes the need of her infallible body right from her school days, courtesy of her school- teacher. Her only problem is, she cannot remain faithful with her partners, as, she soon finds them insecure. In college days, she falls in attraction with her professors, fellow classmates, but only to be bored very soon. Her drive for freedom from social burden needs security, which she tries to search in her partners but in vain.

Thus, sex, an essential part of human life; however, for the Brangwens is a way of exposing their insecure mentality social-economic status. These scenarios in terms of various images presented by Lawrence, who hints that the Brangwens' failure for a decent sexual life has its root is to be understand in terms of the socio-economic well-being of the Brangwen. For ages, the Brangwen's have been farmers, with a distinct cultural and economic status. However, the growing threatens from the urbanization makes their mentality fragile, and in turn, they find temporary solace in the change of sensual relationships. Hence, the Brangwens keep on changing their partners and move here and there, in lack of psycho-economic security.

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