Sudan University Science & Technology

College Of Graduate Studies

The Use of Symbols and Images in Selected works of D.H.Lawrence

استخدام الرموز والصور في دراسة بعض الاعمال المختارة لديفيد هيربرت لورنس.

A Thesis Submitted To The College Of Graduate Studies For The Degree Of Ph.D In English Literature

By

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Supervised by

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Declaration

I hereby declared that the present work in the form of thesis entitled "**The Use of Symbols and Image : A Study of D.H. Lawrence's Selected works** ", submitted to The College Of Graduate Studies, in a partial fulfillment of the requirement for the award of **Doctor of Philosophy in English Literature**, has been done under the guidance and supervision of **Dr. Mahmood Ali Ahmed**, is a genuine and original work carried out by me, and, to the best of my knowledge, it never breaches copyright law, and has not been taken from other sources except where such work has been cited and acknowledged within the text. This thesis has been done during the academic year 2016-2017 / 2019-2020. I also further declare that this thesis has not been previously submitted by me for a degree of any other University.

Date: October, 2020 **Khatab Mohammed Ahmad**

SUDAN UNIVERSITY SCIENCE AND TECHNOLOGY

Certificate

This is to certify that the thesis entitled "**The Use of Symbols and Images: A Study of D.H. Lawrence's Selected Works**" is a genuine research work done by the candidate,**Khatab Mohammed Ahmad,** under my supervision for the award of the degree of Doctor of Philosophy in English Literature, under the College of Graduate Studies. The thesis, in part or as a whole, has not been submitted previously to this university or any other university for the award of a degree or any other diploma.

Date: October, 2020 **Dr. Mahmood Ali Ahmed**

Dedication

To My Loving Parents

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Abstract

This study contains six chapters covering up the whole thesis. Theses chapters have been divided based on a thematic perspective. Chapter one is entitled 'Introduction'. It is the introductory chapter provides a general introduction to the thesis as a whole including its chapter scheme. It introduces D. H. Lawrence, his life and literary career; and just presents a brief sketch view to symbolism and imagery. The chapter also includes the study overall plan and outline design of the thesis: spelling out the objectives of the study, its significance, and justification. In addition, it describes the scope and limitations of the study as well. Approach and methodology to be followed in the thesis is explained in this chapter.

Chapter two is entitled 'Theoretical Background'. It presents provides the theoretical underpinnings of the study. In this chapter, symbolism and imagery are presented in a considerable detail: tracing the historic background of symbols and images, providing various definitions for the concepts of symbolism and imagery, presenting a comprehensive mapping out of the theoretical and critical background of the concepts of symbolism and imagery, and discussing the significance and value of symbols and images and the value they add to literary text.

Chapter three holding the title 'Sons and Lovers' begins by introducing a brief summary of the novel, and offers the literature review to the novel. Then, the chapter critically investigates the use of symbols and images in the novel. It examines Lawrence's potential of employing different and unlikely situations, objects, and occurrences turning them into referential and symbolic episodes. The chapter ends with final section titled 'concluding remarks', which is the chapter's conclusion.

Chapter four is given the title '*The Rainbow'*. This chapter begins by a summary to the novel. It presents the already available literature already on the novel under study. Then the next section of the chapter presents the importance of symbols and images in the novel, and how Lawrence differs from many other writers in making use of these symbols and images in his novel. The chapter ends with a summary of the analysis is provided in a concluding section.

Chapter five is the final body chapter of the thesis. It is entitled 'Women in Love'. Like previous chapters, this chapter introduces a summary of the novel. It then sketches over the literary criticism available on the novel. After that, the chapter offers a detailed critical account of the utility of symbols and images in the novel. It as well demonstrates how uniquely Lawrence employs symbols and images in his fiction. This chapter brings to a close by summing up the critical analysis in a concluding section.

Chapter six Conclusion is a summary of all the important events and focuses Symbolism and Images in three novels with recommendations and suggestions.

TABLE OF CONTENT

CHAPTER ONE INTRODUCTION

Chapter One

Introduction

Symbolism is the symbolic use of objects and actions. A literary symbol is something that means more than what suggests on the surface. It may be an object, a person, a situation, an action, or some other element that has a literal meaning in the story but that suggests or represents other meaning as well. (Arp, *PERR IN'S Literature: Structure, Sound, and Sense*, 274-75)

1.1.Introduction

The word 'symbol' is a word, or an expression phrase that represents something or some event, which in turn signifies a known and well-established reference or a number of references above and beyond itself. Therefore, the symbol could be anything ranging from a person or an object to an image or event. Yet, its value lies in its potential to stir up a variety of supplementary connotations above itself. Those meanings should usually be more conceptual than the literal sense of the symbol itself.

For that and other considerations, symbols as well as images have long been deemed as learning means and helping tools. This is so because a symbol or an image has a latent ability to bring to mind far-fetched ideas and concepts without having to endure the tiring effort of explaining, for example. Moreover, a symbol and/or an image could make experiences more sharable, more enjoyable and life events more familiar to a wider range of audience.

In that order, symbols and images stretch beyond borders, races, and languages. Each and every society across time and space has their set of traditional

symbols and images with meanings and references very well recognized and appreciated by all members of that society. On the other hand, setting a literary or contextual symbol as a character, an object, or anything for that matter in a certain work of literature would nonetheless entail the symbol's preserving both its literal as well as abstract significance. Those kinds of symbols thus surpassingly outdo traditional symbols as they attain their significance from the context of a definite story.

In the light of definition provided for a symbol as putting a sign or token together, literarily it is utilized for the purpose of representation in which what is said or expressed should correspondingly indicate something above its literal meaning, mostly an immaterial reference. Anything can be embodied by symbols, even pure sensations. Symbolism and imagery alike, in turn, could be understood as the use of some figures of speech like metaphors to communicate complicated association of ideas such as unique personal feelings by offering them symbolic wings to fly with, so to speak.

Symbols and images are abundantly used in the different genres of literature, more particularly in fiction. It is, generally speaking, the symbolic employment of language vocabulary, objects, people, or occasions to signify something else. Literarily speaking, symbolism is the representation of other things through the symbolic use of objects, words, and people, and/or situations, which could be detected in almost all literary works. That assumption is to be applied to all genres of literature: viz, poetry, drama, short stories, and most definitely novel, (M. E. Charles 67).

Respectively, symbolism can be diversely expressed. As a basic reference, symbolism employs something like an object, person, or situation to denote

something else by offering it a completely different sense. That given meaning is usually referential and more important than the surface meaning. Therefore, it is through symbolism that an event, a person, or even a word can be made to have a figurative reference. Likewise, symbols and images should not be understood as having one fixed meaning at all times and in all situations. On the contrary, the same symbol could have a definite meaning in one context and a strikingly different meaning in a different context. How a symbol is used, when, and where it is used has a lot to do with the meaning of that symbol. In addition, the meaning of a symbol can also vary according to the class of its readers and/or audience.

A much value is accredited to a literary work that could express too much using too little. That is to say, a literary writer is to compress his writing, be brief, and be to the point as possibly as he/she can. Content, compression, precision, and significance are things that can be successfully and beautifully achieved in a literary work primarily through symbolism and imagery.

As a history background, the beginning of symbolism as a literary movement started in the 1880s in France. With the publication of some books such as *Manifesto* for Jean Moreas in 1886, symbolism received both credibility and popularity. In its initial stages, symbolism was intended to establish a break with the preceding literary movements of rationalism and materialism. Its pioneer, Morears, rejected the domination and prevalence of materialism, natural realistic descriptions, and rationalism in the Western literary scene and advocated for more subjective expression of ideas instead.

In a similar order, the European society seemed to have lost the unity of purpose and the sense of direction because of the clashing between the ideas and

beliefs of science and culture by the end of the 19th century. The preceding tendency of rationality brought about a sense of deterministic materialism leading to cynicism and loss of faith. Symbolism thus inclined to direct its disparagement towards the materialistic view of society favoring a symbolic expression of dreams, vision, poetry, and even reality over an explicit clash with the world of materialism. In order to expand their works, the pioneering symbolists were looking for multiplicity and diversity to consider and reflect over the aspects of physicality, psychology, and philosophy as expressive demonstrations of their interior world.

It is argued that in the novels selected for this study, there is an abundant use of symbols and images that can be observed and are obviously constructed in their texts. The argument goes on to demonstrate how the novels selected for the study symbolically utilize a series of objects, persons, words, and/or situations to represent and communicate a variety of meanings. The study further argues that Lawrence in the selected texts for the study stands single in his symbolic literary finesse of beautifully and inspiringly using symbols and images in his fiction.

Consequently, three representative novels have been chosen for the current study; namely, *Sons and Lovers*, *Women in Love*, and *The Rainbow*. Through the selection of these three novels, readers are supposed to gain a valuable insight into Lawrence's process of development with symbols and images bearing in mind that Lawrence started his literary career as a poet not as a novelist. The geographical dimension is confined to the English literary scene, however. The argument relies on the understanding that symbolism and imagery on the selected texts are a fundamental and very significant concern that cannot be overlooked. The three novels selected for the study make abundant use of a variety of diverse items in their texts to represent different meanings and connotations.

This is so because it is commonly believed that a genuine and distinguished literary work is to be symbolically composed. It is thus argued in the current study that the novels under examination are written symbolically in a way that characteristically utilizes each and every single detail, no matter how small it may be.

Therefore, in the main analysis of the current study, it is explored how small and seemingly, insignificant details are turned—with incomparable uniqueness—by Lawrence into symbolic and referential experiences. The unfortunate incident of Mrs. Morel's expulsion from the house to the backyard, for instance, is turned from an unhappy occurrence indicating desperation and wretchedness into an occasion of prophecy, optimism, and indications of a promising future. It is one example of a diverse variety of countless other similar happenings and details symbolically employed throughout the three novels selected for this study.

