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Commodification of Women in D.H. Lawrence's *Lady Chatterley's Lover*

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By

Bharat Kumar Sharma

Central Department of English

Kirtipur, Kathmandu

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Tribhuvan University

Faculties of Humanities and Social Sciences

Letter of Recommendation

Mr. Bharat Kumar Sharma has completed his thesis entitled "Commodification of Women in D.H. Lawrence's *Lady Chatterley's Lover*" under my supervision. He carried out his research from February 2016 to July 2016 A.D. I hereby recommend his thesis be submitted for viva voce.

Mahesh Paudyal

Supervisor

Date: _____

Tribhuvan University
Faculties of Humanities and Social Sciences

Letter of Approval

This thesis entitled Commodification of Women in D.H. Lawrence's *Lady Chatterley's Lovers* submitted to the Department of English, Tribhuvan University, by Mr. Bharat Kumar Sharma has been approved by the undersigned member of the Research Committee.

Members of the Research Committee:

Internal Examiner

External Examiner

Head

Central Department of English

Date: _____

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Bharat Kumar Sharma

Abstract

Despite various issues related to human and social conditions, D. H. Lawrence's *Lady Chatterley's Lover* focuses on how women in modern and patriarchal society are under commodified for the sake of amusement and personal purpose of the male dominated society. In the novel characters like Connie Raid and Bertha are the representative characters who are undergoing commodification. Young and beautiful woman suffer a lot under the capitalistic society. Bertha is commodified by the Oliver Mellors to fulfil his sexual hunger. In the same way Connie Raid is commoditized her husband Constance Chatterley inwardly. Women are commodified at the hands of male capitalists who exploits women not only physically. Therefore this research aims at how women are commodified in patriarchal soceity. It critiques the issue of commodification of women in D. H. Lawrence's *Lady Chatterley's Lover* from the perspective of the Marxist feminist criticism.

Commodification of Women in D. H. Lawrence's *Lady Chatterley's Lover*

This research primarily focuses upon the most controversial but one of the splendid novels *Lady Chatterley's Lover*. It seeks to investigate how D. H. Lawrence gives this novel the theme of severe criticism of industrial capitalism and because of it how a woman is commodified. Lawrence regards the idea of industrial capitalism which creates the gap between upper and lower class, the quest of material things, gadgets and hope for better life style and to keep access to end and means paves the way of class struggle in the society.

Lawrence gives his idea regarding modern industrial capitalism. The main concept of the present thesis is that the women are not only commodified in patriarchal society but they are like as commodity even in post modern period and industrial capitalism. This concept is proved or the idea of it is embodied by the protagonist Connie Reid was raised as a cultural bohemian of upper class and she was introduced to love affairs and in the name of it she is consumed time and again by several persons who are the representative of industrial capitalism. The patriarchal society exploits and consumes the female body. Females are obliged to survive appealing life full of sorrow, pain and torture. The patriarchal phenomenon has empowered males in every ends and means. They hold their power in many respects. It makes an attempt to explore how the struggle of principal character against a repressive reality dominated by industrial capitalism where the women are treated as the commodity or object. Specially, women psychic ego does not let them to escape from the whim of patriarchal notion where they are treated as machines, males roles become vital and they stand in the position of agent and female's position lies as a agency in the society. Males supposed they are object and especially they are appendage object with the male. The values, cultures and tendency are at stack from

the beginning of the novel to the denouement. Objectification or the issue of commodification of human relationship is obvious from the beginning of the novel, the first touching line of the first chapter "OURS IS ESSENTIALLY a tragic age." gives the glimpse of plight of the women. It carries the sentiment and feeling of the women under the patriarchal society. The males and the agent of the males kicks the sentiments of women to consume their body, they play with them for no reason.

Lawrence was born as the youngest son to the Midlands Coalminer in 1885; Lawrence introduced himself as a celebrated essayist, poet, novelist, story writer, critics and playwright in the field of English literature. He came to learn all the social norms and values though he was inborn in middle class family. He got his all requirements from his mother. From the early age he showed his deep interest in works of Longfellow, Scott, Dickens, Eliot, Ezra Pound, Carlyle and many others. He started his career with publication of some of his poems in *The English Review*. His literary works became strong from his experience and journey of various places like Italy, Germany, France and Australia with his wife Frieda. He was the real witness of his society with his bare eyes, he saw fragmentation, sordidness, squalor, hegemony and patriarchal agent among him and it had made the women's portion paralyzed, mechanized and appendage. This caused Lawrence to write *Lady Chatterley's Lover* in 1928.

