

**Tribhuvan University**

**Politics of Body in Lawrence's *Lady Chatterley's Lover***

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## **Abstract**

This research explores the politics of body in D.H. Lawrence's *Lady Chatterley's Lover* where the disable female body is victimized through the able male body. Lady Chatterley is affected through torturous hypnotism of patriarchy; she is motivated to bear a child for securing Chatterley's lineage with the relation of second person. Her treatment in the hands of degenerative patriarchy prompts her to covertly rebel against patriarchy that creates the gulf between able and disable body for the subjugation of female body. Valorization of mind, loss of sensuality and mechanization of capitalistic society push her to the radical point. She is against the abstract relation of her husband. Clifford Chatterley is enveloped by discriminating attitudes to the disable body in spite of his disability to be a father of his own one.

## **Table of Contents**

	<b>Page No.</b>
<b>Acknowledgement</b>	
<b>Abstract</b>	
<b>Contents</b>	
<b>I. Lady Chatterley's Lover: A Critical Overview</b>	<b>1-11</b>
<b>II. Body theory and Sexuality</b>	<b>12-31</b>
<b>III. Politics of Body in Lawrence's Lady Chatterley's Lover</b>	<b>32-58</b>
<b>IV. Conclusion</b>	<b>59-61</b>
<b>Works Cited</b>	

### **I. *Lady Chatterley's Lover*: A Critical Overview**

This research deeply explores D.H. Lawrence's, last and most controversial novel, *Lady Chatterley's Lover*. It tries to present how the politics has been to the human body through the means of sexuality and how Lawrence politicizes the female body in the novel. This research attempts to analyze the vulnerable condition of woman who is induced to have sexual relationship with second person for securing the lineage and property. Lady Chatterley whose body possesses the site where Clifford Chatterley imposes the hegemonic exercise of patriarchal power and behaves as subordinated body. He stimulates her to bear an heir for his property and wants to conceal his impotence in the patriarchal society but her sexuality resists such an exercise of power by labeling her attitude toward her chauvinistic husband. Most of the novels of D.H. Lawrence challenge the traditional norms and values. Traditional Christian's values and traditional political hierarchies prevailing before the World War I, have disappeared and restructured in the new way. His novels take the sex in open and frank manner. The novel *Lady Chatterley's Lover* was published in 1928 in Italy. But reviewers and government censors condemned the novel as radically pornographic with the conviction breaking of moral boundaries of society. The unexpurgated version was appeared in England and United States of America over thirty years later in 1958.

*Lady Chatterley's* political novel, it lively presents the beaurocratic system. It was written three times over in the late twenties when Lawrence knew he was dying. Its essential structure is common fantasy in fact a typical daydream. Clifford Chatterley has the dream to secure his lineage in spite his impotence. He stimulates Connie to have sex with higher class people to bear a child. Connie takes the rebellious mood by adopting her servant as a sexual partner. There is one traceable

root in the childhood situation of a man who was son of a coal miner and of a mother with pretension to gentility. A superior, desirable woman who is wasting in marriage to an impotent, the aristocratic woman meets woman an outsider, a natural man, with whom she enjoys an idyllic interlude culminating in her pregnancy. The main purpose of the book, the obviousness of the direction in which the story is going on that makes its fictional superficiality, but its complication testifies Lawrence's awareness of the pressures of social reality.

Clifford Chatterley is war afflicted man; his down ward part of body does not work. He is from aristocratic background and is awarded the position of Sir after war. He is emasculated man but he has the Chauvinistic attitude toward his wife Connie. He enjoys in giving torture to his wife by exercising hegemonic power. Connie's role to her husband is as a nurse enough to indicate that her child bearing might best be thought of as therapy from the psychic ills of Clifford. Clifford Chatterley has enveloped himself to the power of masculinity, though he is himself not more than a machine. He is almost dependent upon the hand and arms of others especially his wife. He wants his wife to be submissive as well as he wants to expose himself as protective husband of Victorian time. The conversation is fraught with conflict between Connie and Clifford. He takes his wife as appendage part of his body. Clifford representing marriage as nothing more than "Habit Shared" though his wife pleads to quench sexual thirst. Lawrence portrayed the pornographic scenario in his novel, which was challengeable in that period. But after 1960s the pornography expresses even in film, sex was regularly equated with violence, mostly in the fictions intimated woman's body as the subject matter. Objectification of woman body could be read through the means of advertisement. Marilyn French in raises the voice of marginality especially women. She in "A choice whenever chose" says, "all sorts of

fiction intimates that mutilating a woman's body would give a man the orgasm his life" (31). She transpires that the art has legitimized the sexuality and created the convention of hierarchy in the social discourse.

The theories on bodies and sexuality are taken as the tools or perspective of analysis to fulfill the goals of this research. The concept of body is internalized in different ways. It is associated with discursive practices. The body is the site where human identity and subjectivity are performed. The bodies are of two types in Darwinian concept. They are able body and disable body. The able or adaptive body creates discursive power through which disable body is marginalized. Sexuality is one of the discourses, made by the able body. Sexuality is defined as point of political analysis that moves across race, gender, religion, ideology and institutional structure. It articulates the connectedness between sexed bodies, gender normativity, sexual morality, secularization of racism and sexualized institutions such as the family, schools and the state body and sexuality both are politically associated terms. Politics of body explores the power of discourses and representation to construct the reality. It addresses the possibility of change, contesting the inevitability or naturalness of supposedly scientific definition of bodies by showing the discourses and narratives of science not only construct but depend on the very institution of gender which creates boundaries between the bodies. Scientific discourses create the bedrock of sexuality and inscribe the difference between bodies. The works of critics of body and sexuality and theorists like Michael Foucault, Judith Butler, Veronique Mottier, Dani Cavallaro Susan Brood, Emily Martin, Peter Barry and others are taken for theoretical methodological support to expose the politics of body in this novel. The main focus of these critics and theorists is that how the disable bodies are exploited and marginalized through the means of sexuality Lady Chatterley represents the female

body and is tormented by patriarchal norms and values. She is deprived of freedom of choice and forced to respect her husband in spite of his impotence. Connie's father says to her "I hope, Connie you won't let circumstances force you into being a demi-vierge" (16). It proves that hegemonic power of patriarchy is all over the text.

*Lady Chatterley's Lover* is relatively uncomplicated novel, deals with the travails of a loveless marriage and attempt of the women to find sexual gratification elsewhere because of her husband's impotence. Connie initially falls prey to the trap of Michaelis, a waggish popular playwright who seduces her gently. Clifford is watchful and occasionally other men come to Wragby Hall. He wants heir of his property and exercises to keep continuum of male gaze and masculine power in the society. Connie is in suffocating environment of the wragby hall. Her unsaturated physical relation with Michaelis adds extra titillation in her body. On the other side Clifford is crippled husband. So, there is love in triangle that accentuates the diverse qualities and disposition of those involvements of other characters. The romantic and sexual concerns of Constance Chatterley determine much of the action. It is sense of self discovery that impels her to pursue affairs that too many would be unthinkable for a woman of her social position. At the age of twenty seven she takes on extramarital lover. After the affair with Michaelis her sexual wants become identified with her longing for a child, with Mellors there are more openly sensual stirring.

Clifford Chatterley is a pedantic husband who expresses the pretension of the masculinity. Clifford exists in a kind of unfeeling void which is in a sense much broader than his disability. His impotence and restricted physical mobility in some ways antedate his injury. Clifford is crippled as well as emotionally obtuse; from the novel's stand point his condition displays the several purposes. The devastating effects of World War 1<sup>st</sup> are brought home most visibly in this way. Furthermore,

Constance's infidelity is the more readily accepted in view of her husband's manifest inability to satisfy her and indeed to provide the heir his family seeks. Mellors becomes the prospect in the life of Constance Chatterley. He is capable of tenderness and depth of feeling that are positively enthralling to her. His familiarity with natural surroundings and his gentleness in handling baby chicks and wild flowers belie the gruff in blunt manner, he adopts when they meet for the first time. Although it is who initiates their love making, her gratification is a source of some satisfaction to him. He pays tribute to the visible charms of her body in his quaint works man language. Lawrence gives the vivid description of sexual intercourse and the use the four letter words in the novel through the mouthpiece of Mellors.

*Lady Chatterley's Lover's* characters proceed toward their own individual choices breaking the formal social bondage. The characters Connie and Mellors triumph over the crisis. The novel presents the post-war scenario. Lawrence wants to contemplate the people through wound of war with the subject matter of love and sex. Men have been emasculated and women have forgotten sensuality so that he uses literature as therapeutical element. The decadence of aristocracy, shrinking coal industry, general discontent among the people, physical disability are transparently seen due to the cause of World War I, He wanted to revive in the human consciousness and awareness of savage sensuality that can't be subdued which enslave people and make psychiatrist. He wants to clarify that without realization of sex and body, the mind wanders carelessly in the wasteland of modern industrial technology. The world of idea is not sufficient in physical world. Connie and Clifford were in world of idea there is only verbal communication in the beginning. But the physicality of Clifford doesn't assist to fulfill her desire.

Lawrence proposes the devastating effect on the earth's natural beauty and human pursuit of money or prosperity actually that result from the lack of sexual fulfillment. The frenetic pursuit of prosperity makes people forget importance of body and sensuality which further adds devastation or misanthropism. Though he was not the advocate of sexual license, he dealt sex in a frank and open manner which was not acceptable in Victorian society. Morality, obedience, submissiveness are the measuring roads of Victorian women. But, Constnace has upsid down conventionally conceptualized idea by taking sex openly. In the late nineteenth century discourses of power penetrate in the fictional work through the medium of sexuality. Lawrence's most of texts though they take sex as crux are fused with quest for power Connie is installed as a voyeur, detached from sex act. Unless she broke the ghettoizing mentality of her husband, she could not contemplate in the sexual intercourse. Politics of male supremacy has been blurred by Connie for the quest of freedom.

*Lady Chatterley's Lover* offers an intriguing variation on this progression the female protagonist is assigned the role not of remapping but of painstakingly mastering the royal route to the perfected male orgasm. Female in competence is the prerequisite of female attainment. Connie slowly enters this new found domain, while Lawrentian males like Mellors already possesses this domain as part of his natural endowment, the female approaches it circuitously through tribulation and trials. The first two encounters, female incompetence are linked to traditional female passivity: Connie's inability to participate in the action. She feels half-alive because of Clifford void intellectualism ultimately leads him to empty and bloodless. Connie is battered in the hegemonic power of her husband; she is no more than a figure in Clifford's plan for son. The husband is apparently alone with the household servants as he

instructs them to bring in the giant cradle he has reserved for the heir of Wragby.

Connie has subsequently negative attitude upon Clifford's scheme to perpetuate the Chatterley name. She is wet and disheveled looking almost ready to abandon the sophisticated pretence to marital rectitude what she has far maintained.

