

Tribhuvan University

**Women's Constricted Space in Lawrence's "The Rocking Horse Winner" and
"Odour of Chrysanthemums"**

**A Thesis Submitted to the Central Department of English
in Partial fulfillment of the Requirements for the
Degree of Master of Arts in English**

By

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Letter of Recommendation

Ms. Prativa Gelal has completed her thesis entitled "Women's Constricted Space in Lawrence's "The Rocking Horse Winner" and "Odour of Chrysanthemums" under my supervision. She carried out her research from 2073/09/15 B.S. to 2074/1/10 B.S. I hereby recommend his thesis be submitted for viva voce.

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Approval Letter

This thesis entitled "Women's Constricted Space in Lawrence's "The Rocking Horse Winner" and "Odour of Chrysanthemums" submitted to the Central Department of English, by Ms. Prativa Gelal has been approved by the undersigned members of the Research Committee.

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**Women's Constricted Space in Lawrence's "The Rocking Horse Winner" and
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Utilizing the concept of modernity and gender conceptualized by Bonnie Kim Scott and by Janet Wolff, this research project concentrates upon the difficulties and crises upon female characters in D.H. Lawrence's selected short stories: "The Rocking Horse Winner" and "Odour of Chrysanthemums". Most of the female characters in these stories are deviated from their individual identity due to their quest for freedom, justice and material prosperity from modern society. Lawrence is not sincere towards female characters. Hester and Mrs. Bates do not have appropriate space and credit for their effort to cross the traditional gender boundaries. Modernity promises about education, development, and betterment of humanity. However, modernity deteriorates female characters in the level of puppet despite enlightening them.

Key Words:

Modernity, Gender, Flenuer, Flenuese, Patriarchy, Commodification

The present thesis analyses D. H. Lawrence's stories 'The Rocking Horse Winner' and 'Odour of Chrysanthemums' in the light of the theories of modernity and gender. Lawrence is an English short story writer and novelist. His works belong to the school of modernism. Lawrence raises the issue of social conditions, heredity and environment which have inescapable force in shaping human character. Early twentieth century England was a time where the bourgeoisie held all of the power and there was no way to work up in society. Lawrence snapshots the burgeoning issues in his writing like urbanization, industrialization and capitalization. Most of the female characters in 'The Rocking Horse Winner' and 'Odour of Chrysanthemums' are deviated from their cultural root and individual identity due to the influence of modernity. This research demonstrates how modern views and disillusionment affect the lives of female characters. The obsessive expansion of modernity in England resulted in crisis, conflict, and perpetual unrest for female characters.

In "The Rocking-Horse Winner," Hester is an unhappy woman because she always feels her family does not have enough money. Her son Paul becomes determined to allay his mother's discontent by betting on horses to earn money. He believes that when he rides his rocking-horse, he obtains knowledge of the winning horse in the race. Paul makes a winning bet on a horse that earns his family a handsome sum of money, but he falls off his rocking horse and descends into a semiconscious state. He eventually dies. This story presents "Hester as greedy and irresponsible female, unable to love others because she is obsessed with acquiring material wealth" (Lawrence 45). Likewise another story "Odour of Chrysanthemums" set in a rural coal-mining village, this dynamic portrayal of family life among laborers revolves around an able young housewife, Elizabeth Bates. A strong, handsome woman, she has been disappointed in her husband's recent

inclination to go drinking regularly, depleting her meager household finances. The time frame of the story is from late afternoon, when the miners are walking home from their shift, until just before midnight. Elizabeth is so disappointed with their marriage that she constantly asks herself what she is doing in it. She seems to think that she would have had a better life with someone else. She speaks bitterly and is angry at the life she chose to live with Walter.

Modern England categorically rejects the sovereignty and the unique supremacy of females in terms of universal human rights and democracy, modern secularism, political liberalism, gender equality and individual freedom. "The Rocking Horse Winner" and "Odour of Chrysanthemums" systematically present females as domesticated being. Female characters are deviated and hanged between several problems. These stories reflect the political and "social unrest for females in England" (Carter 23).

Present research deals with the female characters who are efforting to cross the social boundaries and what they gain in modern England. Female characters who have several dreams regarding education, development and their expansion in the future life and they have strong gut to fulfill these dreams even adapting the new cultural behaviors, costumes and rules of the modernity. However, it is a tragedy that the golden dreams do not bring any positive outcomes in the life of the poor females by modernity. The research has articulated the condition of working class women tend to be used only as a tool in the commodity culture and the source of amusement of the males. They suffer a lot for the quest of liberty and freedom.

In 'The Rocking Horse Winner' and 'Odour of Chrysanthemums' western thoughts like democracy, enlightenment rationality, universal human rights, and gender equality are depicted as enfeebled and powerless to transform the society.