D. H. Lawrence is a great novelist, a creative writer and critic testing his idea against act of living and fact of experience and relationship in his fictional writings. He writes his novel with extraordinary power. Lawrence's most of the works carry the theme of sex, gender, human psychology, relationship, class conflict and politics, etc. many critics have reflected upon the works of Lawrence. Dr. Madhusudhan regards his works as a blend of fact and fiction. He writes:

He was a prominent artist in the strictest sense of term and included some significant episodes from his life strictly on a criterion of aesthetic rather than causal relevance. Fact and fiction inextricably intertwined in his novel. Careful study of the autobiographical element in his commendable capacity for "control and selection" as well as his Constance. (126). some critics marks the novel with obscenity for its explicit explain about sex. And for that reason this book was banded. But Lawrence himself defends this work of art is an honest and disciplined book, he writes "I want men and women to think sex, fully completely, honestly and cleanly"(327).

Lawrence, in one of his letters to Rolf Gardiner, writes in defense of the novel, "It is strictly a novel of the phallic consciousness of today. It is perfectly wholesome and normal. But I protest against its being labeled 'sex' (713). Viewing the novel at the level of its structural effect on the reader, Charles M Burack, like Lawrence, explains it is a novel of scared experience, not of pornography. Therefore expressing this idea, he writes: Lawrence did not want his novel to be pornographic i.e., to produce a head-centered experience of sexual intercourse. And he certainly did not want readers to masturbate while reading. His relational view of sex, and his esteem for life energy, prohibited erotic self-pleasing. The novel's sacred discourses and vivification devices would have to act on the reader's whole body, not especially on the genital. (106) David Diches agrees with the fact that Lawrence has dealt with the issues like sex, human psychology and gender consciousness in his writings. He opines:

In Kangaroo (1923), set in Australia and containing moments of brilliant insight into Australian society and psychology together with passage transcribed straight out of his dispute with his life, and in *The*

Plumed Serpent (1926) set in Mexico, an unsatisfactory novel with its willed atavism and compulsive anti-feminism. With *Lady Chatterley's Lover* (1928) the possibilities of adequate human relationship in modern civilization because of its frankness about sex. It remains the only one of his novel that most people read. (1166)

Lawrence's writings however do not remain away from the themes of class conflict and commodification of women. He creates the characters affiliating to different social classes and clashes in various ways of life F. R. Leavis writes "No man was ever more conscious of class distinctions. The daughter of Vicar, I say is profoundly representative of Lawrence and class distinction enter as a major element into its theme. The man who wrote it may certainly be said to have been very conscious of them" (85). *Lady Chatterley's Lover* keeps and gives a profound platform to D. H. Lawrence. This novel seems so vulgar in outlook but has carried a serious theme of commoditization. There are three versions of *Lady Chatterley's Lover*. The version entitled as a *Lady Chatterley's Lover* itself is the third version. It is indeed a momentous achievement of Lawrence who have been seriously ailing and heading for his end. The third vision was privately published in Florence in 1928. But it was banded in England under the absences publication act for their thirty two years after its publication, and it was subsequently acquitted in 1960. Though we don't find any substantial difference among the plots of all the versions, the third version is more sharpened with intellectual issues than the previous once. The first version, like the third one, is largely concerned with the class dictions.

Lawrence wrote *Lady Chatterley's Lover* is later period of his life. The period was intense industrialization already showing the sign of human disintegration of all the novels of Lawrence, *Lady Chatterley's Lover* is by far the most celebrated partly

because of its trial and acquittal and partly because of its intrinsic merits, and indeed millions of readers have read this novel without having the slightest inkling of its autobiographical nature. A close analysis of the autobiographical element in the novel reveals its thematic novelty. *Lady Chatterley's Lover* is a novel populated by the three principal characters-Clifford Connie, Mellors. The plot of the novel revolves around the triangular relationship among these characters. Connie being a member of the intelligentsia belongs to a higher status of society falls in love with Mellors, who belongs to a much lower status. But, despite this class distinction, she finds ample solace and satisfaction in Mellorssuperior vigor and virility, sympathy and tenderness. Connie, the wife of physically crippled writer and industrialist, is initially fascinated by her husband's will of becoming a well known writer and she assists him and thus indulging herself in the world of mind. This gives the glimpse of commodification in the novel. She feels he husband is dead, not having warmth and physical tenderness. She is in the situation of commodification. She comes to feel that his role as an industrialist involves a life denying will to power, which has damaging effect on her feelings. His sense of forlornness is broken by her move from mental to sensual; the main stages of her reawakening are marked in her recognition of the phrases of new life" through the touch of something natural and through the tenderness brought by Mellors. Mellors, a working class man lives in the "scared" wood where he maintains the bond between himself and nature and resist the power of industrial capitalism. Being a miner member of the society he is in the grasp of capitalism. He shifts the physical relationship with the tender body with Connie; it shows the every woman is consumed under the age of capitalism. Connie is one of the representative female characters to cite the example of commodification. Connie and Mellors criticize Clifford representing industrial capitalism. Their sexual journey is key example of

commodification which is in the deep slumber of industrialism. Connie is found to be in a serious disagreement with Clifford, her husband who defends himself saying that he as an industrialist is serving the humanity. But Connie thinks that the industrialism has reduced all the workers in machine like creatures having no feeling and emotion, thus destroying all the vitality of life. In the novel the physically unsatisfied character proceeded for their instinctive desire which is act of commodification.