In *Lady Chatterley's Lover*, Lawrence wishes to invest sexual connection with bodily act of the characters. Lawrence himself defenses about sex in "Apropos of *Lady Chatterley's Lover*" he states: "I want men and women to be able to think sex fully, completely, honestly and clearly" (336). He emphasizes on body for the revelation of mind and shows natural instinctive desires never harm the individual freedom. All these textual justification prove that there is politics of body in the novel *Lady Chatterley's Lover*. Sexuality has been interconnected beneath this topic which is unavoidable for further discussion. By depicting the issues of sex and body, D.H. Lawrence has strongly presented issues of body politics which is main core idea of this research.

The narrative structure of *Lady Chatterley's Lover* is linear and conventional, but the subject matter he discussed about sex and bodily acts that is radical in the contemporary time of novel's publication. The novel was harshly condemned and censored by the government of Italy and England and many intellectuals. The critic minna proctor says:

This celebrated novel by great, recently deceased English another can be considered primarily to be a contemplation of and hypothesis about sexual relationships. Because of its conspicuous vulgarity and explicit language, its printing was prohibited in England and yes, unless I'm mistaken the original English language edition was printed in Italy.

(488)

Lawrence has interpreted through the novel that, explicit dealing of sex, over abundance of passions, lack of harmony of desire which challenge the Christian value so that the novel was banned in its publication that is classified by Minna Proctor.

*Lady Chatterley's Lover* has been affected by Victorian tradition and culture.

Lawrence's idea of blood consciousness, mystical vision of blood consciousness make Andre Malaroux and Melvin Freidman support his view. They say:

There is no book, however, less hedonistic. There is no question of here of escaping sin, but rather of integrating eroticism with life, without its losing the force which it owes to sin; of giving it everything that, until this point, was attributed to love. (56)

Lawrence advocates his erotic vision through the novel, he presents the conflict between instinct and reason and ultimate triumph of instinct over reason. Friedman and Mairaux clarify that eroticism as life giving force, because of the eroticism Constance is in the phase of gestation.

*Lady Chatterley's Lover* collects the post war scenario, besides this, this novel was written at the verge of great depression. D.H. Lawrence wants to energize the people from traumatic devastation of war, and uses novel as alternative methodology to spread the optimism. The critics Julian Moynahan more clarifies about this issue. She says:

The genuine yet carefully optimism of *Lady Chatterley's Lover* is founded and belief that the world is alive and that aliveness is the only thing worth cherishing, men and societies denying this fundamental fact will sicken and die [...] more clearly and more persuasively than in any previous novel. (90)

Julian Moynahan points in the novel, some Lawrence's prophetic hopes by running conventional social bericates about sex. Lawrence shows organic unity in his novel. The people with economic proprietorship which is represented by Sir Clifford Chatterley and the people from servile group is Mellors and this is unity. Moynahan also has interpreted upon this issue she says, "Lawrence frequently called" the living universe" (67). Lawrence uses the character, like Mellors who is connected with universe. He is in contact with wood, loves, chicken, fulfills the sexual passion of Constance which assist to illustrate organic unity.

D. H. Lawrence's denouncement of the aristocracy is not at all unlike that of the old lady. Clifford Chatterley, the crippled person who possesses the aristocratic value is ironically presented in the novel. The critic V.C. Knoeflmacher has focused his attention to sarcastic tone of the novel. He says:

Lady Connie tries to escape 'world war one by taking refuge in a gentel victortan past, all three versions of lady chatterley's lover specifically point to "that vast upheaval" as the prime crippler of a traditional England.[...] its hierarchy expressed in both cases by the implications of an upper class marriage. (150)

Knoepflmacher wants to signify that the woman who was educated and upper class was considered to be married with aristocratic person. But the novel incorporates crippled aristocratic person which implicates the decadence of aristocracy.

Lawrence's attack on the hyper-verble visual mind is particularly prominent in *Lady Chatterley's Lover*. He is popular for verbal and imagistic extravagance.

Lawrence is fundamentally concerned with using language to radically transform the reader consciousness. The critics Charles M. Burack has looked this novel through reader response perspective. He says:

Lawrence has ideological values that partially subvert the patriarchal ideology voiced by the narrator and main characters and thus suggest that Lawrence may have had stronger sympathy with feminism than has been asserted. (491)

*Lady Chatterley's Lover* asserts the feminist oblique which is claimed by Charles M. Burack. Lawrence was not nearly as anti-feminist, he strongly identified with women's literary tradition. He wants to investigate through the spectacle of women also. The critic, Carol Sigel says, "Lawrence sought out the literary advice and response of women and sometimes encouraged women to write" (np). Here, Carol has demonstrated that Lawrence was also in the side of marginal though the feminist attack him as highly masculinist write.

The above mentioned literature review shows the novel *Lady Chatterley's Lover* has been read and interpreted from various perspectives and angles. All of these critics have their one sided interpretation of the text which can't be complete understanding of the book but none of the above cited critics have presented the issues of politics of body in Lawrence's *Lady Chatterley's Love*, therefore, it demands genuine research. It presents how the bodies have been exploited through the means of sexuality, and shows how able bodies create the problem as well as the resistance of the disable bodies. This research therefore approaches the text from the perspective of the body politics on the basis of the theory on bodies and sexuality.

This research is divided into four chapters. The first introductory chapter gives the orientation and concise outline of the research work. The second chapter contains the theoretical base on which the whole research is based. It also describes the issues that are closely associated with aspect of body and sexuality. The third chapter analyzes the text *Lady Chatterley's Lover* on the basis of theoretical modality,

outlined in the second chapter. Some extracts from the text will be taken as valid evidences to prove the hypothesis at the time of the analysis of the text. This part serves as the gist of the research. Lastly the conclusive chapter sums the whole along with its findings.

## **II. Body theory and sexuality**

This chapter incorporates a theoretical framework through the Body theory and Sexuality with the purpose of exposing hierarchical bodies like able bodies/disable bodies. There are two types of bodies; they are cultural body and natural body. Physical activity, sex, eroticism etc represent the natural body and economic welfare, consumer culture, health etc are the part of the cultural body. Body theory uproots the conventional notion of body as such. It is associated with multi-dimensional approach, science; philosophy like society has different attitudes towards the body. Science claims that body is restructured and disassembled according to context and philosophy also questions about mind and centralizes the corporeal body on the measurement of experience and knowledge of the world. Body theory advocates about body politics which is entangled with sexuality. Sexuality helps to conceptualize the thing in different circumstances. Society creates the image of the ideal body which establishes structure of power, knowledge meaning and desire. It is constructed and produced through the means of language. The issue of the body and sexuality has become increasingly manifest in academia and different popular culture. Body theory takes its area to the performativity of gender. It reads the sex on the basis of discursive practices. Sexuality is the radical instrument for the demarcation of male and female. The body whether it is masculine or feminine is fabricated in the matrices of power at all levels as the prime site of sex.

The concept of body and sexuality is limited but it becomes juxtaposed or oxymoronic because of its indefinable and abstract concept. Science and technology has destabilized the constraint theorizing perspective upon body. The categorization of able/disable, masculine/feminine are not the main issues but the characteristics are the measuring rods. The most apocalyptic thing is that culture energizes the body and

neglects the body on its favour. It makes the able and disable through its reconfiguration Dani Cavallaro says:

Culture relies heavily on the separation between proper bodies, to be glorified and imitated, and improper bodies to be scorned and excluded, controlling over the bodies means controlling desire: not only what people desire but also how they desire it. We are told that certain objects are desirable, but we are also told that they can be desired in certain places and at certain times. (20)

The body is compelled to get its space or existence through the acceleration of the time or world. Context determines, language crystallizes its meaning because it is the product of the social discourse. Cavallaro clarifies that the body is a politically inscribed entity. It can't be detached from sexuality. Sense of subjectivity or agency is violated through cultural constitution. Culture pervades in every aspects. To read body itself, culture is essential. Body penetrates in various channels.

It is society which creates culturally shared images about the body and makes both sexual bodies and distinctions amongst them. The bodies they are biologically male and female but nobody is sexually predetermined by biology. There is steady proliferation of discourses concerned with sex which pushes human being in the hierarchical state. Culturally privileged bodies are enabled bodies possessed by male and unprivileged bodies are disabled bodies not in physical but in mental which is represented by female in the patriarchal society. Emile Martin clarifies about power. She asserts:

This view of the body as a hierarchically organized bureaucratic system of control has profound implications for how a basic change in the system is perceived. In medical terms, for instance, menopause is

seen as a failure breakdown of central control: ovaries become unresponsive; the hypothalamus begins to give inappropriate order.

(74)

Martin advocates that though the system woman's body works well, the male-centric society posits women in ludicrous plight and lack of agency. Male shows superiority upon female body and claims to be the appropriate order though there is catastrophic disintegration. Female as the subordinated body which is also exposed through textual standpoint, shows the hierarchies of embodiment-valued and devalued. She talks about the fact how powerful groups maintain their upper-hand over the bodies of less powerful through the symbolic and material means in the nexus of politics and system of bureaucrats.

The dominant discourse places the body and its representation with language with different ends of spectrum. The body gets its entity through the textual standpoint and phenomenological concern. The representationists focus on objectification of culture and create the stereotype that is imposed toward disabled body. Phenomenological concern is used to understand embodiment the body as being in the world. The phenomenological approach recognizes the existential immediacy of culture and the imitation of language. Language is that which reflects the contemporary impact of discourse. Everything is framed through the discursive practices; sex is also a representational matter on language which penetrates to the discourse of sexuality. Michael Foucault has discussed about the multiple discourse along with sexuality. He says:

More important was the multiplication of discourses concerning sex in the field of exercise of power itself: an institutional incitement to speak about it, and to do so more and more; a determination on the

part of the agencies of power to hear it spoken about and to cause it to speak through explicit articulation and endlessly accumulated detail.

(302)

Power is associated with cultural construction and body is determined by power. He holds that bodies themselves are constituted within specific nexuses of culture or discourse power regimes. These discourses privilege male's body and push female to the state of negation, women's bodies don't have the responsibility and agency. Women's bodies have generally been more problematized than those of men. It discusses about relationship between issues of power and embodied gender. He shows the connections between men's bodies which hold power and legitimization of their own hegemonic concept, are identical in all societies.

Foucault himself is concerned with body politics. He takes body as a set of material elements and techniques that serves as weapons, transmits communication routes and supports for the power and knowledge relations that invest human bodies and subjugate them by turning them into objects of knowledge. The body is considered as object and target of power. A body is docile that may be subjected, used transformed and improved. Foucault projects the docility of body in eighteenth century. He says:

It was certainly not the first time that the body had become the object of such imperious and pressing investment, in every society, the body was in the grip of very strict powers, which imposed on it constraints, prohibitions or obligation [...] These methods which made possible the meticulous control of the operations of the body, which assured the constant subjection of its forces and imposed on them a relation of docility-utility, might be called disciplines. (180-181)

Foucault takes the definition of body vis-à-vis sexuality. Concept of sexuality dissects the distinction between male and female. Female sexuality is repressed and silenced. In the name of sexuality, society and culture control over women's bodies. Traditions such as dowry, polygamy replace subjection of female and their bodies are mystified as social custom with the weight of ancient times, scriptural authority. The very existence of the docile body is in multiple disciplines. Its effect was in monasteries, armies and workshop in past but nowadays it penetrates in every field.