These crucial components of modernity have rather put the seed of socio-cultural troubles in society. English believe in the pragmatic and modernizing influence of western thought. But they are compelled to face the harmful consequences. They are tired of social instability. If the modernity creates conflict, despair and disillusionment on the part of females how can the modernist optimism of transforming traditional society become successful. "The Rocking Horse Winner" and "Odour of Chrysanthemums" depict about the modern scenario and the effects of Urbanization, City and development. It projects the concept of *Flaneur* and *Flaneuse* which emerged in the literature of nineteenth century specifically from Paris, France after some great revolution like French Revolutions of 1789. When the society was turned into modernization and industrialization, not only males but also the many women from different parts of the villages migrated to the urban city and started to struggle there to live a better life. In this regard, the notion of *Flaneur* was developed to represent especially the educated, higher class males from urban area and whose job is just to stroll in the city, streets and markets to gaze the middle class female who used to go to the market and public space for their job. Therefore, the streets, parks, cinema hall and other public spaces were considered to be the setting of those Male *Flaneurs*. But, the term *Flaneuse* was coined by twentieth century feminist historicist Janet Wolff in her book, *The Invisible Flaneuse* (1985) where she defines *flaneuses* as those middle class women came from different country sides and doing work for the societal development economically. Likewise, Anke Gleber and Bonnie Kim Scott revisited the notion of defining modernity and gender.

Bonnie Kim Scott defines modernity as the "forgotten gender infected territory" (78). Gender, which is defined as a social construction rather than an essential biological trait, comes in many forms: in languages that assign genders to

nouns and pronouns; in what sociologists describe as "sex roles," which divide and limit what persons of one sex or the other can do in private and public spheres; in efforts to recuperate the culture or traditions of women, as neglected and marginal (87). "Masculine" and "feminine" are the classic designations within gender, different from the biological male and female, but generally paired, respectively, with them. Lesbian and gay male interpreters have analyzed the underlying binary of the gender pair, suggesting that it also privileges a heterosexual norm (98). 'The Rocking Horse Winner' and 'Odour of Chrysanthemums' has presented female characters in the limited space.

Lawrence is the prominent author of the contemporary English. Lawrence is largely considered as the novelist with vigorous longing for politico-cultural realism. He has criticized several social and ideological bigotries. He always stands for the progressive transformation of society. Angela Carter makes the following remarks about the novel, Lawrence on his historical conscience and representation of Modern society and realistic situation of the Females of nineteenth century in city as:

Lawrence personalizes the political and social changes in his country over the past few decades in this novel unlike most historical narratives from UK, which are pegged to political events? Lawrence writes as a representative of people's history, a bottom-up rather than top-down view of a country in flux. By moving back and forth in time and focusing on small events and everyday people, Lawrence creates life into history by describing the effects of larger-than-life events on the average citizen. (12)

Thematically, Carter opines about the political and social issues are merged and modified in the stories of Lawrence. In a sense, 'The Rocking Horse Winner' and

‘Odour of Chrysanthemums’ Lawrence tends to reflect upon the history of modern English. Modern English has come a long way since the last few decades. Yet it still has to face countless number of challenges and troubles. Lawrence is recognized as one of the best authors who can contemplation upon history that gives profound insight to those who want to alter the course of history of modern English and the condition of the modern female youth.

Howard Goldblatt is another critic of Lawrence who analyzes Lawrence’s stories on the basis of the sensual imageries for the depiction of modern society and its open expression. He is critically aware of D.H Lawrence’s ability to have her own aura of writing novel and he criticizes about her limitations as a novelist. He enumerates how Lawrence has injected her own anecdotal experience to portrayal of society. Goldblatt argues thus:

Rather than exploring the darker undercurrents of society or the depths of the characters, she seems to make it her goal to stay on the surface. Much of the energy of the novel is spent on long and sensuous descriptions of the effect and impact of ultra-modernity. There are too many episodes when the reader has to witness this or that character urinating, and to endure long descriptions of the urine. Whether Lawrence has been successful in portraying the characters in their organic form or not, it is not clear . . . (27)

Symbolically, Goldblatt appreciates upon Lawrence’s selection of real character from the society and her vivid depiction to carry out the theme of the novel as a representation of the contemporary society of English and England.

Joanne Arnett is a celebrated critic and author who looks D.H. Lawrence’s literary representation from western eyes. She criticizes the dystopian effect of the

book in reference to another England Modern novelist Anthony Burgess as:

"Odour of Chrysanthemums" is hardly a work of fiction. This is essentially a dystopian text. It seems like a novel but is a complete story. In contrast to Anthony Burgess's often expensive novel it describes events spanning four decades from 1920. While amounting to a memoir, Burgess is selective in what he presents. (37)

By writing this novel in the form of realism, Lawrence tries to attack the transitional politics of English society. The constantly shifting scenario of English has affected the common pattern of English. The modernization of English is both subversive and uplifting as well. Both the rosy and seamy side of modernizing English is brought to the focal point. Primarily, Lawrence's fiction is most often set in suburb. His stories explore human complexities in an uncomplicated style. 'The Rocking Horse Winner' and 'Odour of Chrysanthemums' are representational story about the middle class women of Nineteenth Century their positive vision regarding the capitalistic modern society and their struggles getting a successful life but unfortunately the result as an antithesis of their prediction in the consumer culture. Female characters doom to sacrifice the real taste of life owing to their subordinate condition. They are helpless, alienated and suffered by the blow of modernity, the other two critics Murphy and Georgeann make criticism on the Text by Lawrence "The Rocking Horse Winner" and "Odour of Chrysanthemums" as:

"The Rocking Horse Winner" and "Odour of Chrysanthemums" ends back in England, following the progress of the protagonists, whose life parallels many working class women in many ways. Lawrence's plots since 1978 often set near her childhood home, regularly concern strategies of coping and acceptance: in his own words, "I write about

where I am in Life." The projection is about his own society and era.

