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Revolt Against Rationalism in *Lady Chatterley's Lover*

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in the Partial Fulfillment of the Requirements for the Degree of
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Letter of Approval

This thesis titled “Revolt Against Rationalism in *Lady Chatterley's Lover*,” submitted to the Central Department of English, Tribhuvan University by Janak Raj Das has been approved by the undersigned members of the research committee.

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Abstract

Since the time of the Greek philosopher Plato, the Western intellectuals have relied on logos or the 'word' for ultimate knowledge. They have heavily believed in reason as the source of knowledge. The reasoning has generally been privileged over emotion, and feeling. This privileging has sometimes been challenged by intellectual within western tradition. D.H. Lawrence was the most passionate and vocal writer to do so in the modern times. D.H. Lawrence, in *Lady Chatterley's Lover*, challenges rationalism. He presents the bleak and degraded picture of the western civilization which tends to privilege mind over body. This study traces the development of rationalism in the western tradition and Lawrence's resistance to it. It also examines modern theoretical development and notes their convergence with Lawrence's ideas. It concludes with a claim that the awareness of the body can only emancipate modern people from mechanistic world wrought by mind.

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I: Introduction

Before analyzing *Lady Chatterley's Lover*, it is necessary to shed light on the historical background in which Lawrence wrote this novel. Lawrence was no doubt influenced by the tumultuous events around him in the year between the two world wars. The painful sense of history has also affected the lives of the characters of this novel. He had undergone personal as well as social crisis during his literary career.

The Great War brought about fundamental changes in postwar British and European society. It had profound effects on attitudes, which brought disillusionment, cynicism and political, social and moral disturbance. Traditional Christian values and traditional political hierarchies deteriorated, and the world prevailing before the war disappeared. The ruling class was particularly badly hit and there was serious damage to the established socio-cultural system at every level in the society. It also created bitter anger and savage hatred towards rigid social rules and class barriers of the pre-war years. In *Britain in the Century of Total War*, Arthur Marwick observes, "Society in the Twenties and Thirties, exhibited all the signs of having suffered a deep mental wound, two which the agony and the bloodshed, as well as the more generalized revulsion at the destruction of an older civilization and its ways contributed" (62).

By the time D.H. Lawrence was born in the mining village of Eastwood, Nottinghamshire, in 1885, England, still calling itself "the workshop of the world," was threatened by sharp agricultural declines and emerging industrial unrest, growing class hatred (113). The statistical research had affirmed the awful conditions of slum

life in the large cities. The famous English countryside including his birth place was scarred with blight and ugliness. The agricultural England of the past had finally given way to Industrial Revolution of the nineteenth century. The Independent Labour party appeared and industrial strikes increased.

Industrialism has had an enormous effect on individuals. It has made them more and more instrumental and functional on the physical level, while on the psychic level, it has forced people to submit a life denying code, resulting in the repression and deformation of their instinct. In his essay "Dana's Two Years before the Most", in *Studies in Classic American Literature*, Lawrence warned of the damaging effects of reliance on machines because such reliance not only weakens the deep creative desires in the psyche, but may destroy them:

The more we intervene machinery between us and the naked forces the more we number and atrophy our own sense And all our appliances do but deny us there fine embraces, take the miracle of life away from us. The machine is the great neuter. It is the eunuchs. In the end it emasculates us all. (134)

Amid the fragmentation and collapse of the established socio-cultural system, D.H. Lawrence wrote *Lady Chatterley's Lover* which was first published in July 1928 in Florence, Italy. In 1959 Grove Press issued the first American unexpurgated edition of the novel in New York, and in 1960 Penguin Books printed the novel in England. *Lady Chatterley's Lover*, D.H. Lawrence's most controversial and most critically acclaimed book, is regarded a serious novel, which gives us candid and honest description of sexual intercourse. But Lawrence did not set out to do this to change the direction of English literature, nor was he interested in shocking us to promote sex idealism. His intention can be observed in the following passage:

We have to go back, a long way, before the idealist conceptions begins, far before Plato, before the tragic idea of life arose, to go on to our own feet again. For the gospel of salvation through ideals and escape from the body coincided with the tragic conceptions of human life. ("A propos", 545-55)

This is the important point Lawrence illustrates in the plot and theme of *Lady Chatterley's Lover*. The book proposes that both our ruining of the earth's natural beauty and our mad pursuit of money are really the results of our lack of sexual fulfillment. Lawrence says that denying the importance of our bodies leads to the kind of destruction of nature and the frenetic pursuit of money and success works as the substitute for sexual peace.

Lady Chatterley's Lover tells the story of erotic love between Constance Reid, who is the daughter of late Victorian, highly cultured parents with advanced views and Mellors, her husband's gamekeeper. She marries Clifford Chatterley in 1917, when he is on leave from the army. Soon he is wounded in the war, and permanently crippled from the waist down. After the war, Clifford becomes a successful writer. Connie finds herself half-alive because the void intellectualism led by her husband proves empty and bloodless. She resorts to a brief and dissatisfying affair with a visiting playwright, Michaelis, but it does not long last. Connie longs for real human contact laden with true feelings and passion. There is a growing distance between Connie and Clifford because he has retreated into the meaningless pursuit of success in his writing and in his obsession with coal mining. She turns to her husband's gamekeeper, Mellors, who fulfills her sexually and emotionally. However, her dissatisfaction does not proceed merely from her husband's disability and sexual impotence, but from the impotence of western civilization manifested by the

disability. The novel ends with temporary separation between Connie and Mellors waiting for the divorce between Connie and Clifford.

Reviewers and government censors heavily condemned D.H. Lawrence's last novel *Lady Chatterley's Lover* as radically pornographic, a vision of a relationship and a society without moral boundaries. Lawrence completed it in 1928 and got it privately printed in Florence. Heavily expurgated versions would be published in Britain from 1932 onwards but it was not published in an unabridged version until 1960-following the epoch-making legal case between Penguin Books and the crown. *Lady Chatterley's Lover* was banned on the ground of obscenity because of its depiction of explicit sexuality. Lawrence was not an advocate of sexual license but he believed that a renewal of civilization depended on the realization of relationships which could never take place without sexual morality. In "A Propos of *Lady Chatterley's Lover*", he says, "I want men and women to be able to think sex, fully, completely and clearly" (130). Lawrence says sex is the one thing that will not admit of falsehood:

Sex lashes out against counterfeit emotion, and its ruthless, devastating against false love. The peculiar hatred of people who have not one author, but who have pretended to, even perhaps have imagined they really did love, is one of the phenomena of our time All the young know just how they ought to feel and how they ought to behave, in love. And they feel and they behave like that. And it is counterfeit love. So that revenge will come back at them, ten fold. ("*Propos*" 90)

Like other modernist writers, Lawrence was also formally and thematically radical modernist, who opined that the postwar world war was virtually bereft of meaningful values. Lawrence laid the blame at the doorstep of technology, the class system, and

intellectual life. He believed that modern industry had deprived people of individuality by turning them cogs in the industrial machine driven by greed. And modern intellectual life conspired with social constraint to bleed men dry of their vital, natural vigor. Lawrence wanted to revive in the human consciousness an awareness of savage sensuality, a sensuality which would free men from their dual, enslavement to modern industry and intellectual emptiness.

Lawrence was a controversial writer because of his mystique of erotic love, his concept of 'blood consciousness', his critique of industrialism, mystical vision of cultural regeneration and his critique of English intellectual life. G.B. Mckhenry supporting this concept in this manner:

Life is reduced to material and mechanical elements, matter of function to no discernible end, of a veneer of social organization over a random and meaningless 'fate'. At the end, Clifford quite insanely refuses Connie a divorce so that 'the decency and order of life is preserved.' In chapter 5, he makes apparently more rational claims for 'the steadily-lived life' in two speeches which are masterpieces of Lawrentian satire, [...] significance of individual life is 'mechanical.' (93)

Virtually, every criticism of *Lady Chatterley's Lover* indicated to some extent that Lawrence was obsessed with sex. An anonymous author wrote a rather scathing review who claims that the novel "reeked with obscenity and lewdness.... The muddled minded perverts peddled in the back streets of Paris are prudish by comparison" (Draper 278).

Lawrence is a radical critic of the dominant liberal and religious traditions of Western culture. He believes this tradition has brought the western men to a point of crisis where his creativity and survival are at stake. Lawrence challenged the

Christianity which regards sex as sin. Throughout the Christian era, the emphasis had been on altruism and self-restraint rather than self-assertion, and the long dominance of that tradition made the establishment of the inhuman mechanical discipline of the modern industrialism possible. Mulk Raj Anand, in the preface to *Lady Chatterley's Lover*, writes:

Christianity, as the knowledge of sin, began to be emphasized, inhibiting the young feeling in love thus poisoning the lives of the young with fears about mating, which not only led to hypocrisy but ruined marriage. D.H. Lawrence supplied a corrective to this decaying social order. He was convinced that quick of life lay in the warmth of heart, in the blood, and in the instinctive awareness of feeling. (i)

In *Lady Chatterley's Lover*, he argues that mental intimacy is not enough. There must be sexual relationship for full satisfaction. Sexual desire which arises from blood consciousness can not be altered. Lawrence believed that without a realization of sex and body, the mind wanders aimlessly in the wasteland of modern industrial technology. William K. Buckley closely examines in *Loss and Hope* in this manner, "Lawrence who saw industrialized western culture as dehumanizing, felt that men and women could regain their humanity only through a "blood consciousness" — a vital, almost primeval point of contact between male and female" (I). Lawrence's evident fascination with strong leadership and 'blood philosophies,' in *Lady Chatterley's Lover*, had led to accusation that he is a fascist. This philosophy confused many critics and scholars. In his *Autobiography*, Bertrand Russell criticizes Lawrence saying that:

He had mystical philosophy of blood which I disliked. "There is", he said, "another seat of consciousness than the brain and nerves. There is

a blood consciousness which exists in us independently of the ordinary mental consciousness. One lives, knows and has one's being in the blood, without any reference to the nerves and brain. This is one half of life belonging to the darkness [...] we should realize that we have blood being, a blood consciousness, a blood-soil complete and apart from a mental and nerve consciousness." This seemed to frankly rubbish, and I rejected it. Vehemently, though I did not then know that it led straight to Auschwitz. (245)

A different kind of psychological novelist, he was influenced by Freud's psychology of 'unconsciousness' and 'sex repression', and by Bergson's glorification of instinct as opposed to reason. In *Lady Chatterley's Lover*, Lawrence presents the conflict between instinct and reason and ultimate triumph of instinct over reason. For this, he projects two sorts of characters, who are in conflict with each other. Clifford represents modern intellectual life and Mellor represents natural passion. Lawrence, in *Lady Chatterley's Lover*, presents the possibilities of adequate human relation in modern civilization. David Daiches, in *A Critical History of English Literature*, observes that this is a novel "whose symbolic action is so crude and whose basic structure is so mechanical that it is a great that, because of its frankness about, it remains the only one of his novels that most people read" (345). W.B. Yeats appreciates this novel in these words: "*Lady Chatterley's Lover* is noble. Its description of the sexual act is more detailed than in Harris, the language is sometimes that of Cabman and yet the book is all fire" (298).

Similarly, *Lady Chatterley's Lover* is ostracized by feminists like Kate Millett, who, in *Sexual Politics*, accuses Lawrence of advocating that woman must relinquish her individuality, ego and will. According to Millett, Lawrence was a hopeless

chauvinist and misogynist. She argues that Lawrence's "heroes incessantly exert their will over women and the lesser man it is their mission to rule. It is unthinkable to Lawrence that males should ever cease to be domineering individualists" (qtd. in Eagleton 141). But, in one way or another, all critics agree that *Lady Chatterley's Lover* consists of the quality to be an academic novel.

This research analyses the adverse effect of modern rationalism brought by the industrialization and the World War I on the female protagonist of the novel, Connie Reid. Connie, who marries Clifford Chatterley, a minor nobleman, is half-alive because of her sexual dissatisfaction. Connie moves from the heartless, bloodless world of the intelligentsia and aristocracy into a vital and profound connection rooted in sensuality and sexual fulfillment. Connie, who belongs to higher stratum of the society, transcends the class distinction by making sexual relation with Mellor, socially inferior class who lives in isolation. Since Plato up to modern age, there is emphasis on reason ignoring the importance of body. Clifford's physical impotence creates psychic barrenness in him. His meaningless pursuit of money, industry and his void intellectualism ultimately frustrates Connie. She finds her internal solace in Mellors who fulfills her emotionally and sexually. In this research, I will examine, how Lawrence challenges rationalism which privileges reason by ignoring the importance of body, passion and emotion.

Lady Chatterley is dissatisfied not only by the physical impotence of her husband but by the modern mechanistic society. Clifford, her husband, who is obsessed with financial success and fame, becomes passionless and empty. On the other hand, Mellors exemplifies the importance of body, passion and natural vigor, which appear as rays of hope in Connie's barren life. At last, Connie and Mellors revolt against the so-called moral boundary set by the western culture.

II: Theoretical Tools

Rationalism in the Western Tradition

As Bruce Lincoln shows in his book *Theorizing Myth: Narrative, Ideology and Scholarship*, when the mythos of Homer and Hesiod gave way to the logos of Heraclitus and Plato, it was regarded as a move from "symbolic to rational discourse, anthropomorphism to abstraction, and religion to philosophy" (3). In the time of Hesiod and Homer, logos meant "a speech of women, the weak, the young, and the shrewd, a speech that tends to be soft, delightful charming, and alluring, but one that can also deceive and mislead" (10). On the other hand, mythos meant "the rough speech of a headstrong men" (12). Plato took 'logos' to mean rational discussion, whereas mythos to mean a false story and condemned poets as liars. Lincoln puts the whole process in a nutshell:

... Plato's dismissive attitude toward myth prevailed through the Enlightenment and produced the master narrative of the entity that calls itself 'Western Civilization.' This is the creation of myth that makes all good things come from Greece and thematizes the transition 'from mythos to logos' as the paradigm of the dynamism, progress, science and rationality that are supposed to characterize and distinguish Europe forever after. Interestingly (and anachronistically) enough, these ideals that the story traces to Athens may also be understood as the aspects of capitalism that, in common opinion are most appealing and least problematic. (209-10)

The move from mythos to logos is generally believed to be a good thing. The binaries that were thus set (rational/irrational, progressive/backward, scientific/mystical, culture/natural, moral/amoral etc.) served to value the former terms over the latter.

According to the *Dictionary of Philosophy and Psychology*, rationalism is the theory which claims that "reason is an independent source of knowledge, distinct from sense-perception and having a higher authority." In modern times, being reasonable is equated with being scientific, attributing everything to a cause and effect process of phenomena.

Similarly, rationalism developed connecting with The Age of Reason or the Enlightenment which is generally taken to be the period of stretching from the peace of Utrecht (1713) to the French Revolution (1789). This period was preceded by a cultural and intellectual revolution that took place and which was closely related to the scientific advancements in physics and astronomy on the one hand and the achievements in thought by men like Francis Bacon and Rene Descartes on the other. Although Descartes is considered the father of 17th century rationalism, the conflict between rationalism and mysticism dates back to many centuries. In his book, *An Intellectual History of Modern Europe*, Roland Stomberg states:

Dialectical movement has manifested itself abundantly in western history. In Greek philosophy, Thales was matched against Pythagoras, Plato against Aristotle, the materialists and skeptics against both; Christianity fused with Greek philosophy in a higher synthesis. In the Middle Ages, Peter Abelard ranged his rational philosophy against St. Bernard's mighty existential faith, while Aquinas, who synthesized these two, was in turn negated by Ockham. We come to the time when Protestantism reacted against Catholicism and the revival of numerous ancient philosophies during the Renaissance, gave to modern European man a fantastically rich menu of intellectual dishes. If we discern one basic tension or polarity beneath all the others, it would be one that

opposed the scientific, rationally oriented, and intellectually sophisticated tradition of Greek philosophical thought to the fervent, "Committed", ethically-oriented faith of Christianity. (7)

Men like Copernicus, Kepler and Galileo had important implications for philosophy. Galileo wanted to make physical nature subject to 'mathematical, quantitative treatment.' To this end, he suggested that "physical nature should be reduced to a mechanical proposition, exactly calculable". With the progress of science, the mechanistic picture of the world replaced the organic one. By the 17th century, this mechanistic view was well established. Human beings were detached from physical nature and regarded as a machine, whose laws could serve them. It made a sharp distinction between mind and matter. The chief 17th century thinker to bring this change was Rene Descartes, who reconstructed the universe from his famous formula: "I think therefore I am." He introduced skepticism as the basic principle in rational investigation. After Descartes, Malabranche tried to synthesize religion and reason. Then Spinoza displaced the dualism of Descartes with an assertion of the unity of God and man, mind and matter in the pantheistic universe. According to Nussbaum,

Spinoza was impossible for a Manichean Europe. For the Europeans, the meaning of existence, the reality of man, the reality of nature, the reality of God depended upon the dualism which Descartes maintained. Thus it was the "goodrunken" Spinoza was rejected by the Europeans of his time and of the succeeding generations as an atheist and accepted only by later generations for whom the world was ceasing to have meaning and a God.... By rejecting Spinoza and retaining Descartes, Europe could keep its God while it unmade and remade its material world at will. (5-6)

The Enlightenment gave way to the Romantic Movement, which was a reaction to the rigorous classicism of the previous age. It also marked a change in values and sensibilities. In his *History of Western Philosophy*, Bertrand Russell writes:

The period from 1600 to Rousseau had been dominated by the memory of the wars, of religion, and the civil wars in France, England and Germany. People were afraid of chaos, of "the anarchic tendencies of all strong passions," of the necessity for sacrifices to maintain safety. "Prudence was regarded as the supreme virtue; intellect was valued as the most effective weapon against subversive fanatics. Restraint in the expression of passion was the chief aim of education, and the surest mark of a gentleman.... (67)

According to him, people reacted against rationalism because they were bored:

By the time Rousseau, many people had grown tired of safety, and had begun to desire excitement. The French revolution and Napoleon gave their fill of it. When in 1815, the political world returned to tranquility, it was so dead, so rigid, so hostile to all vigorous life, that only terrified conservatives could endure it. (677)

Romantic revolution took two forms. One was "the revolt of the industrialism and the other was romantic and Russell calls it reactionary and part revolutionary. The Romantics certainly valued individual liberty over social obligations.

While in literature, writers and thinkers focused much on the non-rational faculties (and sometimes irrational) and exalted the imagination, in philosophy there was no parallel movement. As Joan Stambough in her book *The Real is not the Rational* states, in philosophy, the problem of the non-rational faculties or emotions never gets developed in a linear way like rationalism. "The emotions remain as a

static problematical if not actually suspect quasi-area of the human being" (48). The first notable philosophers "in whom the whole course of the 'irrational erupted in a strikingly clear if not unproblematic ways', is Schopenhaur" (66). He influenced Nietzsche. The most important concept for Schopenhaur was the *Will to Live*, which he confused with drive and instinct. His will is a blind driving irrational force, which leads to suffering and want.