In the novel Lawrence criticizes the intellectual elite. He mixes the working class people with the owner in relation. A game keeper with his instinctive power counters the land owner and enchants the land lady. I would like to notice him a commodified man with material means because he is the land owner, lose his capacity for the essence of conjugal life; he starts to take marriage as a medium of inheriting the property. He shatters not only the dreams of Connie, but represents himself as an aimlessly wandering mind in the west land of modern industrial society. Connie is means of commodification which is the byproduct of capitalism; she follows the life style of game keeper. Mellors makes Connie to sleep with him is the act of commodification. Connie's feelings of incapacity when she comes across the strong stimulus of Mellors are another example of commodification. Here the both characters Connie and Clifford are the example of commodification. Connie wants the baby for the passionate life whereas the Clifford wants the child with partial relation. Clifford is a representative of capitalism whose mind and soul is filled up with material means. Here Connie's continuous sexual relationship with Mellors and her nakedness is the protest against the capitalism. Industrial capitalism conceptualize that the females are only for consume. Everything is sold as a commodity.

In this way, *Lady Chatterley's lover* is differently interpreted. However the present research will study *Lady Chatterley's Lover* from the perspective of

commodification of women. In the novel the protagonist Lady Chatterley (Connie) has not succeeded to get respectable identity. She is commoditized. The condition of Connie is not better than that of the marketable commodity. Males control her. In the novel Connie is guided by the patriarchal norms and values. To analyze the condition of patriarchal society, her relations with male characters like Mellors, Clifford and Charlie. This research proves that objectification of Connie in the novel.

Marxist feminism advocates to look gender relations in context of production and reproduction as understood within historical materialism, where female were important in the struggle as workers as a woman. Capitalism gives more important who have material means, money and power. But the classless society demands the class discrimination and gender discrimination will be diminished. Because when the classless society is established all the people become equal and the ends and means will be distributed equally. Then only women get their power and it does help for their emancipation. In this contest, K. K. Ruthven argues, "Marxism identified capitalism (and the modes of production when support it) as a material base of a class system which is the source of all oppression and holds that the specific subject of women will end necessarily in that oppression which is to follow the destruction of capitalism" (28). In capitalistic system, relationship between employer and employee is similar to the commodity and its owner. The agents of Capitalism keep their access and control over it with their power but proletariats have nothing except their labor. As the commoners know that they are exploited, they are not getting proper wage they try to find out how they are exploited. They begin to raise their voice against the exploitation imposed upon them. The socio-political consciousness inspires them to revolt against it. The classless society that results class consciousness. Lawrence is presenting female protagonist, Connie like a commodity which is the grasp of men.

Through the above examples, we can anticipate that feminism came with political and social awareness but the male ideology and discourse is still there in culture and society to distort feminism making the women culturally silent. To suppress of female, ideology plays an important role. For Louis Althusser, ideology is "The name of all the discourse in society that does not, like science, represent the reality of that society but leads to an uncertain future" (32). It is the way in which men and women 'live' their real conditions of existence. They function primarily to perpetuate the ruling ideology of Capitalist society most fundamental among which is the humanist ideology of the subject. For Althusser "all ideology, even before the rise of the bourgeoisie was interpolated individuals as a subject."(94)

Similarly, Simone de Beauvoir's in *The Second Sex* (1949) raised the voice against man women dichotomy as the mass ideology makes women. *The second sex* women were made inferior by society and culture. Beauvoir further says, "Women are not born as women but made women" (995). The book, *The Second Sex* is an overall account of women and stage given to women.

Thus, consciousness about female as equal human being is the result of feminist movements. Marxist feminist view that only feminist struggle particularly change relations between man woman that concern issue such as sexuality, violence, power freedom and equality for women. The real existence and the value of women is existed only after the freedom for the emancipation of women they should get the equal opportunity and same treatment as men. "The age old patriarchy cannot end without a radical change in the fundamental economic basis, and then only women will get full freedom, which will be an end of patriarchy. And the patriarchy cannot end without fundamental economic changes guaranteed to entire female's community in full fledged (Bryson 258).

The research has been divided into three chapters. The first chapter is the overall introduction the research including hypothesis, objective and review, theoretical insight and the overall design of the whole research paper. The second chapter is whereabout analysis of the text in the theoretical insights developed in the first chapter. In the same way, the third chapter is the conclusion of the research, which briefly sums up the whole research along with its findings.