(7)

In this way, Lawrence's 'The Rocking Horse Winner' and 'Odour of Chrysanthemums' has been criticized from different perspectives from different critics. Some have analyzed on the basis of its theme and its depiction of the realistic cultural scenario of the contemporary society, and some have analyzed its technical and metaphorical part. Although all these critics have examined the novel 'The Rocking Horse Winner' and 'Odour of Chrysanthemums' from possible various perspectives, none of them concentrated upon modernity and gender. But in doing so, it does not cross the frontier of the textual research. It is proved with support of different writers and critics from the domain concerned. Lawrence is of the prominent author dealt on the issues of importation and effects of westernized modernity and the depiction of females but without acknowledging the contribution of females to enhance the economy. Identification and recognition are mere soap bubbles in the modern literature for females of the modern society.

The issue of worry and disillusionment created on modern woman by modernity is extensively dealt with in this thesis. Lawrence, in the fictitious world of 'The Rocking Horse Winner' and 'Odour of Chrysanthemums', is raising the issues of disparity and discriminations for emphasizing on harmonious society. Liberalizing the issues of western thoughts like political liberalism, economics, universal democracy and universal human rights but he fails to advocate for gender equality. In the peculiar world of English, the western thoughts turn out to be the source of despair for females. To prove the hypothesis of this research, the present researcher adopts the concept of modernity and gender as conceptualized by Janet Wolf, Bonni Kim Scott, Griselda Pollock and Anthony Giddens. They say that the literature of modernity,

describing the fleeting, anonymous, ephemeral encounters of life in the metropolis, mainly accounts for the experiences of men. It ignores the concomitant separation of public and private spheres from the mid-nineteenth century, and the increasing segregation of the sexes around that separation. Their critique of the *flâneur* in the literature of modernity is also brought to question phallus centric modern literature. In addition, suitable and pertinent suggestions will be collected from other professors, researchers and teachers. Different sorts of proper websites and external links will be consulted. Extensive and intensive reading and occasional library visit will play key role in bringing this research to the logical end.

For the first time *Flaneur* was characterized by the French Painter Baudelaire in his painting and arts to present the new dynamic complications of modern life. Traditionally, the traits that mark the *flâneur* were wealth, education, and idleness. He strolls to pass the time that his wealth affords him, treating the people who pass and the objects he sees as texts for his own pleasure. So, the *flâneur* is supposed to be free to probe his surrounding for. Janet Wolff makes discussion about the version of *flâneur* and *Flaneuse* as the words are originally coined from France and this was coined to represent the modern society which she defines as:

The *Flaneur*, the French term is always used, in English as well as in German is the person who strolls aimlessly in the modern city, observing people and events, perhaps if the *flâneur* happens also to be a writer or an artist with a view to recording these observations in word or image. Although this particular figure has a prehistory in eighteenth century thought, it is generally agreed that its prominence in the literature of modernity dates from Bauldaire's mid nineteenth- century essays on the modern life. (19)

Primarily, the concept of *flaneur* was centered on males where females were not accorded and they were not identified. The *flaneur*, however, is necessarily male. The privilege of passing unnoticed in the city, particularly in the period in which the *flaneur* flourished that is, the mid- nineteenth century to the early twentieth century - was not accorded to women, whose presence on the streets would certainly be noticed. Not only that as many historians of the period have pointed out, women in public, and particularly women wandering without aim, immediately attract the negative stamp of the 'non - respectable' (19).

Wolff coined the term *Flaneuse* associating with city to define the women of nineteenth century and especially for white male's pleasure, which she defines as:

The variety of city was again coded as a site of white masculine pleasure and hence as a potential threat to bourgeois femininity even as live experience provided examples of a tremendous variety of spatial practices across different genders, classes, and ethnicities. Such contemporary dichotomies were immediate motivation for the examination of the historical condition of cultural invisibility that termed as the *flaneuse*. (2)

Wolff questioned on early 20th century regarding already formed *flaneur* and says, "The female version of modernity's urban stroller, such a person due to certain ideologies such as private and public sphere, gender, female *Flanerie* is impossible (18). In early Twentieth century, many Feminists and Artists like, Janet Wolff, Anke Gleber, Walter Benjamin and Griselda Pollock came with the idea of revision to define the undefined women of the nineteenth century.

Walter Benjamin extended the idea, "flaneur came to rise primarily because of an architectural change in the city of Paris. This change was rooted in building

capitalism involved the creation of the arcades, which were passageways through elegant shops and park" (37). Baudelaire's depiction of *flaneur* in the city that "Baudelaire would be torn rest of his life between the stances of *flaneur* and dandy, a disengaged and cynical voyeur on the one hand, and man of the people who enters into the life of his subjects with passion on the other. *Flaneur*, as both lines of continuity and ruptures between nineteenth century and *flaneur* as its medium, paradigms, while rethinking of questions of gender and representation in the space of the modernity. (11)

"The Rocking Horse Winner" chronicles the life of a working class woman in modern English society. The most important issue of cultural domination, patriarchy, objectification and the commodification of females are the major concern of this research. The life of main female characters and their positioning in the modern English society is highly discussed and dealt. The issues of modernity and female gender are discussed as Janet Wolff discussed them as they are the paradigms of the modernity.