The body and the sexuality are the mutually inclusive terms. The question of sexuality was raised in the Christian era when Adam and Eve had got their existence. Sexuality came in the fore radically after Victorian Era. Sexuality was confined into custody of home and absorbed the serious function of reproduction; on the subject of sex silence became the rule. The legitimate and procreative couple laid down the law. Sexuality is so pervasive in our consciousness that it informs much of our political culture. It is a point of political analysis that moves across race, gender, bodies' normativities etc. The social and political concerns of the time as well as its social hierarchies which were heavily structured by class and gender in the past. Veronique Mottier shows the inferiorizing tendency of patriarchal society, Mattier says:

The biological inferiority of women were also used to legitimize the continued exclusion of women from the public sphere and politics in a context in which such exclusion became increasingly contested, [...] whereas male sexuality was seen naturally aggressive and forceful, women's sexuality was conceptualized as a response to male desire.

(34)

Biological models of sexuality dominated sexual science in 18<sup>th</sup> and 19<sup>th</sup> century.

Women's bodies were the inferior version of male bodies. The conceptualized gender

hierarchy remained and based upon amalgamation of femininity and motherhood. Sex became the object of scientific study in its own right particularly in the context of medicines and social science. Sexuality itself becomes traumatic element while female feels to be suppressed. Female's biological role in reproduction has been aligned with the social function and it is the role of male to be as subject which helps in stabilizing the reproduction, is certainly twisted toward the stereotype of the patriarchal society to inferiorize women.

Women get knowledge through oral testimonies or texts which narrate the voiceless voice of women. Along with voice women's knowledge gathering and experience are conveyed via the female body in movement visual and non-visual form. Women are expurgated toward the docile bodies. The structuring of power of ethnicity, gender and sexuality are the buzzword in the domain of body politics. Women are taken as the vulnerable object from the societal standpoint. R.A, Standish has pointed the variety of reading on the intricacies of how gender forms the norm activity. Standish says:

Society that controls women through the criminal justice system, psychiatric process and poverty. There is no potentiality of altering society's view of criminal women through change in research the criminal justice system and enforcement of human right. The usefulness of separate women's institutions as a political tool was major issue in the society as separatism as strategy. It questions further with separatism revisited which explains how female institutions continued to nurture professional women in 1940s. (1061)

Standish has highlighted the roots of inequality in order to alleviate the hegemony. She sees the usefulness of separate women's institution. As the political activist, she

wants to bring fore female sexuality as separate ideology. She negates the criminal justice system which dehumanized women. A politics of body incorporates social phenomena as ideological influence, socio-cultural knowledge that ignores deliberately the docile bodies, or female bodies and constructs woman as gendered subject or object. It explicates the vivid picture of 19<sup>th</sup> century Victorian society which takes women as subordinate being.

Sexuality is the broadly defined term. It articulates the connectedness between sexed bodies, gender normativity, sexual morality, sexualization of racism and sexualized institutions such as the family, schools and the state. The creation of sexuality and politics induces the people to discuss and collaborates across traditional disciplinary boundaries and establishes a body of professional expertise that can engage with discourses of sexuality in the global politics. Angelia R. Wilson and Susan Burgess have brought their view about the body politics. They take sexuality and politics within the discipline of political science. They state:

Political science includes policy debate over sex education, sexually transmitted infection internet porn regulation; international politics regarding sex trafficking, sex tourism, the globalize market of child sexual abuse, the culture of sexual assault and rape among military personnel and analysis of the impact of disclosures that place politicians beyond the limits of sexual normatively. In addition, a significant number of political scientists have turned their attention to the way in which the regulation of transience citizens has emerged as a defining issue for American politics. (377)

There is a growing body of scholarship within the discipline of political science addressing the issues of sexuality within variety of subfields including public policy,

local state and national governance and political theory. The issues of sexuality that is entangled with citizenship, welfare, right, health and construction of identities, necessitates the establishment of a forum for professional discussion across the discipline of political science. It shows the multidisciplinary of the sexuality and politics.

Body theory was emerged ostensibly after the period of 1960s, male/female, black/white, colonizer/colonized bodies were identified in relation to power. Discourse creates the representation of body in its feature of docility and ability. Women get right to vote, to contraception, to use birth control pills and to abort legally. The special supplement to *The American Prospect* addresses the reproductive rights issues in its several dimensions as the threats, the opportunities, the science and the politics. Robert Kuttner has elucidated about body theory in the context of America and American politics to the disabled bodies. He textualizes as:

The wheel seems to be turning again, alarmed by threats to basic rights, younger women born after the era of back-alley abortions are taking notice. The very extremism of the right to life movement engendering its own backlash. And the pro-choice movement is getting better at farming agendas-pressing health insurers to cover contraceptives, pushing for state laws requiring medically accurate sex education courses. (11)

Kuttner clarifies that the politics of women's orgasms got position the popular media and in polemics of women's liberation movement of 1960s of America spread to whole Europe. After that, women's rights were guaranteed by the constitution. Masturbation came to promise the best kind of orgasm for women which were

neglected by Christianity in the past. Female possessed the attribute of male, they themselves possessed of reason, desire, citizenship, individuality etc.

The body itself has the fluid identity. There is no paradigm to define body. Body itself is a signifier so body itself is transgressive. It is defined and conceptualized in the context or social structure. It requires an interrogation of how the concept is framed within language of sociology. Language represents the reflection of society. Talmil Ahmed claims that the body which transpires the society. He says, “Body as a vehicle for explanations and reflection for social structure”(289). The body transmutes the society and social convention. It is the fuel to understand culture of the particular place. Ahmed also agrees with the idea of fluid identity of body but such body reflects the accommodation of people or social structure. The bodies in Nepalese context exhibit Nepalese social structure. Aruna uprety has brought the fore women’s health, aborting tendency of foetus and afflicted female experience which indicate the submissive body in the patriarchal society. She says:

Case studies were collected and published in national media which helped to make common people as well as people in policy making bodies realize the grave situation women were facing and it also brought realization for change in law. I undertook a study that showed how critical resources like medicine, blood and doctor’s time were being drained by post-aboration emergency care patient. (137)

Aruna Uprety shares her idea to the victory of women’s activists in legalizing abortion in Nepal. She indicates about the importance international support and at the national level free media, open discussion and democratic practice have to be conducted to change the stereotypical attitude. She indicates about women’s suffocation in patriarchal normativity. Using contraceptive and family planning are

eccentrically opposed by male because of lack of awareness. She shows reckless behaviour of male to female. At the same time, she clarifies that to bring change in the rural area; many works need to be done. She brings the issues of dealing with women to show childbirth, menstruation, abortion and so on, but the greater likelihood of a more gendered discussion where women are the subject of the research.

Sex is neither invariant nor natural but it is a specifically political use of the category of nature that serves the purposes of reproductive sexuality. There is no need of dividing human bodies into male and female. But sex/gender creates binary opposition telling as man and woman. Sex is political and cultural interpretation of body. Gender is built into sex and sex proves to have been gender from the start. Sex is discursively produced and circulated by a system of significations oppressive to women, gay and lesbian. The object is to define the regime of power, knowledge and pleasure that sustains the discourse on sexuality in every part of the world. Annete Hamilton shows the relation of body, sexuality and power which is associated with the perspective of body politics. She says:

There is analysis of the way in which ambivalence about female sexuality and the need to control female reproduction result in a constant and unstable negotiation with specific impacts on class and race questions. Social constructions of gender are always class specific is a welcome intervention to western feminist theoretical space which attributes women's subordination to a hegemonic masculinity. (237)

Gender contradictions are explored in her research. Her depiction of the impact of western development discourses is infused with concepts of 'Anglo American monism. The body often appears to be a passive medium that is signified by an inscription from a cultural source figured as external to that body. Politics of body

implies a corollary redescription of gender as disciplinary production of the figures of factory. Sexuality itself becomes indefinable because of hetero sexual concept. The body whether masculine or feminine, is imbricated in the matrices of power at all levels. Women's bodies are hackneyed through the hegemonic power of masculinity.

There is gender ambiguity because of fashion, hairstyle and bodily structure. Gender confusion had pushed science and medicine to go to extreme lengths in constructing solid concept of sex that is related to an individual's anatomical attributes and gender that is related to internal conviction of one's maleness and femaleness. Jeff Zalleski, Paul Gediman, Charlotte Abbott, Sarah Gold have showed the idea of confusion in construction of sexuality. They say, "Our beliefs about gender affect what kind of knowledge scientists produce about sex in the first place" (68). The body itself can't be defined haphazardly; it is associated with society and scientific investigation. Science allocates the sexuality as male, female and third gender and society creates discourse. Able body imposes the power on disable body in the state of panoptic surveillance in Foucauldian term. The penoticon stands for icon of power which helps to handle over power the prisoner. Peter Barry asserts that the body which is based on structure of society is generated through the discursive practices. He says; "Discourse which circulates its ideology throughout the body politics" (176). The proliferation of sexuality through the extension power stimulates to create discourse upon the body. Power is that which forms, maintains sustains and regulates the bodies at once. It creates the ideology of truth which is transitory.

Body images are always cultural fabrication. They are constructed through the means of language. It is also constructed phenomena. Language works in a material way to construct the body. These constructions are understood as distortions and reifications to be judged against one and another, which are real to the extent that they

are fictive phenomena that gain power within discourse. Sex and gender are materialized through the means of language in the social structure. Judith Butler relates the notion of gender performativity with concept of materialization. Sex works in a performative fashion to constitute the materiality of bodies. She says:

Sex is an ideal construct which forcibly materialized through time. It is not a simple fact or static condition of a body, but a process whereby regulatory norms materializes sex and achieves this materialization through a forcible reiteration of those norms. That this reiteration is necessary is a sign that materialization is never quite complete, that bodies never quite comply with the norms by which their materialization is impelled [...] sex works in a performative fashion to constitute the materiality of bodies and more specifically to materialize the body's sex. (236)

Sex is understood in its normativity, gender is a cultural construct which is imposed upon the surface of matter, understood either as the body or its given sex. Sex is not the only such norm by which bodies become materialized and it is clear that sex can operate as a norm like other normative requirement of the bodies. It is materialized through the means of language in the mutability of time.