In that order, symbolism and imagery is usually said to be the representation of things and meanings through the use of symbols and images. Symbolism thus declares the existence of an expressively interior world that is quite superior to the exterior physical world; a world that can and has to be communicated through symbols and images, and language correlations, (Anthony 40).

Symbolism is thus deemed to be using objects, things, situations, and or people in a symbolic way. Therefore, the symbol in literature is intended to have a meaning above and beyond its immediate reference. Being any of the elements mentioned above, a literary symbol would have both a literally immediate meaning stated obviously in the story, and a symbolic meaning that is supposed to indicate another reference as well. Furthermore, symbolism also does the job of denoting ideas

and certain diverse qualities through extending a symbolic meaning to them, which is assigned a referential meaning necessarily different from its literal meaning.

1.2.Methodology of the Study

For the purpose of achieving the aims of the study, the analysis, and method of the study conflates critical and analytic approach enlisting the help of various print and electronic primary and secondary sources. The study will also employ the appropriate symbolism and imagery theories including the ideas of major symbolists and imagists, wherever applicable, to critically investigate and evaluate the data by understanding the issues presented in the select works. As the study has taken three symbolically representative novels, diverse symbolic renderings and practices of literature will be employed to help achieve the aims of the study and solidify its proposed hypothesis. A common aspect to the overall argument is to be fulfilled through employing critical thinking and skeptic techniques. The citations used in the thesis and the overall design of it are generally based on *MLA Handbook for Writers of Research Papers*, Seventh Edition.

1.3.Justification of the Study

According to many critics, the three novels selected for the current study; viz, *Sons and Lovers*, *women in Love*, and *The Rainbow*, are among the best and most celebrated fictional works written by David Herbert Lawrence. Therefore, the current study has opted for these three out of the other many fictional productions of Lawrence. This is one of the reasons behind the selection of these three novels for the current study. They best demonstrate Lawrence's literary fictional finesse and excellence. Moreover, it is argued in the present study that these three novels best exemplify Lawrence's unique, pioneering, as well as abundant use and employment

of symbolic references. Those three novels have also been selected because they as well provide ample opportunities to pursue these kinds of questions. This section should be done on the three novels. It should introduce them in terms of symbolism and imagery and in line with the intended analysis within.

Therefore, this study proposes to investigate, explore, and critically evaluate the narrative strategies of these three select novels in the light of symbols and images as presented above. This can be done by critically probing them through theories of symbolism and imagery employing fitting literary disciplines wherever possible. As a result, the current study will mainly focus on the representational details of these particular works and their demonstration and/or relation to symbolism and imagery. It critically looks at how those small details in a literary text, novel in this case, are employed and reflected in that particular literary work to promote a symbolic reference in a way that would not have been possible by some other novelists.

1.4.Significance of the Study

The current study has been chosen by the researcher and deemed to have significance because it critically looks into the symbolic representation and employment of implausibly dubious things, objects, and details in a literary text. This exploration aims mainly at raising the level of self-awareness and appreciation of readers and academic scholars of such a uniquely literary finesse of Lawrence. In addition, the study demonstrates how a small detail or an inconsequential event can be unusually made into a great symbol by a rare class of extraordinary novelists such as Lawrence in our case.

It is also important to note that the researcher is harboring an increasingly particular interest in such representation and employment of those bizarrely unusual

details and occurrences, and constructing astonishing images and symbolic references out of them. There has been a growing interest as well in the recent appraisal to and revival of Lawrence's symbolic narrative. The study is thus designed and executed in a way that is supposed to help us explore some interesting aspects of the interaction of art and the symbolic functional significance generated in a fictional literary text. Furthermore, to the best of the researcher's knowledge, nobody has attempted to carry out an extensively collective study of those works in this respect. It is true that those works have been investigated, but this study will be different in the sense that it is going to deal with them collectively, and from a new and an unexplored area.

1.5.Chapter Scheme of the Study

The current study contains six chapters covering up the whole thesis. It is also notably worth mentioning to point out that this thesis has been divided into six chapters relying on a thematic perspective. Chapter one which is the introductory chapter provides a general introduction to the thesis as a whole including its chapter scheme. Chapter one—entitled 'Introduction'—lightly touches upon symbols and images as being a prominent feature of Lawrence's fictional compositions. Thus, it introduces D. H. Lawrence, his life and literary career; and just presents a brief sketch view to symbolism and imagery—they will be discussed in detail in the second chapter which provides the theoretical underpinnings of the study—and their importance for and employment in literary works. The chapter also includes in it the overall plan and outline design of the thesis, i.e., besides presenting its overall chapter scheme and synopsis, it spells out the objectives of the study, its significance, and justification. In addition, chapter one proposes the questions of the study and its hypothesis. It describes the scope and limitations of the study as well. Approach and methodology to be followed in the thesis is explained in this chapter, too.

Chapter two is entitled ‘Theoretical Background’. It presents the theory and background of the study. In this chapter, symbolism and imagery are presented in a considerable detail. It traces the historic background of symbols and images and the beginnings of their introduction to literature and employment by writers in the different literary genres. This chapter also provides various definitions for the concepts of symbolism and imagery. Moreover, chapter two presents a comprehensive mapping out of the theoretical and critical background of the concepts of symbolism and imagery. In addition, this chapter discusses the significance and value of symbols and images and how they add up to the value and esthetic beauty of a literary text.

Chapter three hold the title ‘Sons and Lovers’. It begins by introducing a brief summary of the novel. Then it offers the literature review to the novel presenting all the possibly previous critical writings on the novel, which will show how and from which angle the novel has been evaluated, and what topics have been analyzed in it. After that, the chapter critically investigates the use of symbols and images in the novel. It examines Lawrence’s potential of employing different and unlikely situations, objects, and occurrences turning them into referential and symbolic episodes. The chapter eventually wraps its analysis up by summing up the main points of the analysis in a final section titled ‘concluding remarks’, which is the chapter’s conclusion.

Chapter four discusses the second novel *The Rainbow*. It is entitled ‘The Rainbow’. This chapter begins by offering a summary to the novel. It then presents a diversity of the critical literature already available on the novel under study. The critical study of symbols and images in the novel follows in a separate section. This section of the chapter discusses the importance of symbols and images in the novel, and how Lawrence differs from many other writers in making use of these symbols

and images in his novel. In the end of the chapter, a summary of the analysis is provided in a concluding section.

Chapter five is the final body chapter of the thesis. It is entitled 'Women in Love'. Like previous chapters, this chapter introduces a summary of the novel. It then sketches over the literary criticism available on the novel. After that, the chapter offers a detailed critical account of the utility of symbols and images in the novel. It as well demonstrates how uniquely Lawrence employs symbols and images in his fiction. This chapter brings to a close by summing up the critical analysis in a concluding section.

Last but not least, the conclusion chapter, which sums up the overall analysis and critical findings of the previous chapters. In this chapter, it is shown how Lawrence has in the three novels selected for the study distinctively and very expressively employed symbols and images. Despite the fact that almost all writers employ symbols and images in their literary works, the conclusion chapter points to the assumption stated earlier of how Lawrence's employment of symbols and images in his works is different and inimitable. Through the analysis offered in the previous chapters, this chapter reaffirms, and validates the hypothesis of the study. That is to say, it has been proven that Lawrence in the selected novels not only uniquely and abundantly utilizes symbolism and imagery, but also has the skill and capacity to change apparently naturally unadorned and sometimes far-fetched situations into symbolic occurrences. Through employing symbols and images in the work of fiction, the analysis concludes by asserting the argument of the study stated earlier.

1.6.D. H. Lawrence: Life, Works, and Literary Career

D H Lawrence is undoubtedly a very well known literary figure. It is quite fair to argue that he is among the most resourceful and leading literary figures that the world of literature highly value. Lawrence is a multi-talented and multi-productive personality. Though mostly recognized as a novelist, Lawrence has also established a name for himself and left unforgettable marks on the worlds of poetry, short-story writing, essay composition, an itinerary writer, and even as a critic. Therefore, he is remembered as a novelist, a poet, a short-story writer, and an essayist.

As for his themes, Lawrence is both remembered and respected for touching upon themes some others might not have even thought about. Nonetheless, his inability or rather indisposition to get along well with critics and censors alike has made his works the object of callous criticism, and at times even belittling. At Lawrence's times almost the totality of the writing community has dodged touching on sensitive and controversial topics such as probing into the females' world. And if they approach such topics, it has to be with much care and consideration for the then norms and tolerable limits. Conversely, Lawrence would audaciously but courteously elaborate on those subjects and even go into the detail of them.

Lawrence, for instance, has offered conversing and even fathoming perspectives into the world of women, in a way typical of him. Moreover, Lawrence has spurred his audience to reflect upon existential issues. He has been deemed by some to have long had an existential anxiety making this matter a central concern of him in his works. Therefore, a considerable bulk of Lawrence's literary production lays much emphasis on the significance of such subjects and their influence on the real world, and on the world of literature as well. By so doing, Lawrence has

categorically established and breathed life into a novel leaning in literature. Lawrence's inclination has directed itself into revisiting and reexamining some of the long established and taken for granted morals and values of the post war Western society. That tendency has outlived many including Lawrence himself stretching over the 20th century and up to the present. Because of that, it is quite fair to say that Lawrence has been misconstrued and done unjust to.

Born in the small mining village of Eastwood, Nottinghamshire, on 11th September 1885, David Herbert Lawrence was the fourth of five children of an uneducated coal miner called John Arthur. Nevertheless, his father made up for his lack of education with his vivacious spirit. His mother—though educated—was opinionated and a control freak, so to speak. Lawrence's mother was a schoolteacher and so said to be out of Lawrence's father's league. She also considered herself to be superior to her husband in social status and mannerism. Besides, Lawrence was born and raised in a disturbingly corrupted milieu; surrounded by ruthless, demeaning ambiance of poverty and addiction, eventually falling victim for some serious sickness. In addition, his father and mother's incongruence has alarmingly scarred Lawrence's life for years to come. As a result, he led a life of poor health as a child catching pneumonia at an early stage, and developed a seriously nervous coughing afterwards.