Nietzsche amended it with his own concept of the will to power. He established it as one of the basic human drives. He believed in living the life to the full. He advocated authenticity and selfhood. As Russell points out, Nietzsche's outlook owes much to Romantics — particularly Byron-in spite of his criticism of them (*History* 761). Nietzsche also criticizes Socrates and Plato for replacing the "strength and goodwill, warmth and beauty, as well as a full grasp of the tragic being of mankind" possessed by the pre-Socratic with reasons. He accuses them of replacing Greeks' ancient insights into tragic existence with "the trivializing practice of rationalizing everything.... Nietzsche never forgave Plato for setting up a hero whose main qualities are those of talking everybody else into the ground" (Magee 237) Nietzsche is a precursor of Freud because he placed a lot of emphasis on unconscious.

According to *Encyclopedia of World Literature*, the effect of deconstruction on intellectual life has been to "open language and sense making processes in general to whole range of possibilities, exciting yet often threatening, that do not submit to the control systems traditionally in force in western thoughts" (537). In *Deconstruction and the Other*, Jacques Derrida defines deconstruction as an openness towards the other. Deconstruction draws on the worldview developed by post structuralism which states that there are no verifiable or universal truths and everything, including the self, is a construction brought about by complex social forces. For deconstruction,

interpretation is an active process, so that the original authorial intent is seen as something which can only be guessed at. Every new reader brings new meaning to a text. In this sense, every reading and interpretation is subjective. Lawrence has pointed this out in his study of John Galsworthy while criticizing the old historicism:

Literary criticism can be no more than a reasoned account of the feeling produced upon the critic by the book in criticizing. Criticism can never be science: it is in the first place, much too personal, and in the second, it is concerned with values that science ignores. (118)

Deconstruction exposes to light the binaries inherent in western thinking since the time of Plato and seeks to undermine them. It states that western philosophy has based its truth on a series of oppositions: male/female, logos/mythos, speech/writing, soul/body and culture/nature. The Western philosophy privileges the former terms over the latter ones.

One of the mainsprings of deconstruction is the emphasis on paradox and 'aporia'. Deconstruction "places all the terms of western philosophy under erasure, while returning to those terms as absolutely necessary" (McQuillan 2). In deconstruction, it is quite possible for two contradictory statements to be true at one and the same time. That is why Derrida declares that deconstruction is impossible.

A better explication of the ideas of deconstruction can hardly be found. Deconstruction employs the ideas of de-centeredness, of the present rapidly slipping away into the past, of the words not having any fixed meaning, to describe the complexity of human experience. McQuillan talks about the same thing while discussing deconstruction's concept of 'presence.' Deconstruction ... reminds us that we should not assume

that way we perceive the world is the same as the way the world actually is. (11)

Deconstruction exposes logocentrism for the privileging of certain terms over the others in the history of western discourse.

Lawrence had developed his own controversial idea of 'blood consciousness' to challenge rationalism. In the introduction to pictures included in the posthumous, collection of essays entitled *Phoenix*, Lawrence has developed this idea in detail. The function of the mind is to register the workings of the dynamic impulse. It is not the originator of the impulse. The origin is hidden, unknown. Lawrence calls it the 'Holy Ghost' or man's 'vital sanity' or the 'Old Adam.' The 'Old Adam' is just another name for the original consciousness. He calls the mind or the spirit the self-aware-of-itself. This is something that can make us noble, but more often it leads us to degradation. According to Lawrence, we do not yet know how to handle this self-aware-of-itself. It can only be controlled by "the divine, or demolish sanity which is greater than itself" (103). He further says:

It is difficult to know what name to that most central and vital clue to the human being, which clinches him into integrity. The best is to call it his vital sanity. We thus escape the rather nauseating emotional suggestions of words like soul, spirit and Holy Ghost. (766)

The human spirit or the self-aware-of-itself traps us so that we are unable to act from this vital sanity. Modern people are too self-conscious. All emotions and passions are mental and self-conscious. There is no genuine passion to be found. We can escape from this trap of self-consciousness by "going, quite, quite still and letting our whole sanity assert itself inside us, and set into rhythm" (*Phoenix* 767). The nerves and the

brain are merely an apparatus for registering consciousness. Lawrence asserts that consciousness does not arise in the nerves and brain but in the blood.

According to Lawrence, "If England is to be regenerated, then it will be by the arising of a new blood contact" between men and women, and between men and women and nature " (352). Furthermore, he says:

When the vast, masses of men have been caught by machine into the industrial dance of the living death, . . . Then must a single man die with them, in the clutch of iron? Or must he try to amputate himself from the iron entangled body of man kind and risk, bleeding to death, but perhaps escape into some unpopular place. (359)

Lawrence says that we feel thing in the body, not in the mind. Puritanism created the "terror-horror" element, which affected people's feeling of communion with other people. We have become ideal beings, creatures that exist in idea, to one another, rather than flesh-and-blood kin. By saying 'flesh-and blood' Lawrence does not only mean blood relation. He means to argue in the sense of blood consciousness: a deep instinct of kinship joins men together, and the kinship of flesh-and-blood, keeps the warm flow of institutional awareness streaming between human beings. Our true awareness of one another is intuitional, not mental. Attraction between people is really instinctive and instructional not an affair of judgment.

D.H. Lawrence's anti-rationalism can best be described by his twin essays *Psychoanalysis and the Unconscious* and *Fantasia of the Unconscious* written in 1920 and 1921 respectively. Both these works were ridiculed by critics as incomprehensible and bizarre. Lawrence, here, presents his own concept of unconscious and explains it in terms vastly different from those employed by Freud.

In *Psychoanalysis and the Unconscious*, Lawrence accuses psychoanalysis of Freud doing away "entirely with the moral faculty in man" (4). For Freud, the sex motive or the incest motive is the basis of all human action and makes up the unconscious. But for Lawrence, the sex motive is one of the two great impulses in humans. The other motive is the need to create and this motive is superior to the sex motive. Lawrence defines the unconscious as "the spontaneous life-motive in every organism" (6). For him, it is something premental and is free from any interference of the mind. It is not "as shadow cast from the mind" (13) but something that is present at the very beginning of life: "Where the individual begins, life begins. The two are inseparable, life and individuality. And also, where the individual begins, the unconscious, which is the specific life-motive also begins" (13).

The unconscious is linked with individuality. Lawrence says that every individual is endowed with a unique nature, an individual unconsciousness which is created out of nothing and is new every time. Thus, individuality can not be explained in terms of rationality; it is something outside the scope of mental comprehension. He argues, "Granted the whole cause and effect process of generation and evolution, still the individual is not explained" (14).

Unconscious, then, is mysterious and it can not be understood by reason. The unconscious is that which prompts the creative process in us and should not be hampered by ideals.

In *psychoanalysis*, Lawrence presents his own theory about the nerve centers in the human body and identifies them as the 'solar plexus' and the 'lumbar ganglion' and so on in describing the role of instinct as opposed to reason in humans.

In *psychoanalysis*, Lawrence argues that the failure to maintain a healthy polarity between individuals leads to psychological problems. We suffer unspeakable

horror of our surroundings. Delicate creative desires, sending forth its fine vibrations in search of the true pole of magnetic rest in another human beings or beings, how it is thwarted, insulated by whole set of India-rubber ideas and ideals and conventions, till every form of perversion and death-desire sets in! How can one escape neuroses? The amazingly difficult and vital business of human relationship has been almost laughably underestimated in our epoch. All these are nonsense about love and unselfishness, more crude and repugnant than language fetish-worship. Love is a thing to be learned through centuries of patient effort. It is a difficult, complex maintenance of individual integrity throughout the incalculable processes of inter human polarity.

For Lawrence, the whole of life is an effort at establishing a balanced polarity with the outer universe. This connection is what ensures the development and involution of every individual psyche and physique.

Modern human beings have failed at it utterly. We use ideal to subdue the universe but these ideas also act as insulation between us and the world. Lawrence sees the will is akin to conscience. But it is the spontaneous will that performs this function, not the will allied with an automatic circuit or with the wind. The spontaneous will reacts at once against the exaggeration of any one particular polarity.

The mind itself is by no means a bad thing. Everyone must develop mental consciousness. But according to Lawrence, "mental consciousness is not a goal; it is a culdsac" (48). The mind is a great indicator and instrument but to use it as author and director of life is sacrilege because the real goal of life is to live the creative life, avoiding the laps into automatism.

In the foreword to *Fantasia of the Unconscious*, he calls his work a "pseudo-philosophy". This book is written to analyze the metaphysics of his time and to find

out a new way of seeing things: "We've got to rip the old veil of a vision across and find what the heart really believes in, after all, and what the heart really wants, for the next future" (57).

In *Fantasia*, Lawrence opposes Freud for attributing a sexual motive to all human activity. While Lawrence agrees that a large element of sex enters into all human relationships, it doesn't follow that sex is everything. The first motive for all human activity, according to Lawrence, is the essentially religious or creative motive. The sexual motive comes later, and there is a conflict between the interests of the two all the time. "The two great impulses are like man and wife, or father and son. It is no use putting one under the fact of the other" (60).

Lawrence attacks the 'love and benevolence ideal' as he sees it being practiced in his society:

The goal is not ideal. The aim is not mental consciousness. We want effectual human beings, not conscious ones. The final aim is not to know but to be. There never was a more risky motto than that: know thyself. You've got to know yourself as far as possible. But not just for the sake of knowing. You've got to know yourself so that you can at last be yourself. "Be yourself" is the last motto. (105)

Lawrence responds that cause and effect of science does not resolve the mystery. Life is not mechanical: it is infused with creativity. Dynamic consciousness is not mental; it is pre-mental. It is the impulse we have to live by not the ideals, or the idea.