D.H. Lawrence *Lady Chatterley's Lover* (1928) is the story of plight, pain suffering and owes of women. The protagonist Connie of the novel is commodified by the males Clifford, Mellors and Michaelis. They time and again consume the body of Connie. They regard her as a marketable commodity. In the surface level of the novel, Connie and Hilda are free to do everything. Their mother lets them to be free because the mother herself was one of the docile, submissive, demur in patriarchal phenomenon. She expresses her nostalgic feeling suffered by patriarchal domination and subjugation. She expresses, "As for the mother, a nervous invalid in the last few months of her life, she only wanted her girls to be Free and to 'fulfill themselves' (13).

The male members constantly seduce Connie as a puppet. She seems bold and courageous outwardly but patriarchal phenomenon makes her docile and submissive. She is the character who does not feel comfort to stay with her husband and wishes to be in affair with Mellors. Some of the critics celebrate feminist readings of *Lady Chatterley's Lover*. Eleine Reuble says "*Lady Chatterley's Lover* lends itself to a feminist attach He further writes:

The anti-women line of novel is easily documented: the repeated pejorative use of women do define the female as whose nature prevents positive male traits and limits the quality of her own, the discussion of women's womb as primary organ of being and thinking: the hostility of

all women but the suppliant Connie, which she is taught to share, for their sin of desiring sexual satisfaction. Connie is essentially passive acted upon by others. (317)

The approach of the present study is different in the ground that it studies the theme of commodification on the basis of capitalism and under the age of industrialism. Thus, it is the study of an exploration of the horror of modern industrial society into *Lady Chatterley's Lover*. It hints mainly the two things of the novel, rapid industrialism, capitalism and commodification. The novel seems as the story of love and sex on its surface but Lawrence has skillfully handled and paved those ideas to address the issue of commodification and it changes the human as material object, especially women. The futile rationality of Clifford's industrial world is refuted with Connie's development from despair to fulfillment of her sexual passion with Mellors. Here, the side effects of capitalism work vitally for the Connie's commodification. The novel's main issue is parted into two worlds- Industrial World and Material World. Clifford uses and consumes her body before he was crippled and later the next one character Mellors is consuming her (Connie) body as a object. She is a means of commodification because when Clifford wishes to have a baby without having the sexual relationship. Women are regarded as child bearing machine and their sole purpose is to entice and satisfy the husband/male partners sexually. The following lines exemplify this condition:

Connie was not taken keen on chains, but she said nothing. She was thinking of the curious impersonality of his desire for a son.

I'm sorry we cannot have a son, she said. He looked at her steadily.

With his full pale-blue eyes. It would almost a god thing if you had a child by another man', he said 'if we brought it up at Wragby, it would

belong to us and to the place. I don't believe very intensely in fatherhood. If we had the child to rear, it would be our own and it would carry on. Don't you think it's worth considering? (57)

Clifford wishes to have baby without any sexual relationship. Perhaps, it is an intended satire projected or aimed to his wife in which he deliberately mocks her extra-marital affair with Mellors. Here we can notice that how Clifford perceives his wife. It intensifies his perception towards his wife in which he thinks her as a vessel or commodity that is to be used by many people mitigate their desires and whims.

Marxist feminism is a branch of feminism which focuses and investigates the ways in which women are oppressed through the system of capitalism and private property and it causes the women as an object or commodity. According to Marxist feminism women's liberation and freedom is guaranteed through the radical restructuring of the current capitalist economy, in which much of women labor is uncompensated. The term itself suggests that Marxism is what Marx conceived of the development of human life and the society. Though there are the numbers of theories, explaining the development of society. The theory developed by Marx is the only theory that offers the scientific and satisfactory answer to the question of the development of the society. Any society get ruins if it ceases to produce material wealth, which includes all the things as food, clothing, housing and other material means of life that make life possible. Therefore, says Marx, the production of material wealth is the basis of life. In "A contribution of critique of political economy laid the foundation for some of the early discourse about the relationship between capitalism and oppression.

This agreement between feminist and non-feminist can be related. With respect to both normative and descriptive. Non-feminist especially agree with

feminists on the ways women ought to be viewed and treated, but don't see any problem with the way things currently are others disagree about the background moral or political views. In an effort to suggest schematic account of feminism such Edwards characterize feminism as follows:

Feminism is grounded on the belief that women are oppressed or disadvantaged by comparison with man, and that their oppression is in some way illegitimate or unjustified. Under the umbrella of this gender characterization, there are, however, many interpretations of women and their oppression, so that it is a mistake to think of feminism as a single feminism doctrine, or as implying an agreed political program.

(176)

Lady Chatterley's Lover written by D.H. Lawrence in response to the First World War celebrates as its main issue of post-war inhuman mechanical discipline of modern capitalism, which has the effects to the women who are in its grasp.