That apparent miserable life continued to shadow Lawrence's life until eventually at the age of fifteen he left for Nottingham. Winning a scholarship to its high school, the course of Lawrence's life was introduced to life-changing events. Two young women got into his life and offered him not just love, but also inspiration. Jessie Chambers was the one who gave Lawrence a motivational push to continue writing as a novelist and even could see a poet in him as well. She was also the first

one with whom he fell deeply and genuinely in love. However, because of his mother's refusal to offer her blessing, Jessie and Lawrence's love was destined to end, prematurely early though. The other young lady Lawrence got acquainted with was Miriam. She offered Lawrence the raw material and was his inspirational muse to write his novel *Sons and Lovers*.

The White Peacock is Lawrence's first published novel. It was made public in 1911. However, Lawrence did not enjoy his entrance into the world of literary publication due to his mother's death a few weeks earlier. He was very close to his mother and her death devastated him. By the end of that same year, Lawrence quit teaching for he had tuberculosis. During his escape with Frieda, Lawrence wrote within two years 1913 and 1915 two novels; *Sons and Lovers*, and *The Rainbow* respectively. Yet, only *Sons and Lovers*was published, while *The Rainbow* could not find its way to a publishing house. His successive novel *Women in Love* faced the same problem of not being published. Rejection attitude of Lawrence's novels for publication was a common occurrence. *Lady Chatterley's Lover* which was Lawrence's last novel, for example, was vetoed in England and America even after its publication in 1928, only two years before his death. The reason might be that the publishing houses, at least according to them, had serious reservations over what they deemed to be offensive and lewd contents in his novels.

Disenchanted and thwarted, Lawrence set for a long in an open tour with Frieda. England's increasingly industrialized life did tender him what he desired and did not meet his dreams. Thus, he left with Frieda for Italy and stayed in Sicily for a while. Then the couple moved to Sri Lanka. After that, they set foot in Australia leaving it after sometime for Mexico and New Mexico. Eventually in 1925, Lawrence and Frieda decided to end their tour and head back for Europe. Aged 44, in 1930,

Lawrence's life was concluded in Vence, in the south of France leaving behind him a heavy, glorious, and controversial legacy for generations yet to come.

In that vein, it is widely known that D. H. Lawrence has always been disenchanted with industrialism. Lawrence has mostly felt detached with the industrial society. He has his doubts and misgivings over what industrial developments could offer. Lawrence's fears were revolving around the possibility of industrialism to decide a line of peculiar cultural and social development for the society.

Accordingly, it has always seemed that a writer of any sort cannot escape the influence swayed on them by the different discursive conditions of society. And Lawrence is no exception to this universal norm. Society and literature, by and large, demonstrate an interchangeably mutual and associating influence. That being said, it could be argued that Lawrence has conveyed to us in his works the social, political, industrial, and other aspects of the spirit of his society of then and there.

In that regard, the future seemed to lack that alluring appeal for Lawrence. He is uncertain about future's capability to bring about desirable changes with it. For Lawrence, the future should be synonymous with dramatic changes for society to develop and go ahead. The reason for Lawrence's cynicism over future is that it needs a particular breed of leaders to make the desirable changes a reality. Those leaders should possess the capacity and will to build their assessment of change upon the advantages and peculiarities of individuality rather than collective effectiveness or theoretical fairness only.

Besides Lawrence's take on industrialism, his take on, and treatment of women in his works, have almost shaped the discourse of his literary career. Much of

the issues raised in his works closely relate to these two dimensions. Lawrence has a strong belief that women have been presented unfairly from the beginning of time. Women, Lawrence assumes, have been held in low esteem and put in the shade by men's authority. Because of that, women have always been allocated lesser status, given less value, and even treated inferiorly by laws and social norms alike. In that vein, it should be noted that until very recently women were disenfranchised, and were deprived of similar and equal opportunities to personal freedoms and education. It is equally true that even now women are still deemed secondary members of the society. They, in many contexts, continue to be perceived to be less capable politicians, less competent professionals, less trustworthy, and even receive fewer wages.

Therefore, it is argued that the well-known Lawrence as a prominent literary figure has been mostly shaped, fashioned, and influenced by women. After his disappointment at his mother's rejection for Jessie, Lawrence joined the university college of Nottingham, pursued his studies, worked as a clerk; and taught for a while. More importantly, he got introduced to a woman named Frieda Von Richthofen Weekly, the wife of his French teacher. A couple of years later, Lawrence's mother passed away leaving him devastated and lonely, as he and his mother maintained a close and intimate connection. Vulnerable and forlorn, Lawrence set out on a hunt for love and consolation ending up with Louis Burrows as his fiancée. Discontented and disenchanted, Lawrence deserted Louis Burrows for the professor's wife. Despite the fact that Frieda Von Richthofen was elder than him and had three kids, she and Lawrence shared perceptible mutual fondness, and decided to abscond for Germany. In that order, some suppose that Lawrence's inclination to be a poet was, among other things, a consequence of his disconcerting, unhinged, and unsettled relations to, and

obsession with women. Notwithstanding, there is one argument that can be advanced and that is the discernible sway and reflection of women in Lawrence's works.

Following his escape with Frieda, Lawrence spent a few years of meandering around the European continent seeking for the missing elements of a settled and normal life. It was the time of WWI; a time of death, despair, and distress not just for Lawrence, but also for everybody. Against all odds, some suggest that it was during those hard times that Lawrence matured and established himself. From the start, Lawrence wrote both poetry and fiction. He was fully recognized both as a poet and as a novelist. It was Jessie who encouraged him to write poetry, and even considered him a poet already. Nevertheless, it was Frieda, after their elopement from Nottingham, who stirred him to write, complete, and publish—beside his previous volumes: *Love Poems* and *Amores*—his poem volume: *Look! We Have Come Through*.

Simultaneously and thereafter, Lawrence was and continues to be distinguished and celebrated as a creatively prolific novel writer. Lawrence was a very productive novel writer. He wrote a considerably great number of novels starting with *Sons and Lovers*, and all the way up to his last novels. However, it is fair to argue that people initially did not pay to Lawrence as much tribute as he deserved. The immediate readers of his literary productions perceived them with less appreciation and accolade. That mode of depreciation, downgrading, and misrecognition for Lawrence's works persisted even after he became a renowned novelist.

Moreover, Lawrence's works continued to be taken lightly, and underestimated while he was alive. Besides other things, Lawrence was partly

misconceived due to his unashamed opinions and discussion of sex and intimate relationships in his novels. Due to Lawrence's overt discussion of sex, critics and publication houses alike tended even to ignore the conceptual and symbolic characteristics of his literary productions. Still, it is Lawrence's employment of imagery and symbolic representations that reflect his literary thoughtfulness of the act of writing in general, and of fiction in particular.

In that respect, a group of prominent and well-recognized figures in the world of literature and literary criticism disproved of Lawrence's writing on sex, and deemed him a writer of sex. Others like Wyndham Lewis argued that Lawrence was lacking in many intellectual aspects, more specifically the faculty of thinking. Thus, Lawrence is disfavored by most of them including some celebrated and well-respected figures like T. S. Eliot. T. S. Eliot, for instance was quoted speaking of Lawrence as a sex writer who is a pervert, and who is leading people astray: "rotten and rotting others," for his inclination for the writing of a "distinct sexual morbidity" (Murry 96).

The idea that Lawrence was propagating decadence and immorality was popular. Lawrence is "a positive force for evil", according to Bertrand Russell, (ibid). Even some of his closest comrades were tricked, misinformed, or misled into thinking faultily of him like John Murray. Murray described Lawrence as a "fallen angel" and that "the darkness of sex into which he had fallen was an evil darkness", (Murry 97).

For one thing, Lawrence had a disfavoring view of Christianity and Victorian purity as a whole. He thought that these social and philosophical systems, residing in their ivory towers, lacked a connection and a touch to reality. These systems, according to him, ignored or overlooked some of the basic needs of human

individuals focusing only on the spiritual side of man. Sex, states Lawrence, should be addressed and brought to the spotlight as an existential necessity of man, and as an equally significant aspect of the evolution of society.

In addition, D. H. Lawrence in treating sex and bringing it into the limelight had no dubious intentions behind it as claimed. He himself clarifies his position that his discussion on sex is primarily meant to draw the attention of people to a basic and inherent component—which is mainly received with purposeful denial—of human experience and as a main driving force of much of the individual's perceptions. Still, he publically disagrees with those—such as Freud—who have assumingly proposed sex to be the main and sole pivot around which all human activities revolve. Lawrence stance and exploration of sex is that of a realistic, non-excluding, and reconciliatory proposition. He half accepts and half rejects Freud's proposition of sex stating that "what Freud says," on sex "is always partly true and half a loaf is better than no bread," (Koteshwar 2).

It is true that people accept what they wish and what appeals to them regardless of their criteria. And among those rejecting Lawrence or rather his writing, there are others appreciating that same thing. So, the persistent efforts to disgrace and belittle Lawrence have brought about contrasting results. More appraisal and appreciation has been directed to Lawrence and his works. Other figures like F. R. Leavis have embarked on a challenging and debunking mission for the degrading criticism on Lawrence. His wife Frieda in a response to Dr. Furguson affirmatively states:

Lawrence wrote about everything under the sun, he also wrote about sex. Considering sex is the root of our existence, without it, we could not walk on this earth, it seems

worthy of any mature man's thought….Lawrence tried to raise sex from a mere animal function to a truly human all-embracing activity. (Murry 28)

Many other famous figures bravely and very candidly supported and defended Lawrence. Among them is Richard Aldington. Aldington very passionately argued to the contrary of Lawrence's critics. He suggests that all the criticism said on Lawrence especially on newspaper is "worthless rubbish", written by people who "did not read him at all or read him so hastily, stupidly, and unfairly," (Aldington 1). He continues asserting that all that that has been said and written against Lawrence and his works will fade away. Only Lawrence's works will prevail and last eventually.