In many ways, the year 1900 was a turning point in the rise of modernism. In *The Twentieth Century Novel*, R.B. Kershner documents the changes taking place in the Western World at this time. This was the year when Max Planck set forth the quantum theory. The uranium was separated out in the same year. Freud's *Interpretation of*

Dream was published. The Labour Party was founded in England. Queen Victoria died. Feminist movement started. The Great Exposition was held in Paris (31-32). All these changes signaled, at the same time, the rise in the importance of science and 'rational' thinking, and a deepening sense of crisis and discontinuity in the minds of people. Kerhsner quotes the American writer Henry Adams as saying how terrifying he found the exhibits at the Exposition. In the span of a short seven years, he felt that "man had translated himself into a new universe which had no common scale of measurement with the old" (Qtd. in Kesshner 32).

Industrialization and urbanization were on the rise at the turn of the century, with the greater part of both the labouring class and the middle class engaged in non-agricultural or industrial production. Mass transit systems were being installed in cities and the mass media were expanding like never before. All this attributed to the progress of science and rationalism:

In so far there was a bourgeois public consciousness at the turn of the century, it was dedicated to rational enlightenment, the conviction that, with the help of reason, civilization had improved and was daily improving further a lot of every one. The prestige of the science had never been higher In some ways, a belief in rational progress had actually replaced religious belief. (35)

Max Weber called the form of thinking prevalent at the time "instrumental reason," and declared that it was a form "divorced from any inherently reasonable ends" (Kershner 35). Weber's pronouncement was soon to be proved true. The Great War which started in 1914 had the profoundest effect on the modern psyche. Kersher quotes Paul Fussell as saying that the war was more ironic than any other in history

because it was a public embarrassment to the idea of progress, so firmly entrenched in everyone's mind (37). Philip Rieff observed this situation:

As it had turned out, no age has been more horrific than this age of science. The unconscious has revenged itself for the setbacks it has suffered at the hands of rationalist science; repressed as theology, it has manifested itself in all sorts of perverse religion—as we saw in Germany, the great center of rationalism in the nineteenth century.

(xiii)

D.H. Lawrence shared with many of contemporaries the angst that seems to be the lot of modern human beings. The loss of faith, Darwinian visions of nature, the discontents fostered by an industrial civilization, the enemies within the self defined by Freud and the Great War were all the contributing factors. For, Lawrence, however, many of these factors had influenced his personal life as well. Lawrence's personal life is the central importance in an understanding of his work. The conflict that arose out of the marriage of his father, who was a collier, and his mother, who was refined, woman, influenced greatly his personality. His father was a crude and ill tempered drunkard belonging to the working class, while his mother was a refined bourgeoisie. She did not want her children to follow in their father's footsteps. Ifor Evans, a literary historian, has pointed out that both Lawrence's background and his inner experience were different from any other novelist of his time. Living in a coal-mining town, he knew the crude and degraded life of the miners, but he also knew Sherwood Forest. As he looked around him, Lawrence was appalled at the havoc industrialization had caused in its wake. The damage was twofold: modern civilization seemed to him have corrupted not only the natural landscape, but also the

emotional life of men and women. "To discover again a free flow of the passionate life became for him almost a mystical ideal" (Evans 277).

All of Lawrence's works embody his conception of life: his rejection of dualism, his disgust with the mechanical quality of modern life and his rebellion against a society that promoted a false spirituality and dwarfed the importance of the physical body. He is best known as a novelist but it is his non-fiction works that his ideas can clearly be expressed. Shedding light on Lawrence's ideas of rationalism, mysticism and religion, this research will draw on his last but the most controversial novel, *Lady Chatterley's Lover*, although I will use the other works, especially his twin essays *Psychoanalysis and the Unconscious* and *Fantasia of the Unconscious* to support my argument.

Both Lawrence and Derrida mean the same thing by the term the 'other.' It is very difficult to define— it does not simply mean opposite. For instance, in binary opposites like man/woman, west/east, mind and body, conscious/unconscious, day/night, the terms are not simply opposites but also complement each other. Lawrence insists on this very principle in *Lady Chatterley's Lover*. The binary he focuses is that of mind and body. Lawrence does not simply reverse the binary in valuing the body. He seeks to undo it by affirming both aspects of human life. He, in "A Propos of *Lady Chatterley's Lover*", states, "Life is only bearable when the mind and the body are in harmony, and there is natural balance between them, and each has a natural respect for the other" (87).

The theme of industrialism producing a crippling effect on man is also explored in *Lady Chatterley's Lover*. As Mark Schorer has put it, *Lady Chatterley* "like everything that Lawrence writes is an affirmative of life values as against the mechanization of human nature" (XX). The general subject matter of Lawrence's

work can be divided into two themes: the relation of men and women, and the relation of men and machines. In the novel, the two are intertwined, forming foreground by the former and background, by the latter.

Clifford Chatterley, an aristocrat as well as industrialist in the novel, has been paralyzed from the waist down after being wounded in the Great War. His wife Connie and he shared an intellectual bond rather than a physical one even before he becomes lame and impotent. She stays with Clifford without realizing the loosening vitality. Mellors, Clifford's gamekeeper, is a man haunted by life and society and has sought a refuge in the woods at the Chatterley's estate. He has been solitary for four years by his own choice because he considers society "a malevolent, partly insane beast" (134). He hates "the world of the mechanical greed." It is for him "a vast evil thing, ready to destroy whatever did not conform. Soon it would destroy the wood, and the blue bells would spring no more. All vulnerable things must perish under the rolling and running of iron" (133).

The nascent feeling between Mellors and Connie is threatened by the soulless society which will not allow genuine feeling to blossom. Industrialization has already destroyed much of the landscape bringing ugliness in its wake. The miners themselves are distorted and reduced to half men by industry. Connie and Mellor, though they differ by class, transcend the moral boundary in spite of a modern, mechanized society represented by the Clifford's world.

Industrialization was a great evil for Lawrence. He saw ugliness and lifelessness created by the industrialization. Industrialization has already destroyed much of the landscape, and transformed agricultural England into industrial one. The motor trip that Connie takes through Derbyshire shows everything to be shapeless and black.

The utter negation of natural beauty, the utter negation of the gladness in life, the utter absence of the instinct for sharply beauty which every bird and beast has, the utter death of the human instinctive faculty was appalling. (171)

Industrialization, in Lawrence's eyes, denied full living to human beings. A minority and a system had enslaved the greater mass of humanity where the machine was supreme god. The greatest casualties of Industrial culture are the feelings. They are neither required nor valued. Modern man is alienated from himself, from his fellow men, and from nature. Apart from the capacity to love, the other significant casualty of industrialization is the loss of creativity for modern human being. Lawrence says sex is the one thing that will not admit of falsehood. He also announces that real sex brings underlying passion with it: Connie and Mellors stay together because their sexual intimacy is based on real feeling and not counterfeit emotion. That is the reason why Connie's affair with Michaels does not go further because Michael's is the product of success-driven society. For Lawrence 'togetherness' is an important value. He believed in solidarity and connection with his fellow being as well as the natural world around him. In *Lady Chatterley's Lover*, Mellor seeks refuge from modern life in nature of Sherwood Forest.

My humble aim is to explore Lawrence's exaltation of body over mind, his denunciation of Christian culture, his anti-intellectualism and disillusionment with modern industry and technology. He believes that this tradition had brought the western men to a point of crisis where his creativity and survival are at stake. Lawrence has attacked the debilitating elements in the western rationalism and tries to inculcate an alternative ethics, which will enhance human vitality.

In *Lady Chatterley's Lover*, Lawrence presents his story of psychoanalysis privileging of body over the mind. He diagnoses the maladies of western culture, and suggests his own brand of remedies. He shows how modern intelligentsia is cut off from the source of spontaneity by projecting character like Clifford Chatterley who represents modern man. In *Lady Chatterley's Lover*, Chatterley is a representative of the inhuman mechanical determinism of the post-war period, in which a new kind of human relationship between the industry and their worker is established. Industrialism had an enormous effect on individual it has made them more and more instrumental and functional on the physical level, while on the psychic level, it has forced people to submit to a life denying code resulting in the repression and deformation of their instincts. In *Lady Chatterley's Lover*, Connie realizes that the give around her represents the dominant postwar ethos in their attachment to social order and their dead, uncreative intellectualism. The bleakness and hollowness of her mentally-dominated life gradually oppress her.

In *Lady Chatterley's Lover*, Lawrence, criticizes the western culture's maladies, which, he believes, stem from the unhealthy ascendancy of the mind. Lawrence projects two characters, who represent two diametrically opposed lives: Clifford represents the dead, mechanistic and mental life whereas Mellors represents the life of a natural sensuality and instinct. Connie transcends the class boundary by having sexual relationship with Mellors, who comes from the class inferior to that of Connie. Her fear of mechanical process plays a central role in increasing Connie's sense of isolation and alienation. The love between Mellor and Connie in *Lady Chatterley's Lover* represents Lawrence's recognition that there may be the possibility in post war Britain of new kinds of relationships will transcends class divisions.

III: Textual Analysis

With the help of the theoretical tools developed in the previous section, *Lady Chatterley's Lover* will be rigorously analyzed in the present section. The present study, through the textual analysis, would try to see whether Lawrence prefers body versus mind in *Lady Chatterley's Lover*.

As defined by the *Dictionary of Philosophy and Psychology*, rationalism is a concept which claims that reason is an independent source of knowledge distinct from sense-perception. From Plato onwards, many philosophers have been emphasizing on reason or intellect as the source of knowledge, ignoring the importance of body.

Lawrence, in *Lady Chatterley's Lover*, attacks the rationalist tradition.

Lawrence opposes the rationalist tradition by maintaining the balance between sex and consciousness. The relationship between Connie and Clifford is not very good to begin with when Clifford returns crippled. He is unable to give Connie a child and their relation becomes dry and cold. Clifford does not have warm contact with Connie, the coal miners, in his mines and his friends. His only interest is to become a well-known writer and successful industrialist. Clifford's physical barrenness indicates his emotional deformity. We understand by his remarks that Clifford hardly sees sex as important to marriage or a vital to the relationship between men and women. "Do you think sex is dynamo to help a man on to success in the world?" (40).