In the text, the society represents the all modern city and modern society and the main character Hester represents the all middle class female who are being *flaneuse*, not well recognized and well settled female returning to their native land or village. Hester puts her role of being a good mother and housewife to one side and takes a step into the world of business and trade. Nevertheless, she is in harmony with social decorum in her time. She works in a secret way so that she could not be publicly known as a working woman. Yet, this is not about traditionally and socially determined roles of women. This is substantially about her pretentious character. She does not want to lay bare that her family is in need of money, otherwise her upper-class environment can backbite her. To quote Carter, she accordingly points out that

Hester simultaneously remains bound by the roles and ideologies of traditional women, for she works "secretly" and for a friend. As Lawrence suggests, Hester conforms to social decorum. She works for a friend, which suggests that she is unable or unwilling to test her knowledge and skills in a genuinely competitive marketplace . . . she works "secretly" because she doesn't want it publicly known that she must work outside the home in order to overcome her perception of her family's lack. (61)

Janet Wolff makes description about the role of middle class female in the modern society as a commodity tool for the economic enhancement of the consumer culture. She says, "New opportunities for women in public as the department store supplanted the arcade, the mobilized gaze entered the service of consumption, and space opened for a *flâneuse* whose gendered gaze became a key element of consumer address" (20). Likewise, the stereotypical representation of the working class female in the city was highly dealt by the males of the urban area, female were rather defined as bad, fallen, whore and ideologies of bad which Wolff describes as:

Here, women move center stage in the modern metropolis, whether as prostitute, housewife, mother, new women or androgyny of 1920s and early 1930s. Seen anew in the context of their actual lives, and in their representation in paintings by women artists, these figures offer a striking contrast to their more familiar prototypes in part of men and in the dominant ideologies of gender - ideologies of the 'good' and 'bad' woman, angel/whore, virgin/ fallen women. (25)

Hester living in a capitalistic urban society, she feels very strange with the cultural tradition that is different from the countryside, Hester oscillates between being a

mother and working. In this sense, Carter points out that Hester "is caught in a dilemma, for she alternates between her desire to embody a private, autonomous subjectivity and a public, social identity rooted in her need to fulfill the conventional roles as a wife, mother, and social matriarch" (55). However, Hester chooses to work so that she could, in a way, meet her desires. Then, she goes out of the domestic sphere and works in her friend's studio in a secret way: Hester went into town nearly every day. She had discovered that she had an odd knack of sketching furs and dress materials, so she worked secretly in the studio of a friend who was the chief artist for the leading drapers. She drew the figures of ladies in fur and ladies in silk and sequins for the newspaper advertisements. She respects even minor work and starts to work in Studio.

Hester's inclination to modernity is about her desire to cross traditional boundary. In order to achieve this, Hester becomes more competitive, furious and frantic:

This young woman artist earned several thousand pounds a year, but Paul's mother only made several hundred, and she was again dissatisfied. She so wanted to be first in something, and she did not succeed, even making sketches for the drapery advertisements (799)

In these sentences, it is seen that Hester is not happy with her own talents and skills, instead she wants to objectify her skills and talents in terms of money. She, who earns "several hundred" (799), is running against her employer, who makes "several thousand pounds a year" (799). In this respect, the activities of Hester are transformed into a kind of competition in an ironical way: "She desires to embody absolute power, privilege, and wholeness . . . She wants "to be first" socially and economically. Unable to do so, however, she feels dissatisfied; she feels castrated" (Carter 61).

Hester marries for love but her love "turned to dust." Even worse, she has no love for either of her children, and all three of them know that. This troubled her, and in her manner she was all the more gentle and anxious for her children, as if she loved them very much. Only she herself knew that at the centre of her heart was a hard little place that could not feel love, no, not for anybody. This inability to love is shown throughout the story; for example, near the end, Hester learns about the money and Paul reminds her that he told her he was lucky. She does not remember because she did not listen. She is hard-hearted and cannot even manage to grieve when her son dies. Society views this careless disregard and callousness as the epitome of evil for a woman, thus Hester is villainized. Her greed is depicted as the second great evil of the story. Hester is never satisfied, never has enough money, and even her house echoes the cry of her insatiable need: "*There must be more money!*" Her lust for money supersedes every other motivation and emotion in her hard heart, and of course this hunger for money is directly correlated to her son's death. Even more, when she does get money, either from her job or Paul's anonymous gift, she is portrayed as an irresponsible spendthrift.

Moreover, about the role of woman another critic Bonnie Kim Scott in her text "Gender of Modernity" defines from the perspective of two spheres as Public sphere and Private sphere. During the early nineteenth century, Male was considered for going to public world but the female were kept under the male in private sphere. In this context Scott describes as:

Parks and theater halls as liminal spaces of modernity, urban sites caught between or outside the public and private spheres, where women could be seen without being categorized as fallen and sexualized, where they could inscribe alternate interpretations of

femininity. I want to carry that argument further, charting the way parks allowed alternate views of femininity and modernity to be staged in Paris . . . parks were indeed key segments of public space to which women laid equal claim as men; more specifically, parks staged family life sphere, counterbalancing the dominance of masculinity. (34)

Scott question is about the liberation of female in the modern city.