It could possibly be assumed that most of the criticism against Lawrence was spelled mostly out of the critics' own interests. No wonder, then, that this criticism has almost died away. And that Lawrence continues to win the hearts and minds of many admirers during his lifetime and now. Even so, only posthumously have people begun to justly give him enough acclaim as he deserves, and appreciate his works. Most of his works by now have come to be valued and welcomed. Lawrence himself has come to be admired, and recognized as among the finest novelists of all times.

Along with intellect and novelty, Lawrence has enjoyed a unique taste and finesse to elegantly stir up life most profound urges, familiarities, and notions. Such unique touch and skill of Lawrence has appealed to, and recognized by many such as—to name only a few—Edward Shanks, R. P. Blackmur, and F. R. Leavis. Lawrence has also demonstrated a multiplicity of talents for mastering different literary genres and expressing an assortment of ideas; ranging from religion to psychology and from women to politics for example.

It could also be justly argued that most of Lawrence's literary production was immensely influenced by his personal background; life and experiences. However, even when Lawrence writes with a personal touch, it could easily be observed that his writing proposes impersonal and theoretical ideas and concepts through the employment of images and symbols. It is in the course of symbolic images that even when Lawrence writes on inanimate things, he still possesses the finesse to present abstract and conceptual scenarios and ideas.

Lawrence excels more than any other writer does in the utility of symbols and images in his writing. Comprehending the vital significance of symbolism in fiction would emerge from understanding that symbolism, according to the Penguin Encyclopedia, is "the belief that ideas or emotions may be objectified in terms which make them communicable, whether in words, music, graphics, or plastic forms," (Crystal 1483). Therefore, Lawrence does not just get distinguished for the use of symbols and images, but also does uniquely stand for his innate and deep belief in their merit.

The intention of the current study is thus to bring about a couple of goals. To begin with; the study will humbly but purposefully endeavor to attract the attention of audience and readers alike to the astounding and everlasting contributions Lawrence has made to the world of fiction writing particularly exploring his brilliant and appealing use of symbols and images. Further, the three novels chosen for the current study; namely *Sons and Lovers*, *The Rainbow*, and *Women in Love*, are going to be investigated from the prospect of symbolism and imagery abundantly prevalent in them. Moreover, a sufficient amount of attention and consideration will be dedicated to the impact of Lawrence's symbolic tradition in the genre of fiction writing in general.

It is a common observation that a lot of critical studies have been conducted on Lawrence's novels. Yet, all these studies, by and large, have confined themselves to deciding the symbolic and figurative uses, providing an explanation that does not extend beyond their immediate literary reference. The current study, by contrast, intends to critically explore these symbolic and figurative devices along with hinting at their close association to Lawrence's inventive and original employment as distinctively different from others' uses. It would further be argued how in those novels Lawrence proposes a uniquely superior demonstration of symbolic and figurative language.

A sample of the body of criticism produced on Lawrence's novels regarding symbols and images includes books composed by H. T. Moore, Anais Nin, F. R. Leavls, Patricia Abel, Robert Hogan, Mark Spilka, ElisoVivas, H. M. Daleski, Mark Schorer, and others. However, all these books have partially treated Lawrence's fiction in the sense that they dealt with particular parts and not whole bodies. They failed to provide a comprehensive assessment of all symbols and images and from all perspectives. In addition, some of these critical writings took Lawrence's poetry not fiction.

More often than not, many of these studies tended to provide much simpler and surface analyses of the symbols and images in Lawrence's fiction overlooking or failing to notice their significance in the broader setting of symbolism and imagery. Another critical take is that some of these studies fell short of approaching symbols and images beyond their western religious, cultural, or historical signification. It is worth mentioning, thus, that a single study conducted by Spilka has peculiarly stressed on the uniqueness of Lawrence's symbolic use compared to nearly all other symbolists. Spilk's distinction draws the attention to a peculiar characteristic of

Lawrence's symbolism being a moving one as opposed to the traditional still symbolism.

In that vein, the current study is deemed to be distinguished in the sense that it would, besides symbols, enclose images as well. The study will also address the literary touch of beauty and attraction symbols and images confer on a literary work, more particularly fiction. Additionally, the study is going to closely examine both symbols and images with a constant reference to Lawrence's richly diversified background and sources of influence from his earlier writings and experiences on the novel.

The influence of the issue of sex, for example, is clearly reflected in many novels written by Lawrence. In his novel *Sons and Lovers*, one of the novels selected for the current study, sex is obviously an issue in the novel. How Lawrence has approached sex in this novel, and what his intentions were behind raising such an issue is a different story. In the novel, it could be detected that almost every character is in a relationship, or is looking for one. Paul is obviously in love with Miriam, even though he tries to suppress his affection because of his unnaturally strong attachment to his mother. Cyril is in love with Emily, weirdly however. That kind of influence over Lawrence's writings could be attributed to many things. One thing for Sons and Lovers, for instance, is that by the time Lawrence sets on writing it, he has by then eagerly made many observations, and had multiple experiences.

The earlier poems written by Lawrence have left their mark on the ensuing works he wrote. Some of these preceding poems such as 'Virgin Youth', 'Bog-Fired' and 'Cherry Robbers' were written and published before *Sons and Lovers*. As a means of illustration, they all have profoundly dealt with love, more particularly teenage

love. Therefore, the novel does carry within it many threads and textures of influence and some unique touches of those former poems. However, the most recurring topics of discussion in the novel could be different from merely love and sex. The novel can still be approached from many other angles. This assumption still neither excludes this influence, nor contradicts the original proposition that it is there.

Consequently, in *Sons and Lovers*, it could as well be argued that the most accessible subject matter is that Lawrence's endeavors to show the different and complex aspects and occurrences that accompany the individual while moving from one stage to another in life. The stage under focus in the novel can be detected to be the evolution from adulthood to manhood. It could also be assumed that Lawrence in *Sons and Lovers*, is so much concerned with the individual's attempts, normally accompanied with difficulties and obstacles, to reach the life stage of ripeness and maturity, and eventually establishing their long desired freedom.

As for the influence of Lawrence's experiences and observations on the novel, it is worth noting to say a word on the popular issues of the time. Thus, the main topics advanced in *Sons and Lovers* such as the anguish of English young men, for instance, could be said to have been common and gaining currency at the time. Another issue was the status of women and the weird relationship established between them and the male sector of the society on one hand, and their relation to their male relatives on the other. Accordingly, the novel offered a realistic representation of the society's arousing keenness on and inclination for addressing the then ordinary and familiar concerns of the time.

Those issues have gained currency for at the time many women got discouragingly disappointed by their partners. They therefore sought to make up for

that dissatisfaction in their sons. In *Sons and Lovers*, for example, Paul's father does not live up to the expectations of his mother. Out of her disenchantment with him, she turns all her focus and attention to her son, Paul. As a replacement for her husband's control, Paul then falls under the constant authority of his mother for the rest of their lives. She wanted Paul to accomplish the model she had on mind for her husband.

That kind of mutual attachment between the mother and her son is also a main reason for the younger generation's failed marriages. Hence, the cycle of family failures continues reproducing themselves necessarily as social failures. That phenomenon of female socially censored hopes and aspirations, and the mother-son attachment were of common currency of the time. Because of that, Lawrence's efforts to address those issues had better be welcomed and positively received as socially reformative attempts, and not as lewd immoral ideas.

Whatever the outcome might be, the assumptions and aspects of influence mentioned earlier on the novel pose no contradiction to the current study's aim. The reason is that the current study aims at studying the ample variety of symbols and images in the novel to show their workings on, and close relation to the art of fiction writing. Whereas, all that that has been mentioned above illustrates the previous sources of influence on the novel, and the possibility of studying it from different perspectives.

As for earlier influences on Lawrence's other two novels for the study; namely, *The Rainbow*, and *Women in Love*, it could equally be assumed that along with *Sons and Lovers*, the three novels have been influenced by the almost the same background. More significantly, they were all written and published in a time so momentous and remarkable in Lawrence's literary career. Moreover, sharing a lot in

common, these three novels were produced at a time Lawrence made an extraordinary shift in his fiction-writing career.

In that vein, it is worth noting that before these three novels Lawrence used to embrace a different literary trend and write on different concerns. That is to say, prior to those novels Lawrence was recognized as a naturalist novelist. He was writing on naturalism which entailed a disinterest in or indifference to the devices of symbolism and imagery. The three novels thus represented Lawrence's start to shift from naturalism to symbols, and from biography to blending fact with fiction. Despite being a difficult and demanding task, it turned Lawrence into a brilliantly unequal novelist.

Moreover, the other two novels represent a continuation of each other. In spite of the fact that they are two individual novels and can be read as such, *Women in Love* stands as a transitional sequence from *The Rainbow*. Besides many minor associations between the two novels, there are other main connections between the two novels such as the crests of cold snow, industrial magnets workshops, and the craze of Africa.

CHAPTER TWO THEORETICAL BACKGROUND

Chapter Two

Theoretical Background

> A symbol is felt to be such before any possible meaning is consciously recognized, i.e., an object or event which is felt to be more important than the reason can consciously explain is symbolic; secondly, a symbolic I correspondence is never one to one but always multiple and different persons perceive different meanings. (Bayley: *The Romantic Survival*, 164)

2.1. Introduction

The art of fiction writing has a lot to its style; from fictionality to reality, and from imagination to figurative language, and other elements. However, symbolism and imagery has always been the soul and the heart of fiction. No matter whom the novelist is, when the era of writing is dated; or what kind of novel is written, the symbols and images are always used and beautifully employed by all novelists to more elegantly convey their ideas in their novel. In order to leave their touch on their audience and make their fictional productions appeal to them, novelists, by and large, resort to the literary means of symbols and images. In that vein, there is no definite start point of time for the utility of symbols and images in literature as a whole, and in fiction particularly. Yet, it could be quite safe to argue that the employment of imagery and symbolism in different genres of literature must date back to the birth and genesis of literature itself.