Clifford's fascination toward mental life frustrates Connie tremendously. Clifford offers Connie an intimacy which is 'beyond sex': "The sex part did not much to him . . . one of the curious obsolete, organic processes which persisted in its own clumsiness, but was not really necessary" (13).

Though Clifford is physically impotent, he seeks his identity and existence in Connie. It is not out of masculinity, strength and purpose that Clifford seeks to share

his life with Connie, but out of weakness, and dependency. Here, Lawrence satirizes the tendency of late-Victorian hypocrisy. He says: “A man needed support and comfort. A man needed to have an anchor in the safe world. A man needed a wife” (12).

Clifford needed someone to believe in him before he could know he existed, for all he had instead of a belief in anything was a wincing sense of the ridiculousness of everything, and the paramount ridiculousness of his own position. He realizes his own defenselessness.

Connie's relationship with Clifford offers her only mental intimacy, devoid of bodily sensation. They pretend to be real. Bodily, they, however, were non-existent to each other. Connie feels that there is no substance to her or anything; the whole fabric of her life seems to be disintegrating:

All the great words, it seemed to Connie, were for her generation: love, joy, happiness, house, father, husband, all these dynamic words were half dead now, and dying from day to day. Home was a place you lived in love was a thing you didn't feel yourself about joy was a world you applied to a good Charleston, happiness was term of hypocrisy used to bluff other people, a father was an individual who enjoyed his own existence, a husband was a man you lived with and kept going in spirits, As for sex, the lost of the great words, it was just a cocktail term for an excitement that bucked you up for a while, then left you more raggy than ever. Frayed! It was as if the material you were made of was cheap stuff was fraying out to nothing. (64)

Connie, who is deprived of bodily connection, observes the emptiness of the world of Clifford. Connie looks in the mirror at her own body, and finds it opaque, slack and

meaningless. "She was old at twenty-seven with no gleam and sparkle in the flesh. Old through neglect and denial, yes, denial" (72). In this manner, she finds that her own world, too, is empty.

Clifford has defrauded her of their own body because in him, there is no healthy human sensuality which warms the blood and refreshes the whole being. The mental life has killed Clifford's manhood. He ignores the importance of body. As a result, he sinks into a pit of civilized nullity. D.H. Lawrence, through the mouth of Tommy Dukes, introduces the imagery of Clifford's fall which carries the structure of the novel:

While you live your life, you re in some way an organic whole with all life, you are in some way an organic whole with all life. But once you start the mental life, you pluck the apple. You have severed the connection between the apple and the tree: the organic connection. And if you've nothing in your live but he mental life, then you yourself are plucked apple . . . you've fallen off the tree. And then it is a logical necessity to be spiteful, just as it's a natural necessity for a plucked apple to go bad. (39)

Clifford's energies are poured into the void where there is not his maleness and human warmth. His desire to be an industrialist has destroyed his emotions and instincts. Nothing creative can be expected from him.

Clifford's paralysis as well as coldness takes its toll on Connie. It culminates in the mirror scene in chapter 7. Her body feels flat, meaningless, thin and cold. The mental life at Wragby, the endless dry conversations about modern life, and Clifford is spiteful strikes fill her heart with deep rebellion.

Longing for something more substantial and vital, Connie's relationship with Michael is her first attempt at trying to find something real. But their love does not long last because Michael is also delved into empty talk and success. He is a "trembling excited sort of lover, whose crisis soon came, and was finished" (27). He was external man, all cunning and wit, perfectly adaptable to the modern world. He was not the internal man. Lawrence says that he was a passive man like all his generation. The inner man was passive. He was hopeless at very core, and Connie felt the reflection of his hopelessness in her. She could not love in hopelessness. And, he, as a hopeless person "couldn't ever quite love at all" (28). Clifford's giving himself over to the 'birth-goddess' of success and Michael's 'display of nothingness are the same. They both were sexless. Michael kills off Connie's feelings for him with this speech:

You could not go off at the same time as a man, could you? You'd have to bring yourself, off! You'd have to run the show!"

This little speech, at the moment, was one of the shocks of her life.

Because that passive sort of giving himself was so obviously his only real mode of intercourse

"All the darned women are like that" he said." Either they don't go off at all, as if they were dead in there. or else they wait till a chap's got to hang on. I never had a woman yet who want off just at the same moment as I did. . . ." This speech was one of the crucial roles of Connie's life. It killed something in her . . . Her whole sexual feeling for him, or for any man, collapsed that night (55-56)

In *Lady Chatterley's Lover*, Lawrence illustrates the adverse effects of Chatterley's industrial regime on the miners, whose bodies are made instrumental and mechanical.

He puts his great effort to make the bodies of his workers docile to the demand of the machine. Chatterley exercises his total control over his employees to increase their economic utility. The miners' bodies have to be turned into a "part of the pit rather than parts of life" (180). The industrialization has marginalized human beings. The slogans of Clifford Chatterley "the industry comes before the individual" (180) and "the function determines the individual" (183) reflect it.

Clifford aims to impose discipline on nature. He attempts to manipulate nature to fulfill his bodily lack. He does so to capture the "bitch-goddess by brute means of industrial production" (107). His fundamental aim is to impose rational claim and mechanical order on nature as far as he can.

In *Lady Chatterley's Lover*, Lawrence shows how the dark intimacy, the spontaneous impulses, the Dionysian elements are excluded from the modern life in the new industrial regime. Clifford's project is to control the bodies of the miners with the aim of reducing them to mere function and instrument of the mechanical process. We can understand Clifford's tendency to rule the workers when there is a serious conversation between Connie and Clifford. Connie supports the right of local miner to strike for better wages but Clifford disagrees. He claims that since industry fills their bellies, they should be content. The following passage reflects his attitude:

"But didn't you say the other day that you were a conservative anarchist", she asked innocently. "And did you understand what I meant"? he retorted. "All I meant is, people can be what they like and feel what they like and do what they like, strictly privately. So, long as they keep the form of life intact, and the apparatus." (193)

There are only two classes in Clifford's world: bosses and workers. He believes in the pure instrumentality of mankind. For him, the workers are not men but animals who remain unchanged as a group:

Aristocracy is a function, a part of fate. And the master are a functioning of another part of fate . . . The individual hardly matter. It is a question of which function you are brought up to and adopted to. It is not the individuals that make an aristocracy; it is the functioning of the aristocratic whole. And it is the functioning of the whole mass that makes the common man what he is . . . But when it comes to expensive or executive functioning, I believe there is gulf and an absolute one, between the ruling and serving classes. The two functions are opposed. And the function determines the individual.

(197)

In contrast to the upper class Chatterley, Mellors is from the working class, the son of a blacksmith, who worked in the mines. He lives in the sacred woods, where he maintains the bond between himself and nature and resists the mechanical forces. He was a collier's son in Tevershall. But he's "absolutely presentable" (305).

Mellor opposes the industrial machine through sustaining the sprit of life represented by the wood, and he resists Clifford's world. He has fortified himself in the wood.

Clifford believes in the life of the mind and the mind should serve the interest of property, self-assertion and success. The empty talk in Wragby Hall characterizes this thing. Hammond's attitude toward sex is almost negative. May believes in pursuing any woman he likes and since marriage to him would "stultify" his mind, he sleeps with a woman as "just an interchange of sensation instead of ideas" (32). When Clifford is asked what he thinks, he blushes and stammers and announces that sex

should perfect the mental intimacy between man and woman, a kind of habit of living together.

Clifford believes in the life of mind because bodily he does not exist. "Wragby doesn't wink an eyelid!" he said "But then why should it! I ride upon the achievements of the mind of man, and that beats a horse" (192).

But Lawrence, in *Lady Chatterley's Lover*, opposes Clifford's belief in new social order by introducing two allegorical characters: Mellors and Connie. They both play the role of antithesis to the modern world. They both challenge the Clifford's world order privileging body over mind, and tenderness over sterility.

Lawrence believes that the resurrection of the body or tender touch between men and women works as the bridge to cross the bottomless pit of civilized nullity. He presents the idea through the mouth of Tommie Dukes who suggests Connie in the following words:

While you live your life, you are in some way an organic whole with all life. But once you start the mental life you pluck the apple. You have severed the connection between the apple and tree: the organic connection. And if you have nothing in your life but mental life, then you yourself are a plucked apple . . . you've follow off the trees. (39)

Connie wants to forget the world, and all the dreadful, carrion-bodied people. Now she becomes aware of the importance of her body in her consciousness:

'Ye must be born again! I believe in the resurrection of the body! Except a grain of wheat fall into the earth and die, it shall by no means bring forth. When the crocus cometh forth I too will emerge and see the sun!' In the wind of March, endless phrases swept through her consciousness. (87)

She opposes Wragby and adopts the world of Mellors which seems alive and organic

At first, Mellors is hostile. He is jealous of his privacy and freedom. The wood is his refuge from the outer world. He recoils from human contact. He has been beaten down by his wife's perverted and mechanical intercourse. Mellors' bitterness towards his wife gradually gives way to the possibility of a new relationship with Connie based on the mutual discovery of natural tenderness of desire between them. Connie connects him to offer body with all its emotions and faculties instead of some formula of words. The following extract of the conversation between Connie and Mellors reflect it:

'I thought I'd done with all. Now I've begun again.'

Begun what?

'Life'

'Life !' She-echoed, with a queer thrill.