Sexuality flows from the critical juncture in the sense of its definition. It is constructed monitoring to the bodies through the bodies which get power and agency. One is not born female; one becomes female because of cultural construction. Society and culture both are contingent so Seeing Eye to the issue of sexuality is also changeable. Women scholars also have different perspectives on the domain of sexuality. Ketu Katrak advocates that sexuality is mystified because it is understood in relation to matter which doesn't have fixed identity. Katrak says:

My analysis of female sexuality through the lens of the female body as exiled within patriarchy brings significant new insights into this field. I explore why the arena of sexuality is mystified and not named as such with in third world contexts, even by women's groups who are involved in issues that have a direct impact and women's bodies. Such as rape and other forms of violence. There are many barriers to articulating these knowledge and obstacles to information different from discussions of sexuality within Euro-American feminist discourse. (14)

She brings to fore the politics of body and sexuality, and wants to free female body from the hegemonic power of patriarchy. It becomes bewildering for the women scholars who are involved in research about women's bodies in third world. Sexually afflicted women do not have the voice of resistance. Women don't get proper name; it shows the mechanization of women's bodies. Euro-American feminist discourse also get obstacle to show the impoverished plight of women in third world countries.

Elizabeth V. Spelman has attacked the philosophers who defined women as enigmatic animal. She has the contemptuous view of that type of philosophers. She says "A page or two of quotations from those considered among the great philosophers (Aristotle Hume, and Nietzsche for example) constitutes a variable litany of contempt" (109). The philosophers have spoken less about women but what they have said that is unrelated in their philosophy. They talk about knowledge, truth, reality and freedom. But, in the sense of heart and mind, philosophers show that women work with heart and mind is possessed by men. If one begins exploring philosopher's idea about mind and body and disparity between them, he/she enters to the core of philosophy which conceives the relation between soul and mind and

he/she knows the philosophers discussion about nature of knowledge, the accessibility of reality and possibility of freedom. Spelman quotes the inferiorizing tendency of women in western philosophy through the part of intellectual where she sees controversies. She says:

Part of intellectual legacy from philosophy proper that is the issues that philosophers have addressed which are thought to be the serious province of philosophy is the soul/body or mind/body distinction (differences among the various formulations are not crucial to the essay). However, this part of philosophy might have not merely accidental connections to attitudes about women. For when one recalls that the western philosophical tradition has not been noted for its celebration of the body and that women's nature and women's lives have long been associated with the body and bodily function. (110)

The tradition of dislocating women's position is condemned by Spelman. Treating women as secondary being and maintaining binary in male and female between mind and heart plays the vital role in construction of discourse related to women. So, Spelman satirizes the canonical philosopher with this question. She interrogates, "How could one's views about something as unimportant as women have anything to do with one's views about something as important as the nature of knowledge, truth, reality, freedom" (109). The philosopher, Plato chastises certain kind of men like sophists, tyrants and coward. But, he puts them in comparison of women the homosexual male is equated with female. Spelman claims that Plato had psychophilic somatophobia. A psychophile talks about women and shows insignificance of women's soul and prefers male's soul. He has the misogynistic perspective even in philosophy.

Judith Butler, the feminist writer asserts Foucault's analysis of discourses on sexuality which insists that to speak about sexuality is not necessarily liberating. The disciplinary discourses led to new controls of bodies through institutional mechanisms operating from within families and societies. Foucault centers on the body and regards body as machine and observes the genealogical history through the perspective of anatomio-politics of human body. Foucault traces the discourses on sexuality that sexuality is coercive in certain approach, it is contingent and it depends on emotion and desire. He sees no distinction between sex and gender. Butler also has rectified that the generalization of the body through sex and gender is unfulfilled. She says:

The sex/gender distinction and the category of sex itself appear to presuppose a generalization of "the body" that pre-exists the acquisition of its sexed significance. "This body" often appears to be a passive medium that is signified by an inscription from a cultural source figured as "external" to that body. Any theory of constructed body, however ought to question "the body" as a construct of suspect generality when it is figured as passive and prior to discourse. (164)

Butler views that the body is a figure of a surface and scene of a cultural inscription. The body is the inscribed surface of event. It is always under siege, suffering destruction by the very terms of history. And history is the creation of values and meanings by signifying practice that requires subjection of the body. Though these macro levels of power are significant in the description of bodies, her analysis of the micro level at which power operates is significant for the internal exile of women's bodies that she traces in the context of discourse. The categories of true sex, discrete gender and specific sexuality have given catalysts energy for the deal of issue of body politics. In the case of body, politics is ostensibly shaped to express the interests upon

the body. Able bodies and disable bodies both precede and prefigure the political elaboration of their interest and observe with epistemic view that is concerned discursive practice, as Butler claims.

The body's very nature is one of continuous flux and change. It is fluid and ever shifting. It is also a way of interacting with one's environment of shaping it and being shaped by it. Existence of body is arbitrary. Body images are always cultural fabrication. Yet we are encouraged to take them for granted as if they were natural. This process of naturalization gives rise to legion-stereotypes. Human body became the mere matter of verbal signifier. Whatever the eyes could see, the reality is constructed via that. The body represents the social discourse. Society is also in flux, the societal definition of body is also contingent so body works as signifiers. Russell Medougall asserts that the body gets its definition how the eyes inspect and evaluate. He says, "The knowledge that is to come from what the eyes see and to stabilize the traditional power-base correlating with physical gestures and that is aimed at maintaining the vertical position and balance of the body under the severe stress of imperialism" (337). Russell sees the pervasive nature of colonial mentality. The bodily structure in social discourse is in hierarchical condition, male exercises the hegemonic power to female because of her physical vulnerability. The secret behind the man's superiority is thus only the visible attribute of whatever the eyes capture, the reality resulted from that. If once the truth established. It is difficult to change and difficult to neutralize the pre-established idea. The bureaucratic system which holds up agency in the society makes truth or the stereotypical definition as discourse operates in the social structure.

The rational ascetic attitude towards body is clearly evident in the current about obesity. The aim in this perspective is subject the body to a systematic regime

of rational conduct. This approach works to discipline the body to ensure that the body will behave in methodological and regular ways. Obesity discourse imposes the power on the bodies. The pressure to obtain the right body size/shape is not simply about being healthy but carries moral characterization of the obese or over weight which creates guilt, stigma and shame to the fat bodies especially women which inspired them to the slenderness of the bodies. The body is one that prohibits certain actions, such as idleness but also institutes methodological practices. In the case of obesity discourse, it can be most strongly seen in the need to encourage individuals to take responsibility for their choices about physical activity and diet. It helps to deliberate decisions about their bodies and lifestyle. Obesity discourse on one side generates anxieties about body, about health and on the other side; it imposes power to the bodies of fat people. Emma Rich and John Evans have asserted about moral and ethical aspects of cultural ideals of the body and body politics. They say:

When the body becomes the object of science, it becomes the object of a systematic, analytical examination. This perspective may be evident in approaches from the macro level with the spread across the health disciplines of the concepts of ideal weight, to the micro level, where educators and health professionals may systematically review, analyze and regulate the body of others through measurement of weight, health and activity. (349)

Rich and Evans raise the issue of obesity discourse upon the bodily expression. Discourses systematically form the object about which they speak, shaping grids and hierarchies for the institutional categorization and treatment of people upon the bodies. The discourses are seen to offer certainty and authority through fact and knowledge. The certain stereotype upon the body health and size/weight/fatness are

ethically problematic not least it can lead to forms of size discrimination and oppression.

Sexuality polarizes men and women with distinct instinct. The bodies which represent men and women hold up hierarchical status in the society. Male body can also be used as signifier which rectifies female body in binarism. Issues of power and issues of embodied gender are the major elements of research of body theories. Representation of women's bodies in advertising and soft pornography are much more visibly obvious than any strict equivalents for men and descriptions of women's in popular fiction tend to be more embodied than description of men. Men possess the reason, rationality and enjoys on the realm of mind. So, men become less and women become more embodied in the society. David Morgan provides the sites where embodiment, masculinities and power are constituted simultaneously. Women are patronized and shown as the embodied entity in the system of patriarchy. He says:

The process whereby women's bodies have generally been more problematized than those of men or to put it another way, whereby women have been constructed as being more embodied than men is clearly not a simple error or oversight. Intellectual blind spots generally have social and political roots and issues to do with men and their bodies provide no exceptions to this rule. Here as elsewhere, we are in the simplest terms dealing with system of patriarchy or male power. (73)

Morgan presents the idea of power which resides in the control of body activities as it does in the overt deployment of the body. He gives connotation of dominating body to male body. It is closely associated with masculinity and presents exclusively men and their features. But the mirroring body is also a result of social construction which

implicates the fragile and commodified body of women. The tendency to see women as being in some way more embodied than men is reflected in popular culture.

The bodies of women are taken as the element or object. The society selects, classifies, distributes, transmits and evaluates knowledge which reflects both the distribution of power and principles of social control of the bodies, women represent the mirroring bodies which rectify the bodies as object and help women to feel as exile bodies. They splash their feeling from oral folk tale and represent exile identity. Monica Chojnacka shows the pictorial representation of commodified female body in her article. She says, "Women's bodies were the object at hand, given either or other families in marriage or to convents" (592). Because of the political power of male, female sexuality is repressed and silenced. Female body is associated with dowry. It crystallizes the patriarchal hegemony towards female body and externalizes the pain of bodily exile and marginality.

In this way, while talking about body theory and sexuality automatically issue of body politics comes to the fore in terms of discussion which incorporates sufferings, pains and pathetic condition of disable bodies. Female bodies are suppressed and victimized because of patriarchal society. Patriarchy uses the sexuality as the instrument inferiorize to women in the continuum of the society. The descriptions of women in popular fiction tend to be more embodied than descriptions of men. The accounts with strong social-biological overtones of body language or bodily abuse in discussion of young women for example (*Lady Chatterley's Lover, 1928*) tend to present a relatively problematic and politicized equation of masculinity and violence.

The present researcher explores D.H. Lawrence's novel *Lady Chatterley's Lover* from the perspective of theories on body and sexuality. This study focuses on the issues of politics of body. In the novel, *Lady Chatterley's Lover*, the disable body,

female character gets victimized through the rock of patriarchal society. This novel deals with women, their bodies, complaints and conditions and studies of the represent action of the female body still clearly and numbers those dealing with male bodies which are viewed through the perspective of body theory and sexuality.

### III. Politics of Body in Lawrence's *Lady Chatterley's Lover*

D. H. Lawrence, in his most of the novels, deals with the issue of sex and instrumentalizes it as the means of sub-ordination. The novel, *Lady Chatterley's Lover* has been rigorously analyzed by using the theory of body politics. Lawrence shows the disparity between mind and body and he exposes apparently that body versus mind in the context of *Lady Chatterley's Lover*. The body becomes important trope to Lawrence which is associated with desires. Lady Chatterley, who is haunted by phallic desire and wants to quench such desire through illicit relationship with different males, Clifford Chatterley, the emasculated husband has desire to bear a heir of Wragby who works as a catalyst to do immoral work through his wife. It reflects protective husband as well as submissive wife like Victorian era. Lady Chatterley is compelled to bear a child to secure the lineage of Chatterley family, through the relationship of other male. This dehumanizing activity helps her to be energetic, and her sexuality resists the exercise of power from the patriarchy.