Symbols with their complexity and artistically generated forms were mostly associated with religious concepts and figures. They were employed to symbolize religious ideas, abstract notions, and icons. Consequently, symbols are described as direct indications of some indirect meanings. Or they are "the visible signs of something invisible," (Raizada 195). Symbols are literary tools utilized by writers of different genres to figure out and convey their thoughtfully reflective ideas and perceptions of truth, and actuality, and the undisclosed and impalpable urges of the human character. They usually represent and stir up a series of meanings and connotations.

Along with the imaginative faculty, the uniquely symbolic qualities of suggestion and perception get enhanced and augmented. The symbol thus through its factual indication brings about a variety of connotative references. Personal instinctive feelings, emotions and other faculties could easily and artistically embodied by symbols and images. The symbol for that demonstrates a capability to expose what is really intended beyond what is obviously expressed.

Respectively, symbols and images are utilized by Lawrence to converse and impart his literary and thoughtful reflections and ideas. a strategy that is rather challenging to be expressed by the use of ordinary expressions. For Lawrence, it is quite a feasible task as he is deemed among the most prominent and skilled symbolists, particularly as far as fiction composition is concerned. All his novels with almost no exception are appraised as fabulously symbolic manifestations.

It should be noted that a symbol cannot be diminished to a literally sole reference. Rather, it carries within it a wider variety of other perceived denotations, including cultural-specific allusions, and individual peculiarities. D. H. Lawrence,

through symbolism, has established a set of new literary principles, and conceptual ideas into the world of literature. Lawrence's employment of symbols is n open invitation to readers and audience alike to activate their minds and search beneath the surface for unseen truths.

In that order, Lawrence has developed a unique range of symbols that present the concerned issues in his writings. Lawrence's uniqueness is observed through their ability to be associated with one another, and to depend entirely on their own resilience for permanence. Lawrence emphasizes the importance of individual experiences and personal demonstrations of feelings as they create symbols. Therefore, the symbol, in its turn, does possess the capability to provoke, past conception, the emotions and dynamics of the deeper self.

D. H. Lawrence is categorically considered to possess superior intellectual and personal flairs. Besides being recognized as an exceptionally accomplished novelist, Lawrence is also commonly appreciated as a philosopher, an existential philosopher to be more specific. In order to communicate the convergent realities of life with a language of symbols and images, Lawrence puts into writing all his personal, philosophical reflections, as well his sophisticated literariness. By so doing, Lawrence gains universality and appeals to universal audience as symbols can be understood beyond the constraints of language, race, and geography.

In addition, Lawrence has the conviction that the symbol breathes life into the human experiences in their accumulative totality as it can at all times maintain interpretation associations. He assumes that symbols and images, for that matter, accompanied the beginning of man and time, and will probably outlive human history. "Some images," according to Lawrence, "in the course of many generations of man,

become symbols, embedded in the soul and ready to start alive when touched, carried on in the human consciousness for centuries." He continues stating that "when men become unresponsive and half dead, symbols die," (Inglis 543). The symbol, according to Lawrence, is thus synonymous with history and man from the start of time.

Lawrence has the intention to draw his readers and audiences' attention to the importance of symbols. He suggests that life could always be perceived symbolically. As a result, it could be argued that Lawrence through his insistence on the use of symbols and images has presented to the world the western literary tradition at its best. His novel *The Rainbow*, for example, is symbolically received at first sight with its indicative title. The rainbow in western and other cultures is a well know and well established symbol of beauty, peace, and rebirth.

Nonetheless, these same words turn out to be of much interest for the keen analytic reader. That is because these words make particular references to history, religion, or any category of that sort. Plus, these words are also deemed to have other allegorical references serving as symbols of what things entail besides being signs of these things, conveying both primary as well as secondary reference. The different uses of the word 'hand', for example, provide a case in point. A teacher could ask a student of his to raise their hand, which in this case means a hand, literally. Yet, when somebody is in a difficult situation and unable to manage it alone, they would normally ask for, use a hand, which in this case means help. Hence, it should be noted that language not only indicates, but also expresses.

The abundant utility of imagery and symbolism in D. H. Lawrence's works, more particularly novels, denotes a swaying influence on him by imagists and

symbolists. He, too, must have had a very rich life experience. His childhood life has witnessed a great many turns, twists, and dilemmas. In addition to his take on modern industrialization and his resentment for it, the impediments of that life have thrown a considerable deal of obstacles in his way. Has Lawrence had an immense familiarity and knowledge, after all that he has gone through and endured? He most definitely must have. The age in which Lawrence lived was a mind-boggling age. Free unleashed thinking was challenged by the norms and the established set of values of the time.

On the other hand, it was an age which spelled a sense of loss, disbelief, and confusion. It was a time in which people began to raise unusually serious and skeptical questions about life, faith, morality, civilization, and the like. Europe and the world in general, has lived through severely difficult times and witnessed two major devastating wars. Demoralized and worn-out, people could recognize their time as an era of sheer pain, loss, trauma, and bewilderment; an era of no faith or positive creativity.

Correspondingly, all these dramatic transformations besides personal and social turmoil have infallibly left its mark and lasting influence on Lawrence. He must have opened up for new theories, ideas, and philosophies of the time. Those idea and philosophies might have previously been deemed taboo, inconsequential, or simply extraneously superfluous. Hence, Lawrence has added up to his awareness, augmented his already vast knowledge, and cultivated his literary grace. Lawrence comes out of these tumultuously troubling times with more elegance, charm, and refinement; and thus presenting his uniquely guiding model of symbolism and imagery.

More often than not, Lawrence's employment of symbols and images in his works has made them more intricate, murky, and more toiling. He and his ideas would be deemed by some as imperceptible and vague; but it is this same attribute that has contributed to their appeal and lasting interest. Many critics and scholars alike have paid relentlessly persistent endeavors to investigate his works. However, they once and again end up having the same vague blurred view they had in the outset. Lawrence ceases not to startle his readers with his labyrinthine and conflicting outlooks of his works. That is why, as a matter of illustration, almost all his works continue to be explored and analyzed over and over aging; outliving their contemporaries in time and space.

In that vein, the current study embraces the aim of no less than probing into the typical symbol and image epitomes in Lawrence's works, more specifically in his novels selected for this study; viz, *Sons and Lovers*, *Women in Love*, and *The Rainbow*. The purpose of locating these models is assumingly deemed to fulfillingly gratify the craving of Lawrence's fans for full comprehensiveness. It would arguably as well qualify readers and those who still maintain their interest in Lawrence's work to better appreciate them.

For that purpose, it must be noted that the word 'archetype' is to be elucidated. As it is always the case with almost all the terms used in English language to be derived from Greek or Roman/Latin origins; so is the word archetype. It is said to have been derived from two Greek words; 'arche' which means original, and 'type' which means form. Thus, the word 'archetype' would be assigned the perception of an original or complete form. Moreover, the word 'archetype' is also deemed to have other nuances rooted in anthropology and psychology. That assumption proposes the tracking down of myths and rites rudimentary examples which persisted in the

folklore and rituals of the most varied cultures. The Golden Bough—a book written by James Frazer—investigates just that proposition.

In contrast, some major psychologists have employed the term 'archetype' in their theories. Those psychologists, like C. G. Jung, have related the word to some psychological terms such as 'the primordial images,' and 'psychic residue'. The idea is to apply the word to those psychological terms in relation to the recurring experience categories in the lives of the earliest ancestors. And the process continues by relating it to the collective unconscious of the human race, and those which are articulated in the different genres of literature; and even in myths, religion, fantasies, and dreams as well. In that respect, C. G. Jung states:

> The contents of the personal unconscious are chiefly the feeling-toned complexes, as they are called; they constitute the personal and the private side of psychic life. The contents of the collective unconscious, on the other hand, are known as archetypes. The term 'archetype' occurs as early as Philo Judaeus, with reference to the Imago Dei (God Image) in man. It can also be found in Irenaeus who says: The Creator of the world did not fashion these things directly from himself but copied them from archetypes outside of himself. (Jung, *The Archetypes and the Collective*:40-42).

The previous account of the word 'archetype' and other accounts related to it convey an idea about the archetypal nature of novel and of literature in general. In fiction, dreams, fantasies, and imagination represent significant illustrations of archetypes. No type fiction whatsoever —in any given circumstances of space and time—would ever survive without those elements. Therefore, archetypal symbols and

images continue to get produced and employed in D. H. Lawrence's novels. It could, however, be argued that some symbols and images employed by Lawrence in his novels might be inspired from/referring to some of the earliest reactions of the ancient man to their world. Yet, it is equally factual to argue that those responses originate from a living sense undyingly existing in all men of all times. As a result, the archetypal symbols and images employed in Lawrence's novels are considered to correspond to the original and instantaneous forms of human expression by presenting them in a symbolic form.

In Lawrence's novels under study; namely, *Sons and Lovers, The Rainbow, and Women in Love,* there is an abundance of symbolism and imagery. In his utility for symbols and images, Lawrence is highly received as a modern novelist who demonstrates a profound and complex thinking. This remarkable combination of complexity with profundity permeates his writing with superior implication than that observed on face value. And that does perfectly correspond to what symbolism is supposed to mean. That is to say, symbolism is nothing but the deeper meaning in what is written than that meeting the eye.