'It's life', he-said. 'There's no keeping clear. And if you do keep clear you might almost as well die. So if I've got to be broken open again, I have'. (122)

The cold rationality of Chatterley's industrial world, which represents post war Britain, is counter pointed with Connie's development from despair to fulfillment, and Mellor's commitment to a sensual tenderness:

He thought that infinite tenderness of the woman. Poor forlorn thing, she was nicer than she knew, and oh! So much too nice for the tough lot she was in contact with. Poor thing, she too had some of the vulnerability of the wild hyacinths, she was not at all tough robber, goods and platinum, like the modern girl. And they would do her in! As sure as life, they would do her in, as they do in all natural tender

life. Tender! Somewhere she was tender, tender with a tenderness of the growing hyacinths, something that has gone out of the celluloid women of today. But he would protect her with his heart for a little while. For a little while, before the insentient iron world and the Mammon of mechanized greed did them both in, her as well as him.

(124)

His commitment to Connie in tenderness involves the renewal of the fight against Mammon which brings them together. He wants to use the strength and hope which he derives from Connie to challenge the modern rationality. In *Lady Chatterley's Lover*, Lawrence shows how the modern world has exploited the human intuitive faculty. He argues, "The utter negation of natural beauty, the utter negation of the gladness of life, the utter absence of the instinct for shapely beauty which every bird and beast has, the utter death of the human intuitive faculty" (158).

The dirt and squalor combined with human philistinism, vulgarity and commercial exploitation has killed the "living urge" in men and women in modern time.

Connie's sterility is set against the life-symbol of wood in this manner:

The wood was silent, still and secret in the evening drizzle of rain full of the mystery of eggs and half open buds, half unsheathed flowers. In the dimness of it all trees glistened naked and dark as if they had unclothed themselves, and the green things on earth seemed to hum with greenness. (126-27)

Her womanhood has hitherto been erased by her social identity as Lady Chatterley and Mellors restores her to life by connecting her to the freshness and fertility of the woods. Her run-down body is recharged with life.

She was gone in her own soft rapture; like a forest sighing with the dim, glad moan of spring, moving into bud. She could feel in the same world with her man, the nameless man, moving on beautiful feet, beautiful in the phallic mystery. And in herself, in all her veins, she felt him and his child. His child was in all her veins, like twilight. (143)

Connie feels a kind of rebirth, a resurrection in the flesh. She feels that "she was born: a woman" (181).

On the other hand, Clifford sets himself up as the representative of an intellectualized, industrialized, mechanized civilization as against the natural world of Mellors. Clifford doesn't acknowledge a common humanity. He sallies out into the wood in his motorized wheel-chair. He rides "upon the achievements of the mind of man," he says, "and that beats a horse" (186).

The woods have come forth with a profusion of blossom and buds and soft young leaves while Clifford complacently steers his 'weird wheeled ship' of decadent civilization through these 'last wild waters', leaving a wake of destruction. This concept of Clifford is just for the substitution for his bodily lack. Clifford's attempt to keep his wheel-chair going on is ineffectual. This is only the result of his nervous energy and pressure of will. His anger is merely comic. These words reflect this fact: "They waited, among the mashed flowers, under a sky softly curdling with cloud. In the silence, a wood-pigeon begin to coo too – hoo hoo ! roo – hoo hoo ! Clifford shut up her with a blast on the horn" (195).

After that Clifford wants to get a different sort of motor to hide his breakdown but this whole process is seen as ultimately suicidal. Mellors prophesizes destruction of Clifford's world:

An if we go on this way, with every body, intellectuals, artist, government, industrialists and workers all frantically killing off the last human feeling, the last bit of their intuition, the last healthy instinct; if it goes on in algebraically progression, as it is going on; then ta – tah ! to the human species ! Good by! darling! the serpent swallows itself and leaves a void, considerably messed up, but not hopeless. Very nice! When savage wild dogs bark in Wragby, and savage wild pit ponies stamp on Tevershall, pit bank! te deum laudamus! (227)

Mellors believes that to make a world for oneself and her/his children to live in luxury should be ignored. He prefers bodily awareness instead of mind.

“I stand for the touch of bodily awareness between human beings”, he said to himself, “and the touch of tenderness. And she is my mate. And it is a battle against money, and the machine, and the insentient ideal monkeyishness of the world. And she will stand behind me there. Thank God I've got a woman! Thank God I've got a woman who is with me, and tender and aware of me. Thank God she's not a bully, nor a fool. Thank God she's a tender aware woman.” And his seed sprang in her, his soul sprang towards her too, in the creative act that is far more than procreative. (292)

Lawrence has used Mellors as his mouthpiece to express his philosophy to challenge the western civilization. Mellors, in *Lady Chatterley's Lover*, wants to make people pause from earning money to look at them and see what this toil has done for them, and to make them aware of beauty.

They ought to learn to be naked and handsome, and to sing in a mass and dance the old group dances, and carve the stools they sit on, and

embroider their own emblems. Then they wouldn't need money. And that's the only way to solve the industrial problem: train the people to be able to live and live in handsomeness, without needing to spend.

(315)

In *Lady Chatterley's Lover*, Mellors, who represents fundamental instinctive vitality and Dionysian power, deconstructs the unhealthy ascendancy of mind against body. The forces, he represents, smash the vast lie of the western world. Mellors opposes that the willed, mechanical order which has created the modern insentient iron world is beginning to retreat. His involvement with what he calls the bigger life lived in contact with the moving cosmos in the wood with other living things leads to the re-awakening of Connie's body and senses, which have been repressed by Clifford's Chatterley's inability to offer a fulfilling relationship.

"If England is to be regenerated", said Lawrence in "A Propos of *Lady Chatterley's Lover*", "then it will be by the arising of a new blood-contact between men and women and between men and women and nature" (352). Lawrence believed nature to be regenerative for human beings, and the relationship between Connie and Mellors and the woods in *Lady Chatterley's Lover* is just that.

Lawrence, who saw the industrialized western culture as dehumanizing, felt that men and women could regain their humanity only through a 'blood-consciousness' – a vital physical, almost primeval point of contact between male and female. The blood knowledge of our bodies is based on the acceptance of the man's body by the woman and vice versa.

Connie moves from the world of intelligentsia, and bloodless aristocracy to the world of primitive sexuality. Oliver Mellors, the gamekeeper in the novel, is by profession, a keeper or protector of life, speaks for warmhearted love. On the other

hand, Connie, frustrated from mental life, is in search of warmhearted love. For this, bodily awareness is needed which is activated by nature. Therefore, *Lady Chatterley's Lover* concretizes the relationship between nature, man and women. Bodily as well as emotionally handicapped Clifford offers only mental intimacy which is beyond sex as "the sex part did not mean much to him. . . one of the curious obsolete, organic process persisted in its own clumsiness, but was not really necessary" (13).

Connie looks in the mirror at her own body and finds it meaningless:

She was old, old at twenty seven, with no gleam and sparkle in the flesh. Old through neglect and denial, yes, denial (72).

But she is redeemed when she comes in association with solitary Mellor who represents primitive sexuality. When she comes upon him washing himself behind his cottage she has a visionary experience as reflected in the following passage:

He was naked to hips, his velveteen breeches slipping down over his slender coins. And his white slim back was curve over a big bowl of soapy water perfect, white, solitary nudity of a creature that lives alone, and inwardly alone. And beyond that, a certain beauty. . . a lambency the warm, white flame of life, revealing itself in contours that one might touch: a body. (118)

She opposes Wragby and the industrial landscape. Connie walks into the woods to see Mellor in Chapter 10 and "all the trees are making a silent effort to open their buds . . . she could almost feel it in her own body, the huge heave of the sap in the massive trees, upwards up, up to the bad tips, there to push into little flames oak leaves, bronze as blood" (129).

For Lawrence, nature is regenerative for human beings. Opposed to Wragby and the industrial landscape the wood, through Lawrence's vibrant language, looms

wise it wits mysterious serenity as a retreat from a world where power and social engineering are the prime values. Nature's renewal helps Connie to feel renewal and disgusted with Clifford and his modern industrial and financial world, she turns once and for all to Mellors. She waits for him to return to the hut:

The wood was silent, still and secret in the evening drizzle of rain, full of the mystery of eggs, and half-open buds, half unsheathed the flowers . . . How still everything was! Nothing made any sound. The trees stood like powerful beings, dim, twilight, silent and alive. How alive everything was! (130)

Both Connie and Mellors fight to preserve real desire. Mellors is solitary, mistrustful of women, full of hatred towards the mechanized world. He is emancipated by the touch of Connie.

Connie and Mellors both make love and Connie is "unconscious of the wild little cries she utters" (142). She feels alive, vulnerable, filled with love for a man she neither expected nor wanted. She is carried away by the feelings in her womb at having a child by him, yet she resents such feelings, too. Because she doesn't want to lose herself at all to be slave to a man, a mere phallus bearer. She doesn't want Mellors to intrude upon her; she doesn't want to give up her "female power" (144).

This fluctuation in their feelings characterizes the awakening of the blood consciousness in Connie and Mellors. It is their sense of awakening, which challenges the modern modern world, devoid of passion, love and human relations. Mellors and Connie are such individuals, who need to remain solitary and independent in their maleness and femaleness though they are united. Their love starts out unconsciously when Mellors finds himself touching Connie "with a blind stroking motion" (123) and ends with conscious state in which "she watched his face, and the passion for him

moved in her bowels. She resisted it as far as she could for it was the loss of herself to herself" (143).

Mellors knows that he is driven by real desire for Connie, a desire that will create the great commotion in the society. He would fight "to preserve the tenderness of life, the tenderness of women, and the natural riches of desire" (127-28). The conversation clarifies their conviction to fight for real desire, an instinctive desire as noticed in the following lines:

". . . I don't care what happens to me." Ay, you think that! But you will care! You'll have to remember your ladyship is carrying on with a gamekeeper. It's not as if I was a gentleman. Yes, you'd care, you'd care. "I shouldn't what do I care about my ladyship. I hate it really."
(132)

The beauty of touch is deeper than the beauty of mind i.e. rationality. In chapter 10 of *Lady Chatterley's Lover*, a deep and mysterious touch between Connie and Mellors has taken place. Connie, being self conscious, wonders why it is so rapturous for Mellors to touch her. "She did not understand the beauty he found in her, through touch upon her living secret body (the) warm, live beauty of contact, So much deeper than the beauty of wisdom" (133).