Lawrence completes his idea and thoughts through the help of the novel and his sense of "class-consciousness". In the novel, the principal characters and their activities give the negative stereotype to the post-war hierarchical British society founded on the capitalistic mode of social structure.

For Marxist feminists, women's situation in society and understanding of socio-economic phenomenon is the major requisite. Marxist feminism concerns about the oppression of women to Marxist ideas about exploitation, subjugation and labor. Marxist feminists see women as being held down as a result of unequal distribution of ends and means. Women are treated as other and second sex in the workplace and the domestic sphere. In capitalist system, the two types of labor exist, a division stressed by Marxist feminists like Margaret Benston and Pegg Morton. The first is productive in

which the labor result in goods or services that here monetary value in the capitalistic system and are thus compensated by the producers in the form of fixed wage. The second form of labor is reproductive which is associated with the private spheres and involves anything that people have to do for themselves that is not for the purpose of receiving a wage (i.e. cleaning, cooking, having children). Both forms of labor are necessary but people have different access to these forms of labor based on certain aspects of their identity. Women are assigned to the domestic spheres when the labor is reproductive and thus uncompensated and unrecognized in a capitalist system. It is in the best interest of both public private institutions to exploit the labor of women as an inexpensive method of supporting work force. For the nuclear family this power dynamic dictate that domestic work is exclusively to be completed by the women of household thus librating the rest of members from their own necessary reproductive labor.

In patriarchal society, woman is often identified with her body and treated as an object or desire. This objectification of women leads to commodification of female sexuality; commodification is the process of attaching a material value to something that could not be previously limited body evaluation. Thus, man, human attributes, culture, language, customs, art, literature and even human body get commodified. In capitalist and sexist societies, woman is treated as commodity:

It's an amusing idea, Charlie, said Dukes, that sex is just another form of talk where you act the words instead of saying them. I suppose it's quite true. I suppose we might exchange as many sensations and emotions with woman as we do ideas about the weather, and so on. Sex might be a sort of normal physical conservation between a man and a woman. You don't talk to a woman unless you have ideas in common

that is you don'[t talk with any interest. And in the same way, unless you had some emotions or sympathy in common with a woman, you wouldn't sleep with her, but if you had . . . (45)

The commodification of women is natural outcome of women subordination. In our social order, women are products use and exchanged by men. Their status is that of commodities. The use consumption and circulation of their tender bodies under right the organization and the reproduction of social order in which they have never taken part as subjects. The suppression of women through sexual subordination is the most dangerous oppression in the society. The oppression of the women occurs through sensual subordination. The used of sex as the medium of oppression that makes the subordination of women. So, distinct from racism or prejudice against group based on religion or natural origin. Regarding women as a mere sexual object is a appealing situation in society. The images of women are commodified in such a way that either they are angels in the household or whores outside. This dichotomy helps the capitalistic society to perpetuate male superiority because most of the women have eternalized this value. In order to know as normal in a society, women never question it.

Melors considers his wife as a commodity. He wishes to replace or exchange her by having sexual relationship with Connie. And even he wishes to make his bride in his own home. Divorcing with his wife in a consumer culture, the high esteem and values attributed to women are completely lost.

Well, Charlie and I believe that sex is a sort of commodification like speech. Let any women start a sex conversation with me, and it's natural for me to go to bed with her to finish it, all in due season.

Unfortunately no women make any particular start with me. So, I go to

bed myself, and am no one the worse for it . . . I hope so, anyway, for how should I know? Anyhow I've no starry calculations to be interfered with, and no immortal works to write. I'm merely a fellow skulling in tharmy . . . Silence fell. The four men smoked. And Connie sat there and put another stitch in her sewing . . . Yes, she sat there! She had to sit mum. She had to be quiet as a mouse not to interfere with the immensely important speculations of these highly mental gentlemen. (47)

In *Lady Chatterley's Lover* Clifford Chatterley is a representative of the inhuman mechanical determinism of the post war period, in which a type of human relationship between the industrial magnates and their worker is established. The bodies and the mind of the latter becomes mechanized and made docile, and they are reduced to being instruments in the mechanical productive system. Badly wounded in the war, Clifford, with lower part of his body completely paralyzed takes up a job of writing literature with an assistance of his wife Connie and starts living at Wragby Hall, the family 'Seat' to keep the Chatterley name alive. Clifford's wound in the war symbolizes not only psychic death and the paralysis of the extra-rational dynamics forces but also the inexorable destructive forces of industrialism itself. It is his psychic bareness and his devotion to the mechanical principle rather than his physical impotence, which frustrates the deepest desires of his wife Connie. Since his return to Wragby Hall, he has gained fame as a writer of ultra-modern stories, while also being a technocrat and industrialist master, he is naturally interested in developing the industry further and he creates a system which allows him to dominate his workers through a harsh system of control. His drive to perfect the organization of technology of the industry and to turn the workers into instruments of the productive system, are

ways of compensating for the physical paralysis caused by war injury. Chatterley exercises total control over his employees in order to increase efficiency:

The miners were, in a sense, his own men; but he saw them as objects rather than men, parts of the pit rather than parts of life, crude raw phenomena rather than human beings along with him. He was in some way afraid of them; he could not bear to have them look at him now he was lame. And their queer, crude life seemed as unnatural as that of hedgehogs. (23)

In the very beginning of the novel, Connie herself supports to the desire of Clifford to earn name, fame and money. While she was in the Wragby Hall, and later she feels something uneasy and cold in her daily life when she meets the Melors. Clifford belongs to the aristocratic family and he is preoccupied with the sense of his aristocratic background. He is in the favor of the life of mind over the life of the body, thus frustrating the deepest desire of his wife Connie. The intellectual Curies of Clifford of his Cambridge discards the personal life of Connie. Slowly and gradually Connie is not feeling the touch with the substantial and vital world. Clifford is a man who wishes to lifelong relation and intimacy from Connie.

He was remotely interested, but like a man looking down a microscope or up a telescope. He was not in touch. He was not in actual touch with anybody. Save, traditionally, with ragby and through the close bond of family deceive, with Emmx. Beyond this, nothing really, not really touch him. Connie felt that she herself did not really, not really touch in, perhaps there was nothing to get at ultimately; Just a negation of human contract yet he was absolutely dependent on her, he needed her every moment, Big and strong as he was, he was helpless. He could

wheel himself about in a wheeled chair and he had a sort of bath-chair with a motor attachment; in which he could puff slowly round the park. But alone he was like a lost thing. He needed Connie to be there, to assure him existed at all. (23)

The bond between men and the socio-political production occupies the most important role in Marxist concept to socio-historical advancement of human kind. What man conflicts within industrial made of production alienation and commodification are of own individualism. No man is out of social production. His creativity is what defines him. In capitalist mode of social production, the goods overpowers him as it leaves the hand of laborer, because once it is produce it's no longer of anyone. It is the beginning of alienation. Everyone is in the grasp of machine. Human being becomes as a cog of machine. And they give their priority to money rather than the human value.

Money! He said Money is a sort of instinct. It's a sort of property of nature in a man to make money. It's nothing do. It's no trick you play It's a sort of permanent accident of your own nature, once you start, you make money, and you go on, up to a point, I suppose.

But you've got to begin, Said Clifford. Oh quite! You've got to eat your way in. Once you've done that, you can't help it.

But could you have made money except by lay? Asked Clifford. (31)

Commodification mainly is caused by modernization, globalization and rapid industrialism. The concept of commodification is widely used by Karl Marx and it is developed by the Georg Lukacs. In the same way, other thinkers from Frankfurt school like Horkheimer Adorno, Herbert Marcuse, Raymond Williams flourished it. Karl Marx gives the emphasis to the labor's work which should be valued an own

right and others too associated the capitalistic society which degraded human relationship with money. Therefore objectification means changing of something according to the desire of users and under estimating human value and its importance taking it mere as a commodity. All the time industries produce more goods. Labor class works in the industries to produce goods. To see the industrial production in the market with high price, capitalists use human being as a commodity. Marxist philosophy disproves the bourgeoisie economic, political and social mechanism. In reality, Marxism starts a moment of proletariats against bourgeois by raising a voice in favor of proletariats. Proletariats are only workers who build the foundation of production but they do not possess material things means of production. When have-nots lose their power of patience and tolerance they raise their voice against bourgeoisie who control a lot of wealth, accumulated from the means of production without their toil. Commodification, thus comes under this process when bourgeoisie use the working class people to make their profit. Reification then involves a distortion of consciousness. Karl Marx opines:

Reification is an inherent and necessary characteristics of economic value such as it manifests itself in market trade i.e. the inversion in though between means and ends, reflects a real practice where attributes (properties, characteristics, features, powers) which exist only by virtue of a social relationship between people are treated as if they are inherent, natural characteristics of things, or vice versa, attributes of inanimate things are treated as if they are attributes of human subjects. (411)

It is obvious in the novel that Lady Chatterley (Connie) is exploited by the industrial capitalism. Women are not only consumed in patriarchal society but they are also

consumed in capitalist society too. Women assume a dominating role where male has used female as a object. They suppose women as a puppet. Female are frequently dominated in different area such as the dressing room, bed room. Men use women for the sake of no reason. They want to show their dominant power and role to the women, "he bent down and kissed her soft thank, rubbed his cheek against it, then covered it up" (223). In these sense, female sexuality as corrupted easily, these line shows the brutal behavior of men against women. The sexual intercourse of Connie in the novel seems her compulsion as the Mellors time again consumes her body.