Clifford creates only the abstract relationship with Connie. He wants baby in spite of his impotence. He enjoys the illusions of the life because he can't enjoy the real life. He doesn't have any mercy towards others. He is the blind share of economics and industrial power. He draws his wife into the realm of non-existence as he does to the other miners. Lawrence says, "She could not help feeling how little connexion he really had with people. The miners were in a sense his own men; but he saw them as objects rather than men, parts of the pit rather along with him" (14). Clifford Chatterley, who is war afflicted man, has imposed the dominating power to the lower class. But, Connie knows that he is conservative anarchist who does not have harmonious relationship with his miners. They are mistreated and thought as an object that is vehemently criticized by Connie. Likewise, there is cold relation

between Lady Connie and Sir Clifford because Clifford becomes crippled after the World War I. The sentence "bodily they were non-existence to one another" (17), reflects that they are unable in bodily act. Connie is as fresh as flower of May but Clifford can't be the butterfly to give sexual gratification

Lawrence posits an alternative form of erotic engagement by juxtaposing consummation, the kind of orgasmic appropriation outlined above with contiguity to the eternal non marriage in which the partner are two they are never two in one. They lack mutual interaction. Lawrence exchanges the orgasmic trope for the masturbatory one in which the female body is the object of fetishistic attention. *Lady Chatterley's Lover* also deviates from the norm but in quite a different way. It imposes the pattern of the perfect male organism on the female protagonist. Over the space of four erotic encounters, by overcoming stereotypical female resistances, Connie, at last, achieves a complete phallic orgasm.

Clifford Chatterley opens the episode of the novel through the mouthpiece of patriarchy. He wants a baby to secure his lineage. Lawrence uses the word "Heir" (9) for the generation. He insists to his wife to bear a child for his dynasty. Connie is in depressed condition which is asserted as:

She felt again in a wave of terror the grey, gritty hopelessness of it all. With such creatures for the industrial masses, and the upper classes as she knew them, there was no hope, no hope any more. Yet, she was wanting a baby and an heir to Wragby! An heir to Wragby! She shuddered with dread. (179)

Connie has strong desire to bear child but her husband's weakness makes her victimized, similarly, he wants the baby for the originality of the Chatterley family. She faces challenges in every step. Issue of Chatterley's generation, society, and

sexual affair with Michaelis and love affair with Mellors all are challengeable for Connie and her life.

Lawrence uses the trope, "The burning flame," for the youth of the woman. He privileges the masculine stand point, with phallic pride and negates woman and gives suffocation to phallic desire. Clifford wants to have child with the skin of male. In spite of his emasculation and Connie becomes the prey of the patriarchy. Her passions are suppressed because of social normativity. The narrator views the condition as:

Burning out the shames, the deepest, oldest shames in the most secret places. It cost an effort to let him have his way and his will of her. She had to be a passive, consenting thing, like a slave, a physical, slave. Yet the passion licked round her, consuming and when the sensual flame of it pressed through her bowels and breast, she really thought she was dying: yet a poignant, marvelous death. (293)

Connie's organism is metaphorized as a vast quest adventure that is energized by a huge tidal force. Female desire is another economy which diverts the linearity of a project, undermines the target object of desire. Her passion is not manifested in surface so the suffocation of sexual desire burns her as a coal. She feels the unspeakable motion that is not really motion but pure deepening whirlpools of sensation, swirling deeper and deeper till she is one perfect concentric fluid of feeling.

Clifford Chatterley has been worried about the heir of his huge property, besides this, he is in post of Sir and his family is known as Chatterley family in the prestigious status. He brings fore the "tradition of England" that is for securing the dynasty and root. He persuades Connie to have sexual relationship with second person that can be the previous lower either. Clifford says:

It would almost be a good thing if you had a child by another man, "if we brought it up at war by, it would belong to us and to the place. I do not 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 its worth considering?' [. . .] Does it matter very much? Do these things really affect us very deeply? [. . .] you had that lover in Germany . . . what is it now? Nothing almost. (48)

Clifford Chatterley has been commodifying the female body because he mistreats his wife by ordering to have sexual relationship with second male or her previous lover. While the child is brought up in the Wragby Hall, then, certainly other people know it is Chatterley's baby. Connie has become the passive listener in front of the severe, so-called husband. Mental intimacy is possible with Clifford, whereas physical intimacy is too accessible with him.

The proprietorship of Wragby Hall belongs to Sir Clifford. He comes fore in the case of domination to the workers not only in the sphere of ideas and sensibility but also in the sphere of economics. His change of vocation from a writer of ultra-modern stories, whose essence is nothingness to that of ultramodern engineer industrialist developing techniques to exploit further the exhausted mineral soils of his region, and to increase the alienation of his worker men from wholesome living conditions, is hardly a trivial incident in this connection. He loves for money, money is more important, than humanity and social services for him. Connie is alienated from the society. She comes in contact with Mellors to quench the sexual passion. She says:

But I would n't preach to the men: only Stripleman say: look at yourselves! That's working for money!- Hark at yourselves! That's

working for money. You have been working for money. Look at your girls! They don't care about you; you do not care above them. It's because you've spent your time working and caring for money. You can't talk nor move nor live, you can't properly be with a woman. You're not alive. Look at yourselves! (260)

Clifford, "the conservative anarchist" (302) has an abiding impression that is love for money. Most of the intellectuals, who foregather at Wragby, are haunted by the money. Sir Clifford is real portrayal of industrial era. He is inducing himself to do dehumanizing and devilling activities. He loses his manhood, he lives in world of illusion, he wants to sustain in "Simulacrum of reality" (18). His experience of egoist feeling has pushed him to "a negation of human contacts" (15). Connie exposes reality in front of game Keeper. A person can't move or live without the obligation of high class. She is in symmetry of death, though she respirates in the real life.

Constance Chatterley feels herself as an object covered with flesh and blood. The colonel insisted her to bear a child in spite of his weakness. She finds that "she herself was a figure somebody had read about" (18). She is in contact with Michaelis also, he is minor playwright and family friend of Chatterleys. He becomes lady killer in front of the sensuality of Constance Chaterley. He takes the benefit of fragmented soul of Lady Connie due to the lack of fulfillment of sexual passion; the narrator develops his most of narratives through the spectacle of patriarchal society. He says:

Sexually they were passionless, even dead. And now it was not money that Michaelis was after. Clifford had never been primarily out for money though he made it was he can. For money is the seal and stamp of success [ . . . ]. Even the prostitution to the bitch-goddess was

nothingness. Though the men prostituted themselves innumerable times. Nothing even that. (57)

Michaelis is concentrated towards the cold relation of Clifford and Lady Connie. They are compelled to be passionless but this passion is sublimated to money to Clifford whereas Connie's passion is searching her identity and questing the remedy of quenching sexual passion. Michael is dwindling his passion for money and increasing passionate love with Connie. He wants to lose her sanctity making her prostitute through the pillar of patriarchy.

Sir Clifford has more or less antagonistic role with Michaelis. Clifford is the verbal man, whereas Michaelis is a vital man gets the energetic transcription. Clifford is physically feeble, tyrannical and old bore while Michaelis is a young considerate champion of oppressed feminine humanity. Connie has no reason to cling to Clifford or doubt to worthfulness of Michaelis. But Michaelis is also playing in the word's web. He persuasively presents his expression of devotedness and shows the defective attitude in the real life of Clifford. He wants to convince Connie. He says:

On that! [. . .]. He will divorce you all right . . . why don't you and I marry? I want to marry I know it would be the best thing for me . . . marry and lead a regular life. I lead to deduce of life simply tearing myself to pieces. Look here, you and I, we're made for one another [. . .] hand and glove. Why don't we marry? Do you see any reason why we shouldn't? (58)

Michaelis surprisingly embraces Connie by performing his masculinity. The reputation of Chatterley family is clinged upto Clifford and he has to transmit it to future also through his child, he is incapable for that. All the responsibility is imposed upon Connie to have sexual relationship with other. On the other hand, Michaelis is in

flushing mood and is enticing her with bitter indignation towards Clifford. He is playing with women's vulnerability. He says, "I am darned if hanging on waiting for a woman to go off is much of a game for a man" (61). Michaelis is playing on woman's body. He knows meaning of nature, but doesn't know the meaning of nurture. He knows woman's passion but he does not know her soul which wants the nurturing.

Connie is deprived of her freedom of selection. Sir Malcolm Reid is also indifferent to her plight. She sees emptiness of the world. She has been deprived of bodily connection. Clifford has defrauded her. He reads his poem and stories that give void to her. She is slained on her depressed mood. Lawrence presents eroticism as indispensable element to every person for living universe. He reads the sensuality of alienated woman, he says:

And dimly she realized one of the great law of the human solution that when the emotional solution receives a wounding shock, which doesn't kill the body, the soul seems to recover as the body recovers. But this is only appearance. It is really only the mechanism of the re-assumed habit. Slowly, the wound to the solution begins to make itself felt, like abruise, which only slowly depends its ache till it fills all the psyche.

(55)

Connie has both the intelligence to understand the world and the appetite to enjoy its physical sensations but both of these of qualities have been under-used during her marriage. Although she has been living on a country estate, her contact with the natural world has been reduced and her capacity to respond to its wonders considerably diminished. Marriage precedes the social conformity, which helps continuity of lineage and adds hope for future which becomes wound of the soul to Lady Chatterley.

Lawrence overplays vulnerability and tenderness of the disable bodies. It shows the prophetic dimension in which the reader must view the heroine's quest. At the same time, it would be foolish to deny that from another perspective, Lady Chatterley is merely a bored society woman of low moral character who is swept forward into fulfillment in spite of herself. Her personal background and her girlish sexual adventures with Michaelis and German student contain nothing to admire. She copes up her life as the alive body in the confinement of patriarchal society. Connie is in the phase of youth as a blooming flower. Her glimmering body is enticing other people. The narrator has elucidated about her complexion. He says "Not the stuff of beauty, not even the body of beauty, but a lambency the warm, white flame of a single life, revealing itself in contours than might touch a body !" (74). Connie has been with the full; of maternal instinct. Her body is vibrant due to her bareness that is because of Clifford's impotency. She is a woman remained in tormented plight. Clifford has only big headed words and ideas which are irritating for Connie. She has been "ravished by dead words become obscene, and dead ideas become obsessions" (107). The narrator compares Connie with violets which are regard as Juno's eyelids and wind flowers which are as holy as the unravished bride. In the beginning of chapter 7, she looks at herself nakedly in the huge mirror. It replicates the phallic desire of women.