Connie feels something that is deeper than the act of intellectual understanding and that's why far down in her, she begins to feel "a new stirring, a new nakedness emerging" (133). Her sense of forlornness is broken by her awakening to passion, and her move from the mental to the sensual is activated through the touch of something natural, and through the tenderness ignited by Mellors' touch. "He laid his hand on her shoulder, and softly, gently, it began to travel down the curve of her crouching

loins. And there his hand softly, softly, stroked the curve of her flank, in the blind instinctive cares" (120).

Connie's experience of psychic death and rebirth is very clear through her living connection with the solitary Mellors and her union with him in solitude. The union between Mellors phallic tenderness and Connie's cunt-awareness heralds a new life and society as the antithesis to the post war Britain.

In *Lady Chatterley's Lover*, Lawrence maintains that self-becoming is an exploration. For Lawrence, the majority of people are incapable of making this progress. Modern men are not able to become one. In *Lady Chatterley's Lover*, Connie and Mellors are misfits in their social classes and both transcend their given condition to become, classless. Clifford Chatterley remains a creature of his class and does not develop into anything. Instead, he regresses to the level of a child in the arms of Mr. Bolton.

The present psychoanalytical reading of Chatterley/Bolton erotic declines versus the glamorous upsurge of the Connie/Mellors affair shows the degradation of modern civilization. Clifford Chatterley, representing, so-called intellectual, falls into 'horrid infantilism.' Clifford, opposing dynamic consciousness, represents childish perversity, which is a product of rationalism in modern time.

D.H. Lawrence, through a traditional study of unconscious motive of character's behaviour and action than through the uncovering of a specific Freudian pattern, deploys the three stages, to depict the repression prevalent in the Chatterley/Bolton affair through a major reversal. The three stages of the affair enact the three Freudian stages, but through a backward declension. They represent the Freudian path of perversion, the regression from genital to anal and oral sexual

pleasures. Lawrence has borrowed from Freud to map out the stages of Clifford's erotic decline.

In *Lady Chatterley's Lover*, Lawrence adopts Freudian theory of infantile sexuality, using the same reversed sequence, to trace Clifford's erotic regression from autonomous adult to dependent 'child-man.' The symbolic destruction of Clifford's genital primacy cuts him off from the path of normal development. Unlike erotogenic zones, oral, anal and genital as mapped out by Freud, Lawrence has depicted Chatterley/Bolton affair through a major reversal: genital, anal and oral. Each erotogenic zone is depicted to show the fall of the modern civilization represented by Clifford in *Lady Chatterley's Lover*.

The study of Clifford's war-wound is compressed into one simple sentence: he was "shipped over to England again six months later, more or less in bits" (5). The reason for subjecting Clifford to such paralysis is to make castration of the genital zone. He is in search of his potency through substitute gratifications to compensate for this lack. Even before his physical emasculation, Clifford's genital primary was already weakly established:

Clifford anyhow was not just keen on his "Satisfaction", as so many men seemed to be. No, the intimacy was deeper, more personal than that. And sex was merely an accident. . . . One of the curious organic processes which . . . was not really necessary. (12)

Lawrence's use of one of Freud's favorite epithet for sexual fulfillment signals his satiric intention. Clifford's physical paralysis is thus a mere symbolic reinforcement of a tendency of modern men regarding sexual norms.

Modern men are deeply engaged in talking instead of acting for sexual fulfillment. The chat between Clifford and his Cambridge cronies is possibly a

supplement to sex. Their obsessive talk about sex is the symptom of a lack or an absence for which words are supplementary objects.

There was Charles may, an Irish man, who wrote scientifically about stars. There was Hammon. . . . All were about the same age as Clifford; the young intellectual of the day. They all believed in the life of the mind. Charles may views that "sex is just another form of talk, where you act the words instead of saying them . . . a sort of normal physical conversation between a man and a woman. (33-34)

The cronies' pronounced lack of interest in actual sex means that almost any socio-cultural object-fame, money, success or its linguistic equivalent serves as a substitute for the sexual performance itself. In this sense, their attitude towards sex is nonsense as they regard speech as a form of sexual fulfillment. Among Clifford's cronies, regression is a power regulatory concept in their discussion. They equate the pleasures of sexual stimulation with those of defecation

They view sex itself as a primitive reversion, a withdrawal from sophisticated, intellectual and cultural concerns. The progress of Clifford's reversal to infantile sexual state concretizes Lawrence's tool to challenge the unhealthy ascendancy of mind over body as observed in the following passage:

Clifford's repeated catch-phrase- the "integrated life" (50, 60) to signify the nature of his "intimacy" with Connie, already points to – disintegration". Freudian Coming apart of the sexual components – as the mode Lawrence uses to represent Clifford's erotic decline.

She was attached to Clifford. He wanted a good deal of her life and she gave it to him. But she wanted a good deal from the life of a man and this Clifford did not give; couldn't. (38)

With Ivy Bolton's arrival, Clifford's sexual intension revives, not of course at the genital level, but at those perverse infantile zones that her motherly ministrations reactivate. With his discovery of new sexual objects and aims, all Clifford's pleasures have become mechanized, devoid of passion. Clifford/Bolton affair, in *Lady Chatterley's Lover*, is the perfect counterfoil of the dynamic telos of the Connie/Mellors affair.

Connie's relationship with Clifford offers only mental intimacy, for bodily they were non-existent to each other. Connie feels that there is no substance to her or any thing; the whole fabric of her life seems to be disintegrating:

All the great words, it seemed to Connie, were cancelled for her generation. Love, joy, happiness, home, father, . . ., all these dynamic words were dead now. . . . As for sex, the last of the great words, it was just a cocktail term for an excitement that bucked you up for a while, then left you more raggy than ever. (64)

This shows Clifford's frail attempt to integrate his life with Connie but Clifford's repeated catch-phrase integrated life moves from Clifford's world to the passionate world of Mellors, where there is the possibility of Connie's rebirth.

Faecal Inhibitions constitute one of the unspeakable horrors. In *Lady Chatterley's Lover*, Lawrence is uncompromising in his determination to name parts, processes and functions in relation to phallic sexuality and to produce narratives that celebrate phallic insurgency. With the help of obscure metaphor, he describes the seventh encounter which ensures that a coherent narrative of anal act.

In Lawrence's account of infantile development in *Fantasia and Psychoanalysis*, both the anal and oral zones feature predominantly in non-eroticized context. The primal consciousness of the child pulses between two parried circuits –

love and wrath, cleaving and repulsing, inglutination and excrementation. In relation to motherly ministrations, Lawrence sharply juxtaposes the repudiatory aspects of the excretory function (anal) with the unitary aspects of the assimilatory one (oral). In Freud's scheme, the oral drive aims at assimilation, while the anal drive entails repulsion, repudiation. However, it is the crucial distinction between the two accounts that locates the Chatterley/Bolton erotic desire within the Freudian sphere.

While the Lawrentian primal centers of consciousness in the infant sparkle into life spontaneously. The Freudian zones, by contrast, come to life through external stimulation by mothers and nurses who afford "him (the child) an unending sources of sexual excitation and satisfaction from his erotogenic zones" (*Three Essays* 145). In *Lady Chatterley's Lover*, Clifford attempts to get erotic pleasure through Mrs. Bolton's motherly massage which is just the kind of mechanical stimulation that stirs his long-dormant zones into life.

There is clear distinction between the discretion with which the text passes over Connie's caring for Clifford and Mrs. Bolton's personal ministration. The first voluptuous touching between Clifford and Bolton is juxtaposed with erotic touching between Mellors and Connie. Clifford, socially and economically sophisticated being, is treated like a child.

She liked handling him. She loved having his body in her charge, absolutely, to the last menial offices. She said to Connie one day: "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 Tevershall pit. But let anything ail them so that you have to do for them, and they are babies, just big babies. Oh, there is no much difference in men!"

(113)

On the other hand, the erotic touching between Connie and Mellors generates new life which is embodied by the newly-born chicks in the novel:

'You should not cry', he said softly. But then put his hand on her face and felt that really her heart was broken and nothing mattered any more.

He laid his hand on her solders, and softly gently, it began to travel down the curve her crouching loins. And there his hand softly, softly, stroked the curve of her flank, in the blind instinctive cares. (120)

This erotic touching generates a rapturous narrative of sexual initiation with its full naming parts, while the former touching between Clifford and Mrs. Bolton produces sexual perversion laden with obscene implications. And this 'perverse' handling comes under the guise of classic Freudian regression to pro-genital libidinal pleasures.

The description foregrounds two aspects of the regression of Clifford: Mrs. Bolton infantilization of Clifford and comic insistence on anal proximities made by Mrs. Bolton in her dialect. Clifford's manhood is severely ridiculed by Mrs. Bolton in such a way: "All men are babies, when you come to the bottom of them" (98). She comically insists on anal proximity: "But gradually as she comes to the bottom of him, to use her own term, she found he was like the rest, a baby grown to man's proportions" (99). The term 'bottom' is laden with obscene implications which indicate erotic decline or infantilization of Clifford.