Degrading sexual behavior refers to sexual conduct that is humiliating, insulting and disrespectful examples of degrading sexual behavior include urinating or defecating on women, ejaculating in her face, treating her as sexual dirt of inferior depicting her as slavish following men's order and eager to engage in whatever sex acts males want, and calling her insulting names such as 'bitch', cunt' nigger, whore, while engaging in sex. The woman is treated as a commodity that's fleshy is of use for the husband. He buys her material things. So that she will satisfy his sexual needs. In the depth of reality the novel depict the Connie's humiliation, pain and torment. The sexual act of Connie time and again with different male member creates a kind of disgusting feeling in the reader.

This is claimed that women's problem lies not only in the denial of political and legal rights, but also an oppressive sexual morality goes well beyond traditional liberal concerns, it was already presented at Seneca falls, where delegates demanded a rejection of the dual standard of morality by which delinquencies which exclude women from society, are not only tolerated, but deemed of little account of man (Rosy, 1973). For virtually all the mainstream feminists of nineteenth century this did not mean that women should be freed from repressive sexual morality but that men

should submit to it too, unlike the early socialist, the goal for most feminists was chastity for both sexes. This was in line with ideas of both the evangelical movement with its stress on self-discipline and traditional virtues, and the liberal suspicion of the body of which tended to equate sexual enjoyment with animal self indulgence.

Although Stanton herself did not deny that sex could be pleasurable to both man and women, and in the late 1980s she worked briefly with Victoria Woodhull, a notorious exponent of free love. She accepted the dominant view the sex was an inferior form of human behaviour and that women were more able than men to control their sexual desires. She also argues that the unrestrained exercise of male sexuality caused great misery of and degradation to women. Because a married woman had no legal right to deny her husband's sexual advances.

She was at risk from both venereal diseases and unwanted pregnancy, and Stanton argued that it was therefore male lust that drove many women to seek an abortion which opposed on health grounds while refusing to blame the women to such disparate measures, all women, moreover, were united by a fear of rape. In the present study, Connie Reid who is unwillingly accepted to have this sexual intercourse with Mellors. He thinks her as a puppet and does whatever he likes according to the whim of his sexual desires. He doesn't ask with her even during the time of sexual intercourse. Patriarchal society gives the power and authority to the males and males impose the power to the innocent females. Males crush the sentiments and feelings of women just like the same situation happens in the novel. Mellors time and again touches her body thinking as a commodity. "He kissed her without answering Thamun goo, let me dust the he said. His hand passed over the curves of her body, firmly, without desire, but with soft intimate knowledge" (225). In the same cases the sexual desire of Lady Chatterley is presented ironically in the novel, through the

power of it she wants to challenge the male dominated society. In the novel, Lady Chatterley has used her all sexual power to dominate the gender construction. She sometime presents her power of sex as a weapon to subvert the capitalist society. But it becomes the failure in the novel. Lady Chatterley seems exhausted and tired by her life and it is enforced by the Constance Chatterley's way of living life. So, she seeks the man like Mellors to satisfy Connie's desire and feelings are killed by the male dominated society and its agents. Her sentiments are condemned so they are suppressed because the power and authority is in the hand of Patriarchy, and it regards that female has no desire of anything and they have to move in the hand of man, Connie Raid is dominated and exploited sexually, psychologically, physically and in other respect too. The given lines prove the theme as:

He kissed her and held her close for a moment. Then he sighed and kissed her again. I must go a look if th cars there. He stored over the low brambles and bracken, living a trail through the fern. For a moment or two he was gone. The he became striding back. 'Cars not there yet', he said. 'But there is the baker's cart on t' road. He seemed anxious and troubled. Hark! They heard a car softly hoot as it came nearer. It slowed up on the bridge. She plunged with utter mournfulness in his track through the fern, and came to ta huge holly hedge. He was just behind her. Here! Go through there! He said, pointing to a gap. I shan't come out. She looked at him in despair. But he kissed her and made her go. She crept in sheer misery through the holy and through the wooden fence, stumbled down the little ditch and up into the lane, where Hilda was just getting out of the car in vexation. Why you are there!' said Hilda. 'Where is he?' He's not

coming. 'Connie's face was running with tears as he got into the car with her little bag. Hilda snatched up the motoring helmet with the disfiguring goggles. (317)

Females are mere stereotypical object to entice the male world. In doing so, they are highlighting what male can do for female, and not vice-versa. The protagonist would have been the dominant presence of female in the story. However it is not so and traditional way of male dominating the female is depicted. The matter of love of Mellors to Connie is the cause of alienation and means a feeling of separateness of being alone and apart from others. Connie is fragmented, isolated, poor and mentally corrupted. So, she is like a commodity as well as Connie's self is dying and artificial.