The narrator almost never shows a man agitated by a woman, but time and again he shows woman secretly overwhelmed by the ardent, subtle and insinuating appeal of the male. He asserts heroine like Constance Chatterley beautiful and healthy but not heady whereas hero Sir Clifford is always ruler as disquieting as the god of field and wood. Woman is full of sentimentality whereas man is the agent of the action. Connie is engaged to evaluate her crazes. She is in the phase of overt rebellion at first. Her resistential power is dominated in her body and mind. It is splashed out

through her bodily expression the narrator describes her bodily sentiment through the following word. He says:

Her body was going meaningless, going dull and opaque so much insignificant substance. It made her feel immensely depressed and hopeless. What hope was there? She was old, old at twenty seven with no gleam and sparkle in the flesh. Old thought neglect and denial, yes, denial. Fashionable women kept their bodies bright like delicate porcelain; but she was not even as bright as that. The mental life suddenly she noted it with a rushing fury, the swindle! (79)

Lawrence believes passionately in the supremacy of the male. The phallus serves as a means of union between two rivers. It conjoins the two different rhythms into a single flow. Woman is no more a mere pretext than she is man's prey. Connie has the demand in her sovereign right as the male has. But, she is turned toward masochistic and sadistic mood. She is adopting the husband who is affected by paralysis. He walks in motorized wheel chair, but he controls the waves of life of Connie as horse rider uses halter to the horse.

The sense of rebellion smoulders to Lady Chatterley times and again. Subdued sexual passion turns her into flame. Her devotedness turns into the state of vanity, from where she should get redemption that is her operative expression. The physical sense of injustice is dangerous feeling once it is awakened. It must get outlet otherwise there is catastrophic devastation. Clifford's cool and contactless assurance that he belonged to the ruling class, gives torture to the vulnerable woman's body. The narrator sees the sense of injustice in this service. He says:

She slipped into her nightdress, and went to bed, where she sobbed bitterly. And in her bitterness burned a cold indignation against

Clifford, and his writing and his talk against all the men of his sort who defrauded a woman even of her own body, unjust! Unjust! The sense of deep physical injustice burned her very soul. (80)

The insentient outer world denies the primary value of the body's physical life and aspires toward an ideal condition of disembodiment. Connie is in transitional painful stage. She has indignation to Clifford, which entangles her adulterous connection with second person. She has been hypnotized through the sound "Coo-roo-hoo! roo-hoo hoo!" (220) of the wood pigeons. They are active couple loving each other. Lawrence exacts from Connie as from his earlier heroines, obliteration of personality. Lady Chatterley has been pushed aside through sexual passion. It makes her defrauded.

Sir Clifford is crippled, is not really unfair in terms of struggle but appropriate. He triumphs the world, who keeps under all the miners and other people. His extremism toward his own wife is unbearable for her. He is in the day dreaming of success. He wants to overlap his eroticism through the medium of stories which are non-sense for Connie. She gradually leans upon the gamekeeper who is the servant of Clifford. She has the greatest aversion to Clifford in keeping her under his control. His love and eroticism is sublimated towards money. In beginning of chapter twelve. The narrator simplifies negative attitude of Connie. He says:

Connie was surprised at her own feeling of aversion from Clifford. What is more, her life she had always really disliked him. Not hate there was any passion in it. But a profound physical dislike. Almost, it seemed to her, she had married him because she disliked him, in a secret, physical sort of way. But, of course she had married him really because in a mental way he attracted her and excited her. He had seemed, in some way, her master, beyond her. Now the mental

excitement had worn itself out in physical aversion. It rose upon in her from her depths and she realized how it had been eating her life away.

(111)

Clifford represents the insanity of the civilized society. The industrialists compare the time with money, they love for money and forget their won existence. It is worse and really maniacal for the social being. Clifford measures his success with money. He forgets the delineation of his wife. He loses his sexual drive, so, Connie is discontent. Mentally and idealistically he is a active he wants to secure his lineage but he is unable to fulfill this course. There is not "Satisfaction" (10) in between their spouse. She sees some prospects in her life after arrival of Michaelis, but, he also plays with her body. After that, Mellor becomes the focal point in her vibrant life.

Modern men are deeply engaged in talking instead of acting for sexual fulfillment Clifford becomes busy in conversation. He wants to read prose, drama etc. He says "Shall we play a game, or shall I read to you or what shall it be?" (160). Words are being the supplementary objects for Clifford. He uses socio cultural object like fame, money success or its linguistic equivalent to serve as sexual performance itself. Connie realizes a sort of horror. She amazes in Clifford's shrewd insight into things, his power and his uncanny material power over what is called practical men. But such practicality is non-sense in the context of bodily act of Clifford. On the other side, Connie expresses vastness of the body. She is in contact with Mellors. She walks in semi-conscious mood. She crouches to the coop and feels herself to be mother-hen. She takes the chicken to her hand and speaks "So adorable! So Cheeky!" (133). Then, her heart becomes vibrant and palpitation increases. She is kneeling and holding hands toward eyes to wipe her tears.

Clifford's activities make her think about her quest for identity. Their incoherent relationship increases polarization between husband and wife. There is sense of self in Connie, after that, lower class characters Mellors has same feeling. Times and again, Clifford pricks her soul with the demand of child but he is himself unable to be father of his own foetus. He asked to Connie that "Did you know there was a rumor that you are going to supply Wragby with a son and heir?" (175). Clifford creates normalcy to the body of Connie. Her youth is also alluringly developed, so, she feels the titillation of her womb. This also is waiting for the zygote. She is like a fish out of pond. He says:

If you can do it, then splendid, splendid, my dear boy. Haw! Splendid if I can be of any help I shall be delighted. I'm afraid I am a little out of date, and my Collieries are like me but who knows when I'm gone, there may be men like you [. . .] If I had sons of my own, no doubt, they would have up-date ideas for Shipley: no doubt! By the way, dear boy is there any foundation to the rumour that we may entertain hopes of an heir to Wragby? (174)

Connie is in the process of healing and recovering with the contact of second person especially with Mellors. Psychological individualism can be seen transparently in this novel. She evaluates her position and compares with her collieries and sees the equivalence. She is in the phase of covert rebellion, so, she threatens Clifford if she will leave him. It is the right for a woman to enjoy with her husband in sex but she has been deprived of that. Her intuitive faculty of mind has imprisoned the thought of fertile womb. Heir of Wragby is not significant for her.

Lawrence presents delineation of women not only with the primitive and profound desire for maternity, but also, with the imagination of freedom, Lady Connie

is striving to render the dazzling the nocturnal side of life. Mrs. Bolton, the house keeper sympathizes Connie by observing her plight of *Cat on a Hot Tin Roof*. She is in the vantage point to look upper class and lower class people. She wants to extinguish the heat of sensuality of Connie with a few words toward her. She says:

As well! We might have drifted apart, who knows. But the feeling's something different. It is happen better never to care. But these when I look at women who's never really been warmed though by a man, well, they seem to me poor doolowls after all, no matter how they may dress up and got. No, I'll abide by my own. I've not much respect for people.

(192)

Men are not really wezzle-brained. Male always plays with woman's sensuality. He does not appreciate her feelings. Clifford is hopeless in the latent form that is reflected in the body of Connie. She is warmed by the man that is what Mrs. Bolton realized. She says, "They all want to separate a woman and a man if they are together" (191).

She assures Connie that sensuality is the magnificent thing for a woman. But the society wants to create hierarchies and hooks of ethics and morality.

Clifford not only rules over the psychologically disable body, but also, plays as child in the mood of sublimation of his impotency. He becomes "Like a child" (347). Whose knowledge surpasses to Lady Chatterley's body then she states herself in the rebellious mood. Clifford's docile submission to the rule of Mrs. Bolton as well as his final dependence on the inorganic powers of a machine, age, marks his ultimate denigration and self-emasculation. Mrs. Bolton has been facing lots of problem after death of her husband in mine. She works with different males, but, they behave with her as delicate baby. She has comprehensively spoken about male, In front of Lady Chatterley. She says:

All men are babies, when you come to the bottom of them. Why I've handled some of the toughest customers as ever went down ever shall pit. But let anything ail them so that you have to do for them, and they're babies, just big babies. On, there is not much differences in men. (113)

At first, Mrs. Bolton thinks that there really is something different in gentleman. But she finds difference according to her customers. She is indentured woman. She becomes widow by the effect of industrialism. She wants to expurgate Clifford's behaviours but he doesn't change his static view. She has the indignation that woman has to be as playing machine to the man. The pathetic condition of woman reinforces Mrs. Bolton to speak something on favor of woman. She says, "The woman like Connie, his wife, could lame him fatally. He went in a certain half subservient dread of her, and was extremely nice to her. But his voice was little tensed when he spoke to her, and began to be silent whenever she was present" (126). Connie wants to light lamp of life of Sir Clifford that is why, she accompanies him though she has physical power to leave him. But, when he feels the disappointed mood of Connie, he becomes silent. The brightness of face is lost in her body. Connie's heart and sensation revolt against the cerebral paralysis, imposed by Clifford. It keeps him in nullifying in to his direct attack or reaction.

Lady Connie is distrustful to the social discourse that woman is helper of man. But she is also gullible in front of the patriarchy of ghettoized mentality. Power works everywhere, so, she is compelled to obey her husband's demand. The narrator assigns pitiable plight to her. He says, "Connie was not keen on chains, but she said nothing. She was thinking of the curious impersonality of his desire for son" (48). Connie doesn't oppose Clifford obviously. She surrenders with Clifford's hegemonic power.

The surrendering which is power becomes in Lawrence's version the sexual surrendering of Connie, full of realization of her own vitalism and strength. Lawrence ironically calls Sir Clifford "True born English gentleman" (22). Mortality of upper class has been lost. Sir Clifford has contemptuous view to Michaelis as "Dublin Mongrel" (22). Michaelis is like a Victorian beau, who entices woman and gets contemplation. He preaches Clifford love for money and keeps sexual relation with Connie. He says, "Money is instinct, it's a sort of property of nature in a man to make money. It's nothing you do" (23). He induces Clifford for the success to have money but he implicitly penetrates toward the sexual life of Lady Chatterley. Victorian English man wants to secure his lineage that is one of the impacts of imperialism. Clifford says:

I don't care who his father may be, so long as he is a healthy man not below normal intelligence give me the child of any healthy, normally intelligent man, and I will make a perfectly competent Chatterley of him. It is not who begets us, that matters but where fate places us place any child among the ruling classes, and he will grow up, to his own extent, a ruler, put king's and dukes' children among the masses and they will be little plebeians, mass products. It is the overwhelming pressure of environment. (215)

Aristocracy imposes the hegemonic rule toward the ruling class. It transmits toward society and home as well. Clifford Chatterley, who has the opium of imperialism, wants to secure his property and lineage. He orders to bear a child for him to his wife Lady Chatterley. He wants to perpetuate the ruling tendency of English people. He wishes to transmit the blood of ruling class as dukes' and kings' child has. It means he wants his child from the blood of higher class.