In that order, in all the novels mentioned earlier almost every character and every aspect of the novel is pregnant with more significance than that that is more likely to be appreciated apparently at first reading. In those novels, symbolism is used as a device in which one thing is used; that is a symbol, to mean a different thing. The particular symbolic meaning diverges in its connotations keeping in line with context and relation to its source. And here lies significance of symbols and symbolic language with its capability to play with words and call up distant references. In that way, the novel provides its readers and audience alike with what can be considered a

catalog of historical, social, and cultural sets of values, traditions and attitudes related to man in that given time and space.

D. H. Lawrence has, with no doubt, developed a wider range of symbols and images into the world of literature, particularly fiction. In his novels, Lawrence envisions that the symbols and images in his works illustrate and expand upon the vast range of man conscious and unconscious experiences in their entirety. Those individual experiences encompass the whole range of man experiences ranging from love, nature, to marriage, death, and even resurrection. In the concerned novels for this study, it is quite obvious that the main ideas and conceptions in these three novels diverge from the symbolically visionary concerns put forward by Lawrence.

Respectively, Lawrence holds the conviction that symbols and images should not simply be perceived as merely literary devices signifying the multiple human experiences. Rather, Lawrence asserts, symbols and images rise to answer some basic and inherent requirements and serve the job of elucidating the obscured truths of human existence as well. Another peculiar trait of Lawrence's symbols and images is that—unlike other symbols which might be shackled by the norms of times and geographies—they exhibit the potential of surviving the confines of space and time, proving meaningful and appropriate for all, and at all times.

Thus, symbols and images as well are never expected to compete with or match the function of reasons availability when provided for explanations. They are supposed to surpass that by demonstrating their potential to offer conscious as well as unconscious significance. Symbols and images should arguably as well rise above the bounds of space, time, language, and race. They should be all-time-meanings-productive devices. According to Lawrence himself, nothing is concluding in

clarifying symbols and images; and an open ended window for further and further explications is supposed to always be obtainable.

In his novels in general, and the novels under study in particular, Lawrence suggests that in order to fathom deep into the unfathomably inexplicable veneers of the human soul symbols and images in a literary work can execute that task. According to him, only symbols, or rather his symbolic practice, can explain the mysterious and incomprehensible aspects of the human self. In that sense, Lawrence has esthetically and with great flair advanced forward an approach of symbols and images in his fictional writings that would enlighten our perception of the human experience in its totality. That elegant use of symbols by Lawrence will be investigated in detail in the concerned novels.

In Lawrence's fiction, symbolic language might as well have come in handy for him as far as his themes and the bounds of his time are concerned. As mentioned earlier, Lawrence in his fiction touches upon sensitive subjects such as women and sex. Topics that many people and a considerable number of literary critics considered discussing let alone writing about inappropriate and against the society's prevalent moral codes of the time. Then Lawrence's symbolic language served him well in assuaging the undesirable directness of his writings, because "symbolism avoids the I and puts aside the egotist," (Moore 302).

Nonetheless, it is through symbols and images that a writer passes on their views, outlooks, and philosophical reflections into their works, and Lawrence is no exception. Lawrence through his novels could indirectly convey his accumulatively diverse experiences and takes on multiple subjects into his fiction. Through employing the right symbols, Lawrence in his fiction could address all human

concerns as well. He could attend to a variety of human experiences ranging from social and individual issues, to religious and universal concerns. Symbols and images in Lawrence's fiction also provided audience and readers with a tool to more understand their inner self, their subjective impressions, and the boarder world around them.

In Lawrence's fiction, it could be observed that his symbols and images offer tranquility and enlightenment. Whether the world we live in is real or just a copy and imitation of a higher imperceptible reality is an ongoing debate throughout the history of literature. However, symbols and images help us understand the unseen realities, or rather the real world existing above and beyond the reach of our human faculties, through symbolizing the perceptible world. Lawrence asserts in his fiction that philosophical and esthetic function of symbols. He communicates his perception via symbolically interpreting the deeper morals and truths and introducing them with a highly creative and esthetic manner.

2.2. Definition and Rendering

The word symbol, according to Encyclopedia Britannica, "comes from the Greek Symbolon, which means contract, token, insignia and means of identification. Parties to a contract, allies, guests, and their host could identify each other with the help of the parts of the symbolon," (Hemingway 900). Besides, going back to the original meaning of a symbol, it used to represent and communicate a consistent larger whole by means of a part. However, symbols can still be individually and subjectively created.

In that vein, Slote maintains that a symbol is not only a literal reference. Rather, it includes a "much greater range of unwritten meanings, implications, and

emotions," (Slote N. pag). Similarly, Raja Rao has applied his mystical insight to the interpretation of the reality of life in his art and he has interpreted those realities by symbols, (Rao 335). His erudition is embellished in presenting the dominant tenets, of Indian Philosophy and interpretation of philosophical abstractions in- symbolic words. His mind penetrates deeper than the surface appearance in order to explore the hidden reality. A lot of philosophy is embodied in only one sentence when Ramaswamy says, "waves are nothing but water. So is the sea," (Menon 81).

The word imagery stands for the totality of many different images. It is used to discuss and introduce all those dissimilar images in their entirety. A single image is a figure of speech, a mental picture, or an expression, which brings to mind the opulent appeal of a specific object. Some theorists, however, might assume a more confined definition for the word imagery. They may limit its denotation to two common and mostly used figures of speech. That is to say, some people like M. H. Abrams suggest that the word imagery should be used to mean metaphors and similes only (Abrams 42). Later on, the use and denotation for the word imagery has expanded and branched out to include imagism, with more meanings and additional usages though. Imagism is referred to mean the literary employment of any image—clearly, precisely, and with concentration—in literature, and in common speech and common expressions as well.

In the same vein, an image is assumed to serve to "intensify the feeling evoked with an idea of Symbolism," (G. Hough, *Image and Experience*). An image utilized repeatedly is presumed to transform into a symbol. So, when an image gets modified into a symbol, it gets "simplified and reduced to bare outlines," states Kristian Smidt. Furthermore, the "details and appurtenances of the particular object or event are shorn away, and usually only something that resembles a geometrical figure remains,"

(112). The well-built, interwoven relevance and correlation between an image and a symbol is a lot like that between runny water and freezing water.

Symbolism, respectively, is used to indicate any use of a language element that is perceived to express or indicate a distinct symbol. The symbol device of a language is thus a symbolic projection to demonstrate how significantly affective as well as intellectual anxieties become visible. Sometimes, it seems at first glance that some words are drawn on randomly or absurdly. A symbol has been showered with many definitions and exegeses. Yet, most of them rephrase and revolve around almost the same meaning. Thus, it is assumed that the following explanation of a symbol brought from Encyclopedia Britannica suffices. The symbol, it states, is a term "given to a visible object representing to the mind the semblance of something which is not shown but realized through association with it," (Vol. XXVI, p. 284).

Correspondingly, the use of 'seem' or 'like' in a conversational or communicative linguistic situation does not necessarily entail a visual similarity. Likewise, when an erudite figure is called 'an ocean', he/she is definitely perceived as a well-informed human being, and not as a huge dark abyss full of water. The reason is that art as a whole is deemed to be impressionistic, not real. A symbol in signifying an abstract idea, or any literary device for that matter, mimics something invisible. The symbol helps provide not a real resemblance, but a real adequacy instead. Thus, symbolism could be recognized as a depiction of actuality on one level of reference, but by an analogous reality on another level. The assumption that there exist corresponding realities on diverse levels of reference entails the word 'rose', for instance, would be perceived, across nations, languages, and places alike, as a sign of beauty, love, life, and sweetness. In that case, a rose as a traditional symbol is not conventional, but is given with the idea to which it relates. So, symbolism is to be

valued on two levels: symbolism as the tradition of a universal language, and symbolism as an individuality and self-expression.

In that order, it is to be noted that making out expressive writing merely based on its literal meaning or references of history would help us comprehend what it proposes to convey. To appreciate what that writing is set to impart, hermeneutic interpretation must be readily employed. Any historian of literature is destined to encounter the problem every time they come across persistent events or language. The phenomenal or imaginary elements of the unique form of any given story in space and time cannot be ruled out in order to restructure it. The reason is that it is assumed that deeper realities would be brought forth from those miracles and fancies of the story's construction. Then, traditional symbolism would equip its adherents with the required means to be aware of appreciation, enjoyment, and make a distinction between an individual conjuring up and the use of a traditional principle. In turn, that understanding would lead leaders to find out that originality and insightfulness have no correlation, and that original ideas can be employed over and over again with inexorably the same right to claim originality.

These ideas are deemed to have possessed commonly steady sequences of values in a succession of understandable contexts extensively disseminated across time and place. Thus, reading them in a different setting would lead to the identification of the layers of their fictional succession by way of the figures employed in them. It is presumably true that time and universal languages have already articulated all higher truths to the world. Nonetheless, unfamiliar to a broad circle of modern readers, this particular kind of knowledge is a prerequisite for critics and historians of literature so that they would be capable of telling the difference

between what is individual, and what is inherited and universal in any work of literature.

One of the distinctive features of a symbol is its enduring permanence, its potential to last long; and last with significance. The symbol has had its roots deep into the literary productions. It has endured this long journey and maintained its elegance and value. For that matter, symbolism, along with imagery, as mentioned earlier, should not be confined to a specific date of birth. It is strongly thought to have accompanied the different genres of literature from their genesis. It would as well be a far-fetched theory to imagine the antique and primeval literary texts being produced without the beauties of symbolism and imagery.

Symbolism derives its main appealing glamour from its flair of telling and conveying ideas indirectly, and with a euphemistic elegance. A symbol implies, suggests, and proposes; but does not directly tell. That evocative power of a symbol is what deems symbolism a unique literary quality with lasting exquisiteness. For that reason, a symbolist "represents ideas and emotions by indirect suggestion," rather than participating in overt wording, (Dwivedi 22).