How the construction of shopping as particularly feminized. How feminized activity affected its ability to become an object of the Male's gaze(14). Further she comments and says, "Many female strollers was involved in such activities during the time such as cinema going, shopping" (67). The fact is that there was women's lack of access to the distortions of cultural theory and solidarity that foregrounds male activities and women invisible.

Hester as she faces the discrimination between lower class and rich class people, she is facing low self-esteem in the city. Hester is clearly the dominant presence in this home, and she displays none of the traditional gender traits and characteristics of a woman. As mentioned above, she does not love her husband and she has no maternal love for her children. She is the one who goes out and gets a job, and she is the one who does all the spending (which only in more modern times has been considered a female trait). To be blunt, she is not what a woman is supposed to be; because of this, she has virtually emasculated the men in her family. Her husband is rather a non-entity in the home, and Paul has become his mother's constant nurturer--and none of this is positive or healthy for this family. The narrator narrates about her as:

The children could hear it all the time though nobody said it aloud.

They heard it at Christmas, when the expensive and splendid toys filled

the nursery. Behind the shining modern rocking-horse, behind the smart doll's house, a voice would start whispering: "There must be more money! There must be more money!" And the children would stop playing, to listen for a moment.(23)

Hester is haunted by a sense of failure; her husband is a ne'er-do-well and her work as a commercial artist doesn't earn as much as she'd like. The family's lifestyle exceeds its income and unspoken anxiety about money permeates the household. Her children, a son Paul and his two sisters, sense this anxiety, and Paul even claims he can hear the house "whispering"*There* must be more money.

Scott transposes the feminist critique of the literature of modernity and describes the past literatures by the traditional male authors and painters who described woman as inferior and treated as women undermining their contribution in the society. Male is a lived, occupiable position available or unavailable to urban subjects based on their gender, class, or sexuality. Particularly, Scott and Wolff are interested in investigation on the social construction about the *flaneur*. Forms of transforming and say that, *flaneurs* advocating posters, sold goods, supermarkets, bookstores, window shopping, department store and cycling. Wolf further asserts:

It is essentially literatures about transformations in the public world and in its associated consciousness. Its author, sociologists, social commentators of one sort or another like their mainstream brethren consistently ignored the private real, the domestic arenas that were women's primary domains. Its protagonists, invoked to epitomize the experience of modern life were invariably male figures: the dandy, the stranger, the flaneur. Within these academic essays, literary Hester, and poetry Wolff contended, women were largely absent; confined to

home, to invisible arena of the private. (4)

The *flaneur*, however, is necessarily male. The privilege of passing unnoticed in the city, particularly in the period in which the *flaneur* flourished. That is the mid nineteenth century, was not accorded to women, whose presence on the streets would certainly be noticed. Not only that as many historians of the period have pointed out, women in public, and particularly women, apparently wandering without aim, immediately attract the negative stamp of the non - respectable. It is not accident that prostitutes appear as the central female tropes in the discourse of modernity.

In "Odour of Chrysanthemums", Elizabeth Bates is the main focus of the story. She is "a tall woman of imperious mien, handsome, with definite black eyebrows" (284), determined wife of a miner and struggling against difficult circumstances to be able to bring her two young children, John and Annie, up. In fact, there are three major stages in this story, which could successively be entitled as waiting, searching and death. In the first part of the story, a mining village is described with its sights and sounds. Then, Elizabeth is seen to be upset since her husband has not come from work, and she feels that he is drunk at the pub as usual. She becomes angry at her husband's recklessness and negligence. In the second part of the story, Elizabeth Bates becomes worried and goes out to seek her husband. Initially, she asks her neighbors. Meanwhile, everyone thinks that Mr. Bates is probably drunk in a pub. It is also thought that he might be injured, but this is not put into words. In the last part of the story, the men from the mine come and bring the dead body of Walter, and it becomes certain that Walter is dead. In addition, these men leave after putting Walter's body in the parlor. Mrs. Bates starts to reevaluate the worth of his husband and their lives while washing the death body of her husband with her mother-in-law. In this point, she ironically realizes that they never had a chance to

know each other and both of them are responsible for the failure of their marriage.

Hester in the Retrospection section, remembers her past days when she was victimized by the male of modern city. She remembers that she was used for the amusement of the several males. Narrator articulates the animalistic behavior of Hester's husband in the party in front of many couples. Patrick kisses her in an insulting way hurting her which she remembers, "For crying out loud", said Patrick heartily, and he did squeeze her and kiss her, with a loud smacking noise on the neck. He always smacked when he kissed. (112). Furthermore, during the party with many people, when Patrick treats Hester in a barbaric way, Hester cannot resist this because she is trapped by the modern cultural values. Narrator describes, "Jocelyn and Clifford had pitched out of the way for the party. She went out of the back door and stood burning and shivering in the cool wet night.. She was humiliated, she was ashamed of Patrick" (111).