The Victorian lady, Constance, who indirectly foresees the coming enslavement of the upper classes to "that bitch-goddess, success" (22), worshipped by the writer Michaelis whom Clifford Chatterley tries to emulate. Lawrence's denouncement of the aristocracy is not at all unlike that of the old lady. His version of the English barbarism is personified as "Racial anarchy" (302). Sir Clifford develops his dehumanizing view of other lower class people. He takes them as an object. He says:

And don't fall into errors: in your sense of the word, they are not men. They are animals you don't understand, and never could. Do not thrust your illusions on other people. The masses were always the same, and will always be the same Nero's slaves were extremely little different from our Colliers or the ford motor car workmen. I mean Nero's mine slaves and his field slaves. It is masses, they are unchangeable. An individual may emerge from the masses. But, the emergency doesn't alter the mass. (214)

Clifford's egoistic, willful and dispassionate instinct causes him to inferiorize the ruled class. Clifford creates the devastating attitude which makes Connie frightened. But, she enters the phase of covert rebellion through the dehumanized preaching of Clifford. His stony soul never melts towards the suffering of the lower class people.

Lawrence keeps the character in the state of repulsion which vividly replicates the hatred of one to another. He thinks suffering could be either purgative or constitutive. He believes that a really new novel produces pain and resistance, but, the resistance can be overcome. The narrator of *Lady Chatterley's Lover* places characters in direct contact with the suffering brought on by the sexual, asexual or anti-sexual attitudes and practices. Michaelis, Lady Chatterley and Mellor's are the side of sexual

attitude whereas Clifford who is the man of paralysis is on the side of asexual attitude. Clifford motivates his wife to bear a child, she is storehouse of sufferings, and she bids her body to the sexual beau Mellors. The narrator omnisciently observes their matter. He says:

A man! The strange potency of manhood upon her! Her hands strayed over him, still a little afraid. Afraid to do that strange, hostile, slightly repulsive thing that he had been to her, a man. And now she touched him, and it was the sons of god with the daughters of men. How beautiful he fell, how pure in tissues! How lovely, How lovely. Strong and yet pure and delicate, such stillness of the sensitive body! (204)

Mellors and Connie have the physical attachment and try to fulfill the subdued passion. They channel the flux and reflux of their sensual energies by the proper handling of each other's bodies. Connie finds manhood in the body of Mellors. Her so-called husband has hostile and repulsive perspective to sex. She appreciates him as a son of god and restates herself toward the position of daughter of man.

The narrator doesn't try to evoke conventional sympathetic responses to familiar social situations, but tries to elicit compassion in just those areas excluded by nineteenth century fiction especially in sexual relation. The narrator has a different view of satire and sometimes admonishes Connie's biting reaction to the lovemaking. Lawrence himself shatters the person and personal relationship with other co-existing characters. Clifford's who enforces his wife to bear a child, but, in her unpunctual status, she comes to the contact of Clifford's keeper, Mellors. Mellors, the submissive character, stands in hostile relationship with Clifford. The narrator internalizes the coercive condition. He says:

She had had the fugitive dreams of friendship between these two men: one her husband and the other the father of her child. Now, she saw what screaming absurdity of her dreams. The two males were as hostile as fire and water. They mutually exterminated one another. And she realized for the first time what a queer subtle thing hate is. For the first time she had consciously and definitely hated Clifford with vivid hate as if he ought to be obliterated from the face of the earth. (226)

Connie's existence has been lost, she has the dream and imagination as the fugitive has. Her dreams are destroyed by patriarchy, so, her dreams are full of absurdity in the relevant context. She creates the operative sentence to express hatred and to obliterate his life from the earth. Sex is taken as part of and defined by a larger social script. But, full life of Clifford doesn't encompass the sexual matter with his wife. Mellors gets the productive agency while Clifford has the destructive agency which can be proved through his attitude. He says, "Men not men, but animals of coal and iron and day" (187). Clifford doesn't have any sympathetic attitude to the disable bodies in spite of his disability rather he himself is motivated to dissection and discrimination.

Connie and Hilda have been described through the point of their sexual behaviour. They have been affected with love affair in the towns of Paris and Florence. Both of them succumb to the patriarchal society. They are not free, "Father could see plainly that they had had love experience" (5). The girls are controlled over their activities, what the society valorizes to do, they have to do. There is repetition of the word "Free" (5). It indicates that Hilda and Connie both want to be free to use their sovereign right. Lawrence tends to use the adjective 'sensual' rather than 'physical' when valorizing an unself-conscious bodily experience. The abstractness that signifies "tentative love affairs" (3) and interchangeability of

sisters' experiences also suggest that they and their experiences have become commodities. Even the modern woman is portrayed as commodity: Tommy Dukes, a spokesman for Lawrence, criticizes Arnold Hammond for allowing his "Strong property instinct" (34-35) to govern his relationship with his wife Julia who "is labeled Mrs. Arnold B. Hammond" (35). Lawrence thus links the categorizations and reification in science to those in business.

Minds wedded to naming things come to love words more than the things they represent, to prefer talk to action and to use language to exploit people. Lawrence emphasizes the sister's logo centric preference for intellectual discourse over sex, which is considered "Only a sort of primitive reversion and a bit of an anticlimax" (3). Words are so important to Connie and Hilda that they require verbal engagement before they can be sexually aroused. Words are conceptual tools that induce or coerce a physical response. The instrumental value of words is related to the instrumental value of sex parents, who used "Merely her tool" (4) for experiencing orgasm. In current theoretical terms, the manmade logos that subjugate women's bodies and experiences can also be used by women to control men, it is a weapon in the hand of either sex. When the word dominates in sexuality then all suffer. The sister's lives are so shaped by verbal inter course, "TALKING to one another" (4) with their sexual encounterment. In *Lady Chatterley's Lover*, there is continued repetition of the sexual matter which elaborates repressive sexuality. Two sisters, Hilda and Connie both are being as tenor to quench the thirst of sex. For them, there is no spontaneity, no predictability and whole erotic process is prescribed, set under way by language sex after talk is an inevitable as effect after cause in the scientific experiment. A woven intellectual product, a text, determines pattern for the weaving together of human bodies. Hilda also is expressing her phallic desire throughout the novel. She says:

I have never met the man yet who was capable of intimacy with a woman, giving him up to her. That was what I wanted. I'm not keen and their self-satisfied tenderness, and their sexuality. I'm not content to be any man's little pesty-westy, nor his chair a plasir either. I wanted a complete intimacy, and I did not get it. That's enough for me. (300)

Hilda is revealing everything what she feels, in front of her sister, Connie. Hilda ponders her ideas to her sister. She claims her sister to be "Slave nature" (300) because Connie has humiliation to be open upon the subject matter of home especially of Clifford. Their conversation limits on a verbal one rather than culminating deep emotional and tactile connection. It becomes absurd in homogeneity.

The mirror of the Connie's mind prevents her from experiencing the cosmos then actual mirror enables her and readers to see the signs of damage done to her by Wragby's mental lifers. In the minor, she sees how a masculinist logocentric culture has harmed the female body. As she carefully inspects her body in a huge mirror, we can understand through her thoughts the language of the weak, debilitated and immature body. That can be seen as textualized:

She had been supposed to have rather a good figure, but now she was out of fashion: a little too female, not enough like an adolescent boy she was not very tall, a bit Scottish and short; but she had a certain fluent, down-slipping grace that might have been beauty. Her skin was family tawny, her limbs had certain stillness, her body should have had a full, down-slipping richness; but it lacked something. (78)

Connie's self-inspection leaves her feeling immensely depressed and hopeless, until she hates the mental life for being "Swindle" (79). Lawrence himself exploits Connie. He puts her in front of mirror. She identifies herself through mirror. It implicates

Lacan's mirror stage where child knows his different self. Connie is nearly destroyed by the oedipal law-logos of father then returns to pre oedipal mirror stage/mirror observe the damage done to her bodily identity.

The narrator takes the strategy that works of female subjectivity are scripted into abstract and explanatory form. Connie's moment to moment experience is not report, instead, readers are told of her "dazed, disappointed, and lost" (31) state after intercourse. Masculinity sexuality elides female subjectivity. Lawrence wants to rejuvenate the vulnerable woman and wants to observe with male gaze omnisciently. That is viewed as "A display! a display! a display" (57). He wants to peep her innocent body, with his eager eye. Lawrence uses ellipsis and shortens the name of Michaelis in the Mick. Mick also creates bodily abusive attitude and punishes the woman especially Connie's for arousing his castration anxiety. He enjoys the sexual activities and says, "Why don't we marry?" (958). It means he is evading her for further abusing.

Clifford's deep-rooted desire for the money leads to him inhuman Mechanical determinism. Wragby Hall is itself as huge mansion but becomes as Jail to Lady Connie. Clifford is pre-occupied with the sense of his social status of ruling class. He valorizes the life of mind over the life of body. It becomes the oxymoron to the nurturing character Connie, life is itself full of shadow and happiness. Some happiness smoulders to the life of Connie. Michaelis sprays some colour momentarily in her life. He persuades Connie and wants to contemplate in sexual gratification. On the other side Clifford's behaviour motivates her to embrace Michaelis. That is textualized through the mouthpiece of Michaelis. He says:

Oh more or less I allow. A man's got to be, to get though. But, that's not the point. The point is what sort of time can a man give a woman?

Can not give her damn good time, or can't he? If he can't, he's no right to the woman [. . .]. He paused and gazed at her with his full, hazel eyes, almost hypnotic. Now I consider, I can give a woman the darndest goodtime. She can ask for. I think I can guarantee my self.

(59)

Michaelis is himself industrialist and speaks on the side of aristocrat, but he is assuring Connie that everybody should pay the time to his wife. He guarantees that he deserves to be sexual partner of Connie. Clifford's thought of the need of a son frequently hits his life as a strong sense of urgency. Clifford poisons his life by letting his wife to have sexual relations with other male which pushes Connie to the phase of covert rebellion.

Clifford creates the sense of antagonism to the social change and clings to the idea of status quo. His blind adherence to the autocracy can be seen many times in the novel. The magnificent words "ruling classes, English spring" (222) indicates the ruling superiority of the English people. Connie is an example of a recurrent figure who is afflicted from the hegemonic exercise of patriarchal power in Lawrence's fiction. She is the women who resists and struggles against the repressive reality dominated by industrialism, and seeks to find not only a new basis for human relationships based upon 'tenderness' between human beings but also to make it the basis for social renewal. She wants to change the dominating nature of Clifford. She is herself victimized by such behaviour of Clifford. She says:

But I would not preach to the men: Only strip "em an" say: look at your selves: That's working for money-Hark at yourself, That's working for money. You've been working for money! Look at tevershall! It's horrible. That's because! It was built while you were

working for money. Look at your girls! They don't care about you, you don't care about them. It's because you've spent your time working and caring for money. You can't talk, nor move nor live, you can't properly be with a woman you're not alive. Look at yourselves! (260).