Generally speaking, symbolism as a literary device does the job of bridging gaps between different cultures and civilizations. Moreover, symbolism as a literary movement does the job of a linking conduit between different literary movements such as Romanticism, Modernism, Naturalism, and Realism, to name only some. Symbolism, in that regard, has offered to soothe things down. It has presented the means to those not very much satisfied with the lofty and unrealistic rhetoric of romanticism to bring it down closer to reality. Symbolism has also offered a chance to

those disenchanted with the unsympathetic determinism of naturalism, and the ruthless objectivity of reality, to lighten their hurting sting.

2.3. Symbolism and Literature: A Historical Sketch

In the world of literature, symbolism was not offered a smooth entrance. It was ignored and unwelcomed at first. Some of its loyal fans were so disheartened so much so that they decided to take their own lives such as Gerard de Nerval. It was even denied a simple definition as a basic norm. For the sake of argument, however, some have a preference to trace symbolism as a movement back to the 19th century starting in France and then stretching to England. To consolidate this theory, a number of names of major symbolists of the time have been presented such as Rimbaud, Laforgue, Mallarme, Verlaine, and others. In addition, the publication of a book titled *The Symbolist Movement in Literature* by Arthur Symons has much contributed to the establishment of symbolism as a starting movement at the time. It has also had a great sway on the writers of that era along with those who have come after them.

Nonetheless, that derogatory perception of symbolism continued until the end of the 19th century; more particularly, until the *Symbolist Manifesto*—a book by Jean Moreas—was published in France. Back in England, symbolism was persistently sidelined for more time than it was in France. Likewise, almost ten years later the publication of *The Symbolist Movement in Literature*, by Arthur Symons, helped introduce it to the English literary scenario. However, in France as in England symbolism has had its ups and down flourishing for a while and fading away at other times for alleged reasons of including too many practices and tenets, and for being challenged by other literary movements.

Correspondingly, heralding its advent from France, symbolism had its major recognized symbolists mainly from there such as Paul Verlaine, Arthur Rimbaud, and Stephane Mallarme. Their landmark publications have paved the way for symbolism to get a proper introduction into the literary scene. These writings have ignited a mounting curiosity in the esthetic novelties of the evolutionary literary scene, especially in France.

Among these publications was *Songs Without Words*, by Verlaine. Backed up and consolidated by the *Symbolist Manifesto*, both works set out on a battle of scathing criticism on the penchants of description of Realism and Naturalism. In their tiring and fierce struggling efforts, those symbolists have suggested to replace some unyielding models in literary genres with symbolic devices. All major symbolists across the world, with special emphasis on France and England, are widely recognized for proclivity to use a language characterized by its exceedingly symbolic and metaphorical provisions.

Although faced with impediments and complications at its start, symbolism has brought about invigorating consequences as reflected in and adopted by the various genres of literature in all European countries.

Lagging behind in its embrace for and recognition of symbolism, England took a different path. That is to say, in England some literary figures at an early stage launched an attack against symbolism and its consequences on literature. They shaped a distorted perception of it. And that misrecognition was augmented by the tarnished translations of some French literary works into English. It was claimed that those translations were forced over English language.

Whether or not those translation claims were valid, the English mood could not just take symbolism in and accept it as a reviving and a rising artistic movement of literature. It was originally coming from France; so, it might have been thought of as a foreign influence that could or perhaps should be defeated. Therefore, the practices and principles of symbolism seemed to have been kept quite at bay. Even though, symbolism prevailed the world of literature, and nothing could have stopped on the face of the symbolic inundated rising popularity including the English psyche.

In that respect, England was not the only place that resisted symbolism in the beginning and had a difficulty assimilating it into its literary field. America, too, had a similar attitude towards symbolism. Moreover, America tried o detach itself from symbolism for a longer time. In the case of America, the geographic gap might have possibly played a role in that detachment, for America continued indifferent to symbolism until the beginnings of the 20th century. Eventually, the American recognition and embrace of symbolism was established at the hands of its great poet and dramatist T. S. Eliot. T. S. Eliot could with self efforts come to identify himself with two major symbolists; namely Trisan Corbiere, and Jules Lafourge.

Correspondingly, the weighty influence of these two symbolists on Eliot has caused him to seriously think of trying out a similar path. Eliot's deliberation over the lures of symbolism led him eventually not only to take it up, but also to compose with symbolic utility—beside other works—one of the greatest and most superior literary works ever written; *The Wasteland*.

A magnificent and splendidly glorified literary production, *The Wasteland*, written in a highly symbolic style, not only signaled the American welcoming

recognition of symbolism into its literary scene, but also ushered a new era of American literature greatness and universality.

At a general level, almost all symbolists—poets or novelists—have taken after Baudelaire and Wagner. Those symbolists have established a new approach conflating between Baudelaire's senses association and Wagner's model synthesis of arts to create an innovative notion of the melodic traits of language. The intention of all symbolists in stressing the significance of the inherent musicality of language springs from their deep belief that art is a better, higher, and finer means of expression. They assume that art has the capacity to produce personal reactions that lead to the recognition of the quintessence of material, individual, and physical realities.

By and large, symbols and images are simply literary devices of expression. However, symbols and images at first began as approximations or subjective expressions until they achieve the advantage of traditional establishment for some hidden truths that are realized by the human consciousness. So, symbols and images do represent either the conventional reflection or the traditional sign of that veiled truth.

Symbolism is said to be the soul of literature. Some literary figures put forward a more extreme and bolder suggestion arguing that "without symbolism there can be no literature," (Symons 2). According to Symons, language itself is nothing "but symbols," and that the start of symbolism is closely connected to the "first words uttered by the first man," (ibid 2). Therefore, the above quote consolidates earlier arguments that symbolism and imagery as well are tools which artistically and engagingly polish the language and with immense magnetism and pleasingly

perplexing understanding bring man experiences throughout history ant time to literary productions.

Symbolism and imagery resuscitate and breathe life into the life particulars of individuals and societies across space and time. And it is through symbols and images that "man, consciously or unconsciously, lives, works, and has his being," (Symons 2). Had it been not for symbols, images, and figurative language as a whole, novelists, poets, and playwrights for instance, would not have been able to sustain a permanent literary presence, Lawrence is no exception. Lawrence remains forever alive in the memory of his audience and readers through his symbolic fictional works. Lawrence's works—and others as well—under study in the current project; namely *Sons and Lovers*, *The Rainbow*, and *Women in Love* make him universally ubiquitous, and help him, figuratively speaking, live longer than any other non-literary human being could ever do.

A symbol, for Lawrence, is a dark, mysterious charming force from which it is difficult to set free as it is a connotative reference of the human unconsciousness. In *Sons and Lovers*, for example, the death of Paul's mother is a symbol of the end of Paul's obsession on women in general. That is why this separation has to be extended to his beloved Miriam. Paul's Mother's death has shaped an unconscious prior decision in the back of Paul's mind to end his relation with Miriam, and thus serving as a symbol of the end of Paul's obsession over all women. Lawrence is deemed to be the pioneer of unconscious symbolic passions as he demonstrated a potential to symbolically introduce those deeper realities in almost all his fictions.

In a different strand, symbols and images are deemed human devices that people have recourse to for expressing themselves. People's recourse to symbols has

been naturally established in a response to their urgent need for a total understanding and satisfaction of their conscious wishes and aspirations. The reason is that symbols and images materialize those wishes and desires for people offering satisfaction given that they live in an imaginative reality. The key role of symbols and images is, thus, bridging the gap between these two contrasting realities. Besides, they provide a connecting channel between the other binary sets such as inner and outer self, subjective and objective individual experiences, and between conscious and unconscious aspects. And Lawrence emphasizes that an intricate and diverse experience is nothing but a symbol whose role in fiction is to make that experience intelligible and expose its unknown sides.

However, the employment of symbolism in literature has come with complexities and challenges. These intricate uses of symbolism spring from the fact that symbolism as an artistic device used to be utilized to communicate different religious ideas, figures, events, concepts, and messages. Later on symbolism has been embraced into literature enriching it with its varying symbols. These symbols are employed as seen signs indicating unseen things, and suggesting various connotations, (Raizada, *Point of View*).

Lawrence utilizes symbolism to communicate his perception of the different pulses of various life drives. In *Sons and Lovers*, for example, different plants are symbolized as normal living things with sexual desires. Out in the garden in the scene of Mrs. Morel's strolling idly at night with the moon light drenching everything with its light, almost each and every inanimate and animal entity in the surrounding was depicted with sexually indicating clues. The red horse symbolizes some strong bodily drive that would eventually part Paul and Miriam and bring Paul closer to Clara. Moreover, the little brown bird's nest, the hen picking maize grains, and the dripping

of red carnation over Clara are but a few among many instances of things portrayed symbolically in the novel.

Other sexually symbolic employment of different objects and things are quite abundant in the novel. Colors and roses occupy their place of symbolic depiction in the novel. The color pink is a symbolic device symbolizing Miriam. The lily rose symbolically stands for Mrs. Morel with relation to her son Paul. By way of comparison, Clara is usually depicted with reference to the purple color as an indication of her unusual driving sexual forces. Yet, it is assumed that the relationship between Paul and Miriam is mostly expected to end any moment. The reason is that even though Paul and his mother exchange abnormally normal obsession towards each other, Paul is often received as a prisoner to his mother's controlling love and affection. Therefore, the most unsurprising outcome is that Paul leaves Miriam for Clara as a means of unshackling himself from his mother's chaining intimacy. Eventually, this is what happens and what is deeply felt, though implicitly expressed, by Paul himself:

> "On Sunday I break off," he said, smelling the pink. He put the flower in his mouth. Unthinking, he bared his teeth, closed them on the blossom slowly, and had a mouthful of petals. These he spat into the fire, kissed his mother, and went to bed," (Lawrence).365

2.4. Symbolism, Imagery, and Fiction

As stated earlier and throughout, in literature in general and in fiction in particular, symbols and images do different functions and do that in different ways. In fiction, a person, object, thing, or an event can be turned into a symbol or an image. Symbols and images in fiction could very possibly serve a character in the novel, the

novelist, or even a member of its readership. In the case of a fiction's character, for instance, a symbol or an image conveys something to that character and demonstrates their response to it. The character's reaction offers feedback to us and facilitates our understanding of that character. Moreover, symbols and images in a fictional work help readers understand and examine deeper and baffling obscurities. They bring together and sort the different experiences offered in that fictional work in an orderly manner unraveling these experiences' multifaceted associations. Thanks to symbols and images, the totality of human race can be brought together and connected to things much bigger and greater than themselves, such as God and/or society. Besides, it is through symbols and images that the unconscious can be connected to the conscious. Once again, symbols and images in a fictional work of literature have the potential of bringing together both the writer and the reader, fact and fiction; admirer and critic, thus fusing the variously diverse parts of fiction, and setting up a sort of communication between them.