Another critic Anke Gleber makes an argument about the privilege that was only given to the male boycotting the presence of female. Generally, Females are considered as prostitutes during that period with bad image. Women's access to urban space in the early twentieth century introduces gender biased and alternatives posed by feminist historians for rethinking the public/ private divide. They describe a modernity in which women are no longer visible, although these are important matters to address.

Lawrence often employs the imagery of chrysanthemum flower which alludes to several meanings in the story. Although chrysanthemums are associated with positive meanings like happiness and life in many different countries and cultures, they are linked with negative connotations like unpleasantness and death in the story. For example, some petals in the garden are broken off by John, and Mrs. Bates walks

through "disheveled" (284) pink chrysanthemums while Annie is pushed away when she tries to smell the chrysanthemums in her mother's apron. Likewise, Walter is brought home drunk in one situation in which he has brown chrysanthemums in his buttonhole. A vase of chrysanthemums also falls down and is broken when the death body of Walter is brought home on a board. In addition, Elizabeth says: "It was chrysanthemums when I married him, and chrysanthemums when you were born, and the first time they ever brought him home drunk, he'd got brown chrysanthemums in his button-hole" (289). As a matter of fact, in each case, chrysanthemums are metaphorically used and have different meanings. Basically, "chrysanthemums are used repeatedly to symbolize 'the cycle of birth, marriage, defeat and drunkenness, and death's associated with the marriage of Walter and Elizabeth Bates" (Rivers 2011: 120)

Elizabeth Bates, the main character in "Odour of Chrysanthemums" is very much present and not at all anonymous. Her hardships, the depressing environment which surrounds her, are evoked with overwhelming clarity:

At the edge of the ribbed level of sidings squat low cottage, three steps down from the cinder track. A large bony vine clutched at the house, as if to claw down the tiled roof. Round the bricked yard grew a few wintry-primroses. Beyond, the long garden sloped down to a bushcovered brook course. There were some twiggy apple trees, winter-cracked trees, and ragged cabbages. (Lawrence 67)

Everything in this passage indicates decay and regression. The vine seems to claw down the house, the primroses are few, the garden slopes down, the apple trees are twiggy and winter-cracked, and the cabbages are ragged. Elizabeth Bates is stooped as she is introduced to us and we recognize her effort as she draws herself erect. It is

only the chrysanthemums that seem incongruous with the rest of the environment. Hester remembers her life incidents when she gets humiliated by her husband. She is isolated and separated. During that day, she feels herself empty and tired of life due to the male's domination in the modern society. Narrators narrates this painful condition representing the condition of all the middle class female in modern society and describes " She knew that how she had seen him; she knows it, because it happened again. (99). She becomes deserted and alone in the modern city.

Females are not machine that can be programmed forever. They have emotions, desires and feelings and desires for freedom. If the state efforts to control the personal freedom of people forever it generates permanent conflict between individual and state. The opening of the novel also casts light upon the conflict and ending also highlights upon the possible conflict. First and foremost Bate and Hester sacrificetheirr own life for the sake of her survival.

In a patriarchal societies, female bodies are represented as powerless and feeble, being reduced to constant oppression and regulation from the state, which engages discipline to achieve its devious aim. As Mitchel Foucault in his text *Discipline and Punish* describes it, discipline is a tool that made "possible the meticulous control of the operations of the body" materialized in different ways (137). One of them focused on a scrupulously designed and organized everyday routine, which had to be followed by everyone in society. This coercion grants the ruling elite a perfect opportunity to force people into submissiveness, turn them into robots that are trained to do with preciseness exactly the same thing as everyone else does. Every day and every hour of people's lives is prescribed and directed by the government, prohibiting people any involuntary deviation from the rigid schedule. In fact, it is through the use of such a strict disciplinary system that social order can be

established where people become totally subservient and oblivious to the omnipotent power of the state. Foucault in his work elaborates on this idea and explains that "discipline increases the forces of the body (in economic terms of utility) and diminishes these same forces (in political terms of obedience)" (138). In other words, once a human body becomes totally disciplined, two things happen. On the one hand, the body increases its productive potential and can benefit the state economically, and, on the other hand, it becomes completely obedient, posing no difficulties for the state's control. Thus, inadvertently, the citizens of most totalitarian regimes resemble prisoners because of the rigid discipline that the state requires of their bodies.

Foucault discusses the implementation of discipline in penitentiary institutions in *Discipline and Punish* and quotes at length Léon Faucher, who drafted the rules for a Parisian prison:

The prisoners' day will begin at six in the morning in winter and at five in summer. They will work for nine hours a day throughout the year.