Connie's is exemplifying to the Mellor's about the greediness of Victorian human being. Collieries workers or traversal workers or mine workers work only for money. They lose humanity. They are not in contact of their wife. They don't have physical sensuality so that there is not creativity. They are deadly living being.

Mellor's is the hopeful character who gives positive expectation to the modern society. He transforms his instinctual and unconscious creative energy into the kind of Dionysian creative reality on which the possibility of a future civilization depends. Connie leans upon him for further solution. Mellors and Clifford have the coercive relation, one loves changeability and other loves stability. Mellors is going to be father. He is in in-between position that if he will be real father or Connie uses him. He says:

It's as your ladyship likes. If you get the baby, Sir Clifford welcome to it. I shan't have lost anything. On the contrary, I've have had very nice experience, very nice indeed! And he stretched in a half-suppressed sort of yawn. If you have made use of me, it is not the first time I've been made use of, and I don't suppose it's ever been as pleasant as this time; though of course one course one can't feel tremendously dignified about it". (198)

Connie has the experience of a kind of psychic death and rebirth is very clear through her living connection with the solitary Mellors and her union with him in solitude. The change heralds the germination of both the phallic mystery and desire and of their

unborn child. Connie has revolted against hegemonic nature of her husband and Mellor still suspects Connie, either she will adopt him or misbehave him.

Connie sees all around her the almost total loss of the Dionysian element in life. She sees the miners only half alive, the industrial masses as a new kind of race in the process of creation, and half mechanical in their present state of development. And they have lost most of their spontaneity and intuitive vitality. Clifford exerts his power to make the body docile. He enjoys his wife to be ghettoized in the limited boundary of home. He says:

My God: Where have you been, woman? You have been gone hours, hours, and in a storm like this! What the hell do you go to that bloody wood for? What have you been up to? Its hours ever since the rain stopped, hours! Do you know what time it is? You have enough to drive any body mad. Where have you been? What in the name of hell have you been doing? (275)

When Connie comes home late, Clifford barks at her threatening that she is concealing for along time. He uses the word hell, which he feels the Wragby hall in his isolation. It also suggests one's personal tragedy which indicates her barren existence with her mutilated husband. He is bully in nature, so, he pressurizes her to be on time.

Connie's life at Wragby Hall is an enclosed and barren, a kind of cocoon of mechanical cleanliness. She realizes that men around her represent the post war ethos in their attachment to social hierarchy and their dead uncreative intellectualism. She mostly focuses on the lack of sensuality in human being that is textualized as:

What a pity most mean are so doggy, a bit shameful, like Clifford!

Like Michaelis even! Both sensually a bit doggy and humiliating. The

supreme pleasure of mind and what is that to woman? What is it, really, to the man either? He becomes merely messy and dog, even in his mind. It needs sheer sensuality even to purify and quicken the mind. Sheer fiery sensuality, not messiness. (295)

Lawrence shows that living body has been destroyed by mental consciousness. He tries to define a new set of values based upon his cyclical view of history shaped by the dialectics of death and rebirth. The Dionysian quality or sensuality that is dead and superiority of mind creates hierarchy.

Clifford Chatterley has gained fame as a writer of ultra-modern stories, while also being a technocrat and industrialist, develops new techniques for exploiting the mines. He exercises his total control over his employees in order to increase efficiency. He stubbornly exercises his power to his wife. He claims what he speaks, can be solemn to her. He obstinately says:

Oh, but listen! Don't interrupt the great man's solemn words! The present type of order in the world has risen from an unimaginable past and, will find its grave in an unimaginable future. There remains the inexhaustive realm of abstract forms, and creativity with its shifting character ever determined a fresh by its own creatures and god, upon whose wisdom all forms of order depend. (278)

Clifford Chatterley is normalizing his speech by taking reference of god. He vividly describes that obedience is great thing in the world. There is hierarchy and order in the present it was in the past and in future also it will happen. Clifford appears in idealistic thought. He brings references of "Plato and Aristotle" (279) to show the superiority of mind. He believes that god is slowly eliminating the guts and alimentary system from human being, to evolve a higher, more spiritual being.

To be a mother, to a woman, is the fundamental right. But, Connie is deprived of this right rather she is induced to have sexual relation with second person to secure Chatterley's lineage. Connie crosses the marriage bondage and the restricted within the boundaries of the house. The desire for motherhood always looms around her heart. She is being mother with the relation of Mellors. She openly discloses his name as "Who I really love, and it'll make you hate me is Mr. Mellors who was our gamekeeper here" (352). Connie is in the state of elopement. Then, she discloses all about her affair. Her desire to bear a child depends on Mellors and marriage affair with Clifford, is vacant. The love between Mellors and Connie gives hope of social renewal, of a kind of community where inhabitants are transformed into free and fulfilled being, possessed of wholeness of being. Mellors doesn't play in the life of woman. If Bertha Cottus genuinely remain with him, he will not betray her being concubine of Connie. He clarifies, "A man must after a woman some meaning in his life, if it's going to be an isolated meaning in his life, if it's going to be an isolated life, and if she is genuine woman. I can't be just your male concubine" (328). He is guided by the sensual drive besides he is on the creative aspect. Bertha is his real wife, he should prioritize her if she was with him. Thus, Mellors restores the Dionysian self which is threatened and weakened by penal, educational and industrial discipline.

Connie always remains in melancholic mood. The bleakness and hollowness of her mentally-dominated life gradually oppresses her. Her sense of emptiness is increased by her awareness that the intelligence, which her husband displays as a dilettante writer, represents simply a dead kind of cleverness. She says:

Supreme pleasure! Is that sort of idiocy the supreme pleasure of the life of the mind? No, thank you! Give me the body; I believe the life of the body is greater reality than the life of the mind. When the body is

really weakened to life, but, so many people, like your famous wind machine, have only got minds tacked on to their physical corpses.

(278)

Connie splashes out her agony in front of motorized man, Clifford. She comes to feel too that his role as an industrialist involves a life denying will to power, which has damaging effect on her feelings. Clifford's physical incapacity makes her unsatisfied. She produces the contemptuous view to the idealistic approach of industrial era, which valorizes mind over the body. And, she is on the side of empirical approach because the life of body is greater reality than the life of mind for her.

Thus, Lawrence tries to revitalize the Dionysian quality through the novel *Lady Chatterley's Lover*. Love and Sex go side by side for fulfilling desire of human heart. He advocates about the human cry for the loss of sensuality and wants to free modern people from dual enslavement of modern industry and intellectual emptiness. He shows the solution of bareness through the primitive instinctive impulses which bring warmth and cultivatedness to the war-shattered world. Lawrence, thus, comes up on the side of bodily use rather than machine in the novel, *Lady Chatterley's Lover*

#### IV. Conclusion

The present researcher reaches the conclusion that the core of Lawrence's *Lady Chatterley's Lover* is concerned with issue of body politics. The novel takes the socio-political theme, industrial capitalism which is in the phase of decadence but that deprives people of sensuality. It takes people as mechanized object or commodity. Capitalism brings people to the apex of proprietorship which valorizes the use of mind or ideological confrontation by negating the bodily act or sensual drive, pushes to the decadence of western civilization.

Sir Clifford Chatterley is the representative of inhuman Mechanical determinism who dissects and discriminates the docile bodies imposing hegemonic power to them. He valorizes the mind over the body. He is war indentured man; his down ward part doesn't move and becomes emasculated. Clifford's wound in the war symbolizes not only the psychic death and the paralysis of the extra-rational dynamic forces of the psyche but also the inexorable destructive forces of industrialism itself. It is his psychic barrenness and his demotion to the mechanical principle rather than physical impotence, which frustrates the deepest desires of his wife Connie. Normalizing tendency of power affects the coal-miner and other lower class people which create hierarchy and binaries between male/female, mind/body, speech/writing, logos/myth etc.

Constance Chatterley (Connie) is like the Victorian submissive woman who bids her blossom youthful life to the crippled husband by subduing her intuitive passion. Clifford motivates her to have sexual relation with second person for bearing a child to conceal his impotency in the so-called civilized society. She passively receives his order so that she comes with contact of Michelis and Mellors. On the other side she feels extra-titilation in her body that is flaming and she has the right of

motherhood that has been deprived by her mechanized husband. Connie is one of the prospect of renewal of life and generation and winner of the faded society. Lawrence's sole attempt in *Lady Chatterley's Lover* is to maintain balance between mind and body. Connie doesn't kneel before the despotic, aristocratic patriarchy rather she revolts against patriarchal norms and subordination. But, another character Oliver Mellors who opposes the industrial machine through sustaining the spirit of life represented by the primordial wood which embodies the extra-rational forces of Dionysian vitality and in himself by resisting Clifford's will to power. He behaves as misogynistic at first with Connie because his wife deserts him so he hates women. But he sees ponderous and primordial tenderness in the face of Connie that's why he shares his life with her. His life encompasses the ebbs and flow so the he becomes disappointed. His disappointments have led him to build some formidable defenses. Connie Chatterley is the first woman who combines all the qualities he admires, and he is willing to risk further pain and disappointment to live with her.

Hilda Reid, Constance's sister is strong in her opinion, has resistible power. She despises Mellors at first being trapped by preposterous ideas about class status, but, she is radical in her view. She reinvigorates Connie to leave the crippled husband and contemplate the sensual life. She motivates her sister to soar in the sky of patriarchy as a male does. She observes the adversity of her sister and wants relief from the suffocating environment. She restates herself radically by challenging the Victorian norms. She adds assertively and maturity to her sister which finally assists her covert rebellion to the male chauvinistic society.

Sir Clifford wants to transplant his ruling power to his child as he has gained from his heredity. He can not transmit because he is himself incapable for bearing child. He enforces his wife to conceive from the higher class mate, which ultimately

assists Connie to change herself to manifested rebellion. To secure the lineage of autocratic ruling class, by killing her sensuality, is not her duty and responsibility. So, she openly revolts and accompanies the warm hearted person Oliver Mellor who has the possibility of germination and creativity.

*Lady Chatterley's Lover* blurs the western logo centric attitude. The basic quality of female is regarded as vulnerable and submissive but that is in reverse, Lady Chatterley takes revenge on her husband, contemplates freedom, and is quite new technique which Lawrence has adopted. Christianity valorizes morality and idealistic view. Obscenity doesn't get position in this era. But, Lawrence takes giant step, to be open about sex, beside this, he uses mouthpiece of female to speak about sexuality and shows optimism by giving generative quality to Connie and Mellors.

Lawrence's *Lady Chatterley's Lover* presents the issue concreteness versus abstraction. Lawrence prefers body over the mind, western civilization privileges mind and rationality which negate the bodily existence. Concreteness signifies to the body and sensuality, which is not celebrated in western civilization. Mind refers abstract entity, which doesn't incorporate pro creative process as body does in Lawrencian view.

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