'Why, she said, a little breathless, she looked at him. 'You are, aren't you? She failed a terrible appeal coming to her from him that made her almost lose her balance. 'Oh you're quite right!' he said, turning his head away, and looking sideways, downwards, with that strange immobility of an old race that is hardly here in our present day. It was that that really made Connie lose her power to see him detached from her. He looked up at her with full glance that saw everything, registered everything. At the same time, the infant crying in the night was crying out up his breast to her, in a way that affected her very womb. 'It's awfully nice of you think of me,' he said laconically. 'Why shouldn't I think of you?' she exclaimed, with hardly a breath to utter it. He gave the wry, quick hiss of a laugh. 'Oh, in that way... May I hold your hand for minute? He asked suddenly, fixing his eyes on her with almost hypnotic power, and sending out an appeal that affected her direct in the womb. She stared at him, dazed and transfixed, and he

went over kneeled beside her and took her two feet close in his two hands, and buried his in her lap, remaining motionless. She was a perfectly dim and dazed, looking down in a sort of amazement at the rather tender nape of his neck, feeling his face pressing her thighs. (35)

Obviously, such remarks might be the result of mental and physical tortures that Connie gets in the course of her action and activities. Connie is not only suppressed by patriarchal norms and values but also she is also shattered by the dead intellectualism and machines-will of the world of her husband and from society. She is aware of how creativity and spontaneity of man is getting crushed under the mechanism of industrial capitalism. Man is not living an integrated life rather they are amusing them all its vitality, but it is for money has killed the intuitive side:

“Tevershall ! That was Tevershall! Merrie England! Shakespare England! No, but the England of today as Connie had realized since she had come to live in it. It was producing a new race of mankind over conscious in money and social and political side, on spontaneous, intuitive side dead, but dead. Half corpses in the other half” (133). Mellors encounter with the “tenderness” and “warmth” of Connie’s life, which he could not have with his wife Bertha. It is obvious that Mellors feels his life reawakened to the real life as he comes into the life of Connie. Mellors has damaged by his marriage to Bertha. In his five or six years of married life he could not get any smell of sex from Bertha. In this regards he constantly uses his wife for the fulfillment of his sensual pleasure and when he gets the warmth and tenderness from the Connie he regards his wife trivial and mere as an object. He keeps his relation with Connie but regards Connie mere as an object.

He was a bent over, lacing his boot, and did not reply. The moment passed. A dimness came over her, like a swoon. All her consciousness

died, and she stood there wide-eyed, looking at him at from the unknown, knowing nothing any more. He looked up because of the silence, and saw her wide-eyed and lost. And as if a wind tossed him he got up and hobbled over to her, one shoe off and one shoe on, and took her on his arms ,pressing her against his body, which somehow felt hurt right through, and there he held her, and there she remained. Till his hands reached blindly down and felt for her, and felt under the clothing to where she was smooth and warm. 'Ma lass!' he murmured 'Ma little lass!Dunna lets fight! Dunna lets niver fight! (262)

The core finding of this thesis is that, *Lady Chatterley's Lover* by D. H. Lawrence carries the theme of commodification along with other powerful socio-political theme. The protagonist and title character Lady Chatterley (Connie Raid) has been identified as a mere product of commodification in capitalistic society. In this sense, D. H. Lawrence's *Lady Chatterley's Lover* is a vindication of victimization of women in a male dominated capitalistic society. Industrial capitalism denies the emotional side of man and reduces the relationship between human being to merely a commodity specially women.

Marxist feminism as the theoretical perspective to analyze the status of Connie Raid and Bertha and their position in the male dominated society is unjust and out of concept. Marxist feminism searches their root of domination due to the lack of right of freedom and property; Connie Raid is back warded by patriarchal and capitalist society. It is the outcome of the male dominated society and male mentality which is guided by male whim and their desire. The major characters-Clifford Chatterley, Connie, and Oliver Mellors, Clifford's gamekeeper- constitute a triangular relationship whose nature embodies the real thrust of the novel. Connie Raid is

consumed time and again by her husband Constance Chatterley and in the same way she is also exploited and consumed by Mellors in the name of love. Women's condition is plightful throughout the novel. Mellors uses his wife Bertha until the sexual hunger fulfils. Then he shifts the relation to Connie Raid when he finds the warmth and tenderness from her body. Mellors makes scapegoat to his wife Bertha just to fulfill emotions and passion of sex and his lust.

Thus, the sexiest male society consumes the Connie Raid and Bertha. Here the Oliver Mellors is the agent of male dominated society who feels no remorse to give divorce to his wife and wishes to marry Connie Raid. He defends the charge of his wife Bertha in radical way and wants to make her submissive and docile. Bertha is exploited, suppressed and consumed for the sake of his desire. The concept of being status-quo by Mellors gives reinforcement to male dominated and patriarchal society who feels fond of to consume the body of women for their sake. It transforms the women's position mere as a commodity or object.

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