Two hours a day will be devoted to instruction . . . At the first drum-roll, the prisoners must rise and dress in silence, as the supervisor opens the cell doors. At the second drum-roll, they must be dressed and make their beds. At the third, they must line up and proceed to the chapel for morning prayer . . . Work and the day will end at nine o'clock in winter and at eight in summer. . . (Foucault 6)

Similarly, female Characters follow exactly the same routine in the Stories. People, to be exact Numbers, live day after day according to the Table of Hours—a detailed schedule of their lives organized and put together by the state. This Table, proclaimed by the main protagonists as the "heart and pulse of OneState," dictates how people should spend every minute of the day—everyone is doing precisely the same thing in

unison, creating a giant organism that acts and moves alike—to shape one body, which can be easily regulated through discipline and order (Lawrence 12). The narrator narrates the condition of Bates in the story *Odor of Chrysanthemums*:

"No" she said, "not to me. It was chrysanthemums when I married him, and chrysanthemums when you were born, and the first time they ever brought him home drunk, he got brown chrysanthemums in his button-hole." Bates does take some of the flowers from the bush, puts them against her cheek» and then into her pocket. (Lawrence 45)

The chrysanthemums become a symbol of illusion. They are used to hide something ugly or to decorate, an illusion just like her marriage. The image of the chrysanthemums throughout the story works with the incidents within the plot to create the tension which was referred to earlier. The claustrophobic atmosphere of the little cottage, kept dark by a waning fire, encloses Mrs. Bates and her two children as they wait for. This never-interrupted and never-ending routine sucks out any creativity or desire to learn from these people, turning them into one giant mass of pliable material, easily trained and molded. Foucault elaborates on this "time-table" method of discipline and asserts that, because it "establishes rhythm, imposes particular occupations, regulates the cycle of repetition," it allows the state to obtain the same blind compliance from its citizens as commanders get from their soldiers in the army (149). The rigid breakdown of time into hours, minutes, and seconds and disciplinary control of gestures and movements in the military eliminates any free movements and adjusts "the body into temporal imperatives, "which, if repeated continuously, stay in one's body forever (151). By the same token Bates and other female characters precisely established meals, obligatory walks" that smears any traces of individuality and makes them robotic and identical, like "innumerable waves" in one big "mighty

flood"(Lawrence 7).

Louis Althusser's work "Ideology and Ideological State Apparatuses," where he introduces the idea of ideological function, which categorizes individuals into "subjects." He states that a human being, who is subjected to ideology involuntarily, turns into a "subject," as his outlook on the world will be shaped congruently with the state's beliefs (157). However, he claims that "what is represented in ideology is therefore not the system of the real relations which govern the existence of individuals, but the imaginary relation of those individuals to the real relations in which they live" (155). Thus, this "imaginary relation" will dictate how individuals perceive themselves in the world and what social function they will occupy. A person's ability to identify oneself is perceived through the lens of social practices that are imposed on people through ideology. Therefore, it is in the state's best interest that people view themselves as "subjects" (not as individual identities); once they identify themselves as such, they act and think according to the ideology's chief principles, and fail to break the circle—they cannot imagine themselves outside of the ideological framework.

Mrs. Bates come home from her work. With each movement and each act of preparation that she makes, the tension rises and the reader's sense that Bates is in a stifling circumstance becomes stronger. If we compare, for example: An early passage from the story with a later one, we observe the change in tone:

The kitchen was small and full of firelight; red coal's piled glowing up the chimney mouth. All the life of the room seemed in the white, warm hearth and the steel fender reflecting in the red fire. . . struggling with a -knife and a piece of white wood. (45 Lawrence)

In this passage, the atmosphere is warm and the glinting of the tea cups in the firelight

gives the setting an almost fairytale tone. The mood is undercut, however, as the boy sits cutting his wood and we are bluntly made aware of the time. The warm fire gradually gets lower, the family decides to have their tea without Mr. Bates, and later we find Elizabeth Bates apprehensive, tense, and angry as she waits for the sound of her husband's footsteps.

"Odour of Chrythmumus" also plays a central role as the main protagonist's "way of resistance to the patriarchal society, where women are exclusively valued for their reproductive function and are mentally and physically abused by the patriarchal ruling class" (Lanser 56). Since women in the society are defined only through their social functions of procreation, are treated as "machines," and have no power over the autonomy of their own bodies, the only way to survive and resist the repression is to attempt to regain their bodies (Moyalon 282). Writing, subsequently, becomes the avenue for the reconstruction and liberation of the woman's body, which has been taken away from her, rendering her voiceless and powerless. As Cixous underlines in her essay "The Laugh of the Medusa," writing enables woman to "return to the body which has been more than confiscated from her, which has been turned into the uncanny stranger on display" (395).

Since the woman is reduced to being the servant of the militant male, his shadow, she has to rebel and let her body be heard through writing,— "an act which will not only 'realize' the deensored relation of woman to her sexuality, to her womanly being." But also give her back her goods, her pleasures, her organs, her immense bodily territories which have been kept under seal.

Narrating her own story thus becomes essential for Bates, because through writing she recreates her body, reconstructs her identity, and remains human. Bates refers to her body as something over which she does not have control

anymore, something that is foreign or distant from her, something that is needed by the governing elite and thus treated as their property. In the society, where as a result of the military coup, religious fundamentalists obtain governmental power, women who can still reproduce become a "national resource," as nuclear pollution has rendered most women infertile (Mylan 85). As Mautner thomas assures, "Bates"refigures" her lost body "through the text, as she imagines the narrative as a metaphorical body" (356).The dismembered body is vividly present in this novel and becomes the metaphor for Bates's lost body to the ruthless values, one she must reconstruct through her story. Images of and references to body parts can be detected throughout the whole novel (104). Batesnarrates:

A woman, walking up the railway lines to Underwood, drew back into the held her basket aside, and watched the footplate of the engine advancing. The trucks thumped heavily past, one by one, with slow inevitable movement, as she stood insignificantly trapped between the jolting black wagons and the hedge; then they curved away toward the coppice where the white red oak leaves dropped noiselessly. (22)

Interestingly, the woman is trapped between a hedge and a locomotive; one representing the natural world and the other the oncoming progress of the modern industrialized world. This, indeed, draws our attention to the crisis of modernization and woman's position in it. Notice too, that the woman is "insignificantly" trapped, indicating that her crisis is going unnoticed perhaps.