Mrs. Bolton performs exactly the same role in eroticization of Clifford's anal zone as Freud's mothers and nurses do for their infants in their obsessive cleansings and freshening. The infantile rituals like toilet training and care have transformed an intellectually and socially sophisticated being, Clifford, into a creature. In the *Three*

Essays, Freud juxtaposes the active, sadistic instinct for mastery to the compliant, masochistic wish to be master. Lawrence organizes Clifford's dual-reaction to Mrs. Bolton along identical lines. He counters Clifford's aggressive need to tyrannize and rule Mrs. Bolton with his pathetic and defenseless dependency on her. Though Clifford depends on Mrs. Bolton for his existence, he bullies Mrs. Bolton. Mrs. Bolton herself declares this: "But a baby with a queer temper and fine manner and power in its control, and all sorts of odd knowledge that she had never dreamt of, with which he could still bully her" (99).

Lawrence further manipulates the dual reaction of Clifford/Bolton anal transaction. He sets his celebration of passionate relationship between Mellors and Connie in such a way:

It is the way our sympathy flows and recoils that really determines our lives. And here lies the vast importance of the novel, properly handled. It can inform and lead into new places the flow of our sympathetic consciousness, and it can lead our sympathy away in recoil from things gone dead. Therefore, the novel, properly handled, can reveal the most secret places of life: for it is in the passionate secret places of life, above all, that the tide of sensitive awareness needs to ebb and flow, cleansing and freshening. (101)

This authorial intrusion has the immediate proximity to Mrs. Bolton's voluptuous handlings and cleansing of Clifford.

The effects of Mrs. Bolton's ministrations are directly linked to Clifford's public performance as high powered industrialist. Clifford, a sophisticated intellectual, has been transformed into an infantile through Mrs. Bolton's ministration.

As the awakened anal drive comes into play, Clifford feels lord or master as reflected by these words: "Only when he was alone with Mrs. Bolton did really feel a lord and a master and his voice ran on with her almost as easily and garrulously as her own could run" (109).

Freud's notorious identification of the unconscious motivations connecting the most worthless substances (faeces) with the precious and valuable (money/gold), as a function of anal eroticism underwrites Clifford's dramatic conversion to his worship of the money:

He realized now that the bitch goddess of success had two main appetites: one for flattery, adulation, stroking and tickling, such as writers and artists gave her; but the meat and bones for the bitch-goddess were provided by the men who made money in industry. (107)

While Clifford's earlier sublimations (with Connie as stimulus) produce the structure of short stories, those with Mrs. Bolton produce more concrete result in the shape of money and coal. "But under Mr. Bolton's influence, Clifford was tempted to enter this other fight, to capture the bitch-goddess by brute means of industrial production somehow, he got his pecker up" (107).

Clifford converts himself from a minor artist who won more publicity for his stories into a major industrialist, who symbolizes "man's victory, over the coal, over the very dirt of Tevershall pit" (108). From being the subject of his own personal narratives, he becomes the object of others' representative about him as well as the very model of a careerist in a rapidly changing industrial England. He becomes the early twentieth century industrial baron.

There is a vast gap between the story of Clifford's infantile fixation on one single organ (the breast) and the gradual uncovering of Connie and Mellors' desires.

Lady Chatterley's Lover presents the comic contrast between the process of Clifford's erotic therapy and Connie's slow progress towards her erotic rejuvenation. Connie and Mellors are engaged in all the organs available: the mouth and the breast. Clifford/Bolton affair is compressed into three passages of text where as Connie/Mellors affair unfolds in seven rapturous stages. It starts with the appearance of symptoms – Clifford's expression of wild, but motionless distraction, when he receives Connie's letter requesting a divorce. This advances Mrs. Bolton's instant diagnosis, i.e., male hysteria. Clifford represents the frail attempt of those capitalistic forces that try to crush Connie's erotic awakening and isolate Mellors at the end of the novel.

Lawrence reserves his most savage satire on Clifford's eroticism for exactly that area where there is pro-oedipal bonding between mother and child and its impact. There is simultaneous development of Lawrence's depiction of Clifford's narcissistic mummery-pleasure that reduces him to a perverse 'man child' with the infant's satisfaction after taking the breast of Mrs. Bolton. Clifford's manhood has been transformed into childishness. The following passage manifests his childishness:

Clifford lets go all his manhood and sinks back to a childish position that was really perverse. And he would put his hand into her bosom and feel her breasts, and kiss them in exaltation, the exaltation of perversity. (291)

Clifford's dependency on Mrs. Bolton evokes a fierce biblical condemnation because his dependency is perverse in nature. Clifford's fixation on Mrs. Bottom's breast represents his regression to the infantile stage.

When Clifford receives Connie's letter, his hitherto position is destroyed and he becomes like a child on the lap of Mrs. Bolton:

After this, Clifford became like a child, with a bit of the wonderment of a child. And he would gaze on her with wide, childish eyes, in relaxation of Madonna-worship. It was sheer relaxation on his part, letting go all his manhood, and sinking back to a childish position that was really perverse. (291)

On the other hand, Connie/Mellor relationship heralds a new era of love based on erotic touch:

Sex is really only touch, the closest of all touch. And it is the touch we're afraid of we are only half conscious, and half-alive. We've got to come alive and aware. Especially, the English have got into touch with one another, a bit delicate and a bit tender. It's our crying need. (292)

The affinity between these two sets of encounter (both are centered on touch) is what most separates them. While Mellor's touch anticipates a freshly eroticized world that will refashion the future: "It's my Pentecost, the forked flame between one and you" (300).

Clifford's touch revives the world devoid of sensation, bodily awareness and warmth rather he projects the world of reason, ideal and machine. There is certain irony in *Lady Chatterley's Lover* that while Mellors hopes for the world of primitive sensuality, Clifford projects his future, both as financial baron and forger of England's individual power. The only panacea to the present world fraught with cold rationality is warm touch. And one must revive the primitive instinct in order to live in the world of warm touch accompanied by emotions. In this connection, this textual analysis, too, depicts Mellors and Connie as the saviors of the world in the days to come as they can usher the humanity into the world of primitive instinct.

IV: Conclusion

The thesis explores the decadence of the western civilization resulted by privileging of mind over body as reflected in *Lady Chatterley's Lover*. The novel reveals that modern industry has deprived people of individuality, making them cogs in the industrial machine, a machine driven by the greed. *Lady Chatterley's Lover* with high purpose pointing to the degradation of modern civilization exemplifies in the coal-mining industry and the soulless and emasculated Clifford Chatterley.

Constance Reid (Connie) is the daughter of late – Victorian, highly cultured parents with advanced views. She marries Sir Clifford Chatterley in 1917, when he is on leave from the army; soon afterwards he is wounded, and permanently crippled from the waist down. Connie finds herself half-alive. Her dissatisfaction, however, does not proceed merely from her husband's disability and sexual impotence, but from the impotence of civilization reflected by disability. She turns to her husband's gamekeeper, Mellors who fulfills her sexually and emotionally. For Lawrence, the sexual relationship was potentially the profoundest human relationship, and to regard it with shame was to repress essential human energies. He thinks that the renewal of civilization could take place with the recovery of a true and healthy sexual morality. The western philosophy has based its truth on a series of binaries: male/female, logos/myths, speech/writing, mind/body with a privileging of the former over the latter. D.H. Lawrence smashes the vast lie of the western world. His sole attempt, in *Lady Chatterley's Lover*, is to maintain balance between mind and body. Clifford Chatterley, obsessed with financial success and fame, is not truly interested in love. He becomes passionless and empty. He turns to Mrs. Bolton, his nurse, for solace, and becomes like a child in the arms of Mrs. Bolton. He represents mental life. His meaningless pursuit for money, his obsession with coal-mining and his void

intellectualism frustrate Connie and force her to make sexual relation with Michaelis, but this relation does not last for long. Like other intellectuals, he is a slave to success and follower of empty words and ideas.

Oliver Mellors lives in isolation from which he is redeemed by his relationship with Connie. He lives in nature with access to a primitive flame of passion and sexuality which fulfills the bodily hunger of Connie. Connie's relationship with Clifford offers her only mental intimacy whereas with Mellors true bodily awareness.

The novel starts with the degraded picture of England during the World War I but ends with hope. In *Lady Chatterley's Lover*, both lovers Connie and Mellors are misfits to the conventional morality, and they transcend the class barrier. This has become possible because of the tender union between Connie and Mellors.

Clifford's exertion of his machine-will creates deep physical aversion to Connie. Her sense of forlornness is broken by her reawakening to passion and her move from mental to the sensual. The main stages of her reawakening are marked in her recognition of the presence of "new life" through the natural touch brought about by Mellors.

Chatterley, representing mental life, does not pay attention to the impotence of bodily sensation. His physical impotence reflects his psychic barrenness. He falls into a deep dependence on the nurse as his manhood fades into an infantile reliance. On the other hand, Mellors, as opposed to the emotionally dead intellectuals and the dehumanized industrial world, is a real, 'living man.' Both Connie and Mellors grow closer connecting on a primordial physical level, a woman and man rather than two minds or intellectuals. In the process of living with her husband and conceiving a child from Mellors, Connie moves from the heartless, bloodless world of the intelligentsia and aristocracy into a vital and profound connection in sensuality and

sexual fulfillment. *Lady Chatterley's Lover* smashes the western philosophy which has been privileging mind over body since Plato onwards but in so doing, Lawrence does not simply reverse the binary in privileging body, he seeks to undo it by affirming the importance of both aspects of human life. In *Lady Chatterley's Lover*, Lawrence lays the blame at the doorstep of technology, the class system, and intellectual life as opposed to unhealthy ascendancy of mind over body generated by the western civilization. And modern intellectual life bleeds men dry of their vigor. He wants to revive in the human consciousness an awareness of savage sensuality, which would free men from their dual enslavement to modern industry and intellectual emptiness and looked nostalgically backwards towards the days of pastoral England.

The novel shows how we have to regain our primal instincts by looking back to the times before the idealist conceptions started to get on to our feet again.

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