Griselda Pollock criticizes upon the failure of traditional notion of modernity created by the traditional writers and artists in their literature at by putting male at the centre undermining the role of woman in the society. Such literature excluded the possibility of feminine equivalents to its heroes of modern life. The solitary and

independent life of the male was not open to women. The sexual division of public from private in the nineteenth century prohibited women from strolling alone in the city.. Narrators talks about the painful condition when she loosed her husband Walter. For that reason, she turns "away from the irreparable failure of her married life toward a vague hope of finding fulfillment as a mother" (Lawrance 68). This struggle of Elizabeth symbolizes her turning to life and finding a kind of satisfaction and fulfillment as a woman .After the accidental death of Walter, Elizabeth finds an opportunity to evaluate her marriage and runs through a self-realization process in which she notices her sense of alienation and isolation; and "death", in a way, restores "the truth" (Arnott 301) which lays bare thattheir marriage was "an erotic failure and she [Elizabeth] had been fighting a husband who did not exist."

Anthony Giddens argues that modernity is a double-edged phenomenon. The development of modern social institutions has created vastly greater opportunities for human beings to enjoy a secure and rewarding existence than in any type of pre-modern system.He frther states :

modernity also has a somber side that has become very important in the present century, such as the frequently degrading nature of modern industrial work, the growth of totalitarianism, the threat of environmental destruction, and the alarming development of military power and weaponry.(56)

As Giddens says that to live in the universe of high modernity is to live in anenvironment of chance and risk. So future is still open because of the possibiliy of the victimization of marzinal in modern city. In the story "Odour ofChrysanthemums", victimization of people under industrial corruption is

symbolically presented symbols and metaphors. First of them is the episode in which the dead body of Walter is brought by the representatives of the mine company. After putting Walter's body on parlor, that representative says: "It is the most terrible job I've ever known. Seems as if it was done o' purpose. Clean over him, an' shut 'im in, like a mouse trap" (Arnott 297). Actually,[. . .] the firm's representative tries to put off the responsibility for the accident to some unknown superhuman power (done o' purpose), the symbolism of the opening paragraph as well as Mr. Rigley's "blue scar" makes it quite clear that such accidents are part and parcel of the industrial system.(Goldblatt 34)Another detail employed by D. H. Lawrence is pit banks. These pit banks are used as "a mound of waste materials extracted from the mine and separated from the precious coal" (Goldblatt 154). When Walter's dead body is brought, his insignificance is realized by readers if pit bank metaphor in the story is taken into account: Walter, a nameless and faceless laborer, was dead in the wombcave where he worked and is brought out of the mine as dark and as dead . But his death creates double isolation to Bates (67). Modernity marginalizes females than providing the appropriate space and equality.

Finally, representation of the working women in modern literature has stereotypical tradition of marginalizing. There is not appropriate space for female characters in modern literature like male characters. As literature is considered the reflection of the society, modern literature represented the contemporary society univocally only highlighting male characters shadowing female characters as Lawrence is nullifying the female characters in "The Rocking Horse Winner" and "Odour of Chrysanthemums". Female's contributions, which were most important for the regulation and expansion of the society, are neglected.. The thesis explores about the condition and sufferings of female in modern society. The females are made

invisible, used only for the male gaze as commodity value.

Lawrence's stories show the historical scenario of middle class women in nineteenth century England. Even after the great revolutions like French Revolution, the condition and status of women could not be changed. The thesis clarifies that women from working class cannot fulfill her dream in the modern city. Rather they have to face many sorts of insult and humiliations. Present thesis tries to raise the question upon modernity that cannot be justifiable for the all citizens and all human. Lawrence depicts the life of women which has to face many disparities in the society like gender wise, geographic wise and class wise. Therefore, Hester and Bates represents most of the all American western society and traditions.

England is taken as most developed, civilized and highly educated modern society. However, there is lack of emotion, sentiments, and harmony. Lawrence minimizes the contributions of those working women to develop the society. Rather they are considered as manner less, uncivilized and immoral. The condition of the female as in modern literature is problematic due to their unclear identity and agency in the patriarchal society. This research highlights the painful, desperate and isolated life of women getting return back to their original place. Those females are ruined due to patriarchy. Middle class women in the modern capitalistic society are always used as commodity having negative identity among the so-called educated and civilized male. The ultimate life of those females in modern society is not valuable. Therefore, the female in modern literature could not dream about freedom, justice and material prosperity. Women had to return to the village cutting off the all-temporary rations in the city, and lived an isolated and separated life. For instance, Hester who has to face many hardships and as a punishment for her desire of freedom. Lawrence imposes on his women characters specifically leads them, not onto a separate but equal path with men, but onto a contingent and unequal one.

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