In the novel, symbols and images play a key role in modeling concepts and meanings. In the world of realities, people, for the most part, live and act according to some inexpressible codes and indescribable beliefs beyond the realm of definite reasons and consequences. Yet, this sequence of indefinite reason-result code is pregnant with concealed meaning that in turn demonstrates itself through peripheral experiences.

Therefore, a novel is accredited the title of a work of literature through its inclusion of symbols and images, which nonetheless is not supposed to be a prerequisite. The novel, through the conscious employment of symbols and images, provides a vivid representation of life with all its complex and varied details. However, novel and novelists can still do a great job in projecting life without the use of symbols and

images. The history of novel writing is rife with examples of great novelists who, consciously though, have enriched the world of fiction with great fictional works without utilizing symbols and images, such as Tolstoy, Balzac, and Stenches, to name only a few.

In addition, a whole era of novel writing in the history of English literature is even deemed to be opposing to symbolism and imagery in literature. The novel of this era—the 19th century novel to be more precise—is interested more in the production of meaning that stems from realistic genuine experiences. It is more concerned with providing a kind of realistic account of life rather than constructing a symbolic work of imagination.

By contrast, a fictional work that favors symbolism and imagery entails a definite meaning and/or a distinct reality. The difference between a novel favoring realistic representation of life and another novel favoring symbols and images for doing the same is that the former establishes a causal connection between the symbol and its meaning whereas the latter perceives the symbol as an inspirational epithet of its referential meaning. Both a realistic novel and a symbolic novel are expressionistic works of fiction. In both types of novel, the image of a lamb can be used to mean inexperience and innocence, and a bird with broken wings can represent frustration and despair, for instance. Nevertheless, the realistic novel produces a direct representation of the intended meaning, while the symbolic novel refuses, for doing the same, to establish a causal relation between the image and its intended meaning.

More to the point, the symbolic novel bestows its symbol and/or image with an inspiring reference. The intended meaning of a symbol or an image in a symbolic novel is thus transcendent due to the assumption that a symbol and an image has no

direct association with the meaning it symbolizes. Accordingly, it could be observed how a symbolic novel more often than not inspires its symbols and images from the realms of religion and myth. According to Mircea Eliade, images, symbols and myths, "are not irresponsible creations of the psyche; they respond to a need and fulfill a function, that of bringing to light the most hidden modalities of being," (Mairet 12).

That is why a symbol and/or an image in a symbolic novel is to be presented with a commandingly reliable reading. It is through the beliefs or their memory—as they establish a genuine relation between the symbol/image and its meaning—that a symbol in a symbolic novel is provided with that reliable reading.

In that vein, some great writers on symbolism and imagery such as Ursula Brumn assume that symbols and images that lack a religious or mythological history seem more of "private inventions" than literary symbols and images, (Brumn 362). An example to those symbols and images lacking a religious or mythological past are the ones employed by Virginia Woolf and T. S. Eliot, Brumn continues. The reason is that symbols and images employed in a novel diverge into two main categories: realistic and transcendent. And both categories of those symbols and images are an outcome of man's faculty of imagination in his search for meaning.

2.5. Lawrence: Fiction, and the Symbolism of Nature

It is generally assumed that a symbol is "characterized by a translucence of the special (the species) in the individual, or of the general (genus) in the special… above all, by the translucence of the eternal through and in the temporal," (Coleridge 437).However, an image is supposed to be "invoked once as a metaphor; but if it persistently recurs, it become a symbol," (ibid 438). Adding to that, allegory is

assumed to be a "translation of abstract notions into a picture language, which is itself nothing but an abstraction from objects of the senses," (ibid).

Symbolism is an important characteristic of art and literature across time and space, more particularly recently. And a literary writer is supposed to always produce their literary productions along with the realms of symbolism. Even further, common human beings are also assumed to fulfill their obligations and lead their lives along with and within symbolism, especially when "some component of its experience elicit consciousness, beliefs, emotions and usages respecting other components of its experience," (Whitehead 9). According to Whitehead, the components stated earlier are to be divided into two sections in which the preceding elements constitute the symbols whereas the following components make up the symbols' meanings. There is an urgent need, Whitehead asserts, for the existence of "some community between the nature of symbol and its meaning," (ibid).

Furthermore, some other major writers on symbolism and imagery such as S. K. Langer and W. M. Urban emphasize the need for correspondence and connection between a symbol or an image and what that symbol or image indicates. Nevertheless, the lack of similarity and parallel renders an image or a symbol into merely an "empty imaging," (Urban 420). Therefore, symbols and images are supposed to boost the significance of what they signify. Prior to that, a major novelist, Virginia Woolf, has affirmed those assumptions that those major philosophers and theorists have written on symbolism and imagery. She discusses the same points in her book published a lot earlier, (Woolf 49).

In a similar line, a symbol or an image, Urban states, is "suggestion or insight rather than direct or literal representation," (Urban 403). A proper symbol and/or an

image is not supposed to inform, but rather should imply and stir up. Symbols and images, as stated earlier, stretch the world of literature over to the world of reality. Symbolism and imagery have found their way into modern psychology, for example. Famous psychologists such as Jung and Freud have their say on this issue. Jung affirms that symbols and images are the outcome of a psychic process of development rather than of a rational thinking. Symbols and images, Freud elaborates, are "unconscious ideation," (Freud 531).

Since the human mentality is assumed to be symbolically functioning, it follows that between a symbol's nature and its significance a community should exist. Additionally, the human mind has always shown a fascination with imagination indicating that symbolic expressions have at all times been favored to normal everyday language. The reason for that is that a symbol and/or an image does not offer a one-to-one reference. Rather, a symbol and/or an image possesses a greater value of its own. Symbols and images make possible for people to construe and classify their various experiences in a way that makes each single experience a reflective portion of reality. In the world of science, symbols and images are introduced through facts; whereas, in the world of literature, symbols and images are presented through feelings and emotions. Symbolism is thus deemed to be an external tool that is used to communicate an internal state or quality. In literature, an image or symbol of space, time, or feeling is also created via the use of proper language. So, symbols and images present the force and effectiveness of real things in the representative world they create.

2.6. Lawrence's Uniqueness in Employing Symbols and Images

D. H. Lawrence has established a name for himself, not only in the world of fiction writing, but also in the world of symbols and images as a symbolic writer and theorist as well. Symbols and images are prevalent in all his works. He not only prolifically utilizes symbols and images in his literary works—most prominently fiction—but also possesses that unique and extraordinary skill of employing them. For Lawrence, art and literature, knowingly or instinctively, should always be symbolic. His novels, among which the three novels selected for this study, are full with ample examples of symbolism and imagery, unconscious symbolism though. In one of his letters that he wrote to D. V. Leader, Lawrence asserts:

> All art is au fond symbolic, conscious or unconscious. When I began Lady C., of course I did not know what I was doing – I did not deliberately work symbolically. But by the time the book was finished I realized what the unconscious symbolism was …. The wood is of course unconscious symbolism was …. The wood is of course unconscious symbolism – perhaps even the mines – even Mrs. Bolton. (Lawrence, *The Letters of D.H. Lawrence:* 824)

As stated earlier, Lawrence has imparted symbols and images with a touch of his own. He more appreciates a symbolic work of literature than a realistic or direct reflection of life. much of Lawrence's symbolism as investigated in almost all his works is an embelishment of the psychological allusions and inferences of a symbol and an image. Lawrence in his fiction tends to mostly utilize a symbol and an image to signify and point to the unconscious realm of man, which he assumes can only be foreseen by the help of a symbol and an image.

Lawrence began his writing and literary career mostly as a poet. Therefore, symbols and images that he employs in his writing is frequently difficult to demonstrate. This is so because his symbolism and imagery are generally poetic. Additionally, since poetic symbolism and imagery is essentially different from fictional or narrative symbolism and imagery, Lawrence is most possibly assumed to be the first fiction writer in english literature who could most efficiently and successfully employ such symbolism and imagery in fiction.

For definition, Lawrence renders symbols and images as "organic units of consciousness with a life of their own," (Lawrence, *The Dragon of the Apocalypse*: 157). According to Lawrence, symbols and images gain their worth and significance from being "dynamic, emotional, belonging to the sense-consciousness of the body and soul, and not simply mental," (ibid). Moreover, symbolism is to be perceived as quite distinctive from allegory, Lawrence continues. So, he assumes that the main aim of allegory is to elucidate abstract notions by imparting them through real tangible symbols. He thus considers allegory to be a principled method and tool of nature to introduce vision. As a consequence, images are employed to communicate some specific characteristics. On the other hand, mythological images that are labelled as symbols are utilized to impart ideas. Yet, these mythological images, or rather symbols, should have no intention to educate. Rather, it is through those symbols that the deepest and most obscure experiences of man can both be understood and related.

In a similar vein, Lawrence offers a collective rendering on allegory, myth, and symbolism. He explains their line of development and how symbols develop principally from images or what is perceived as an image. According to Lawrence:

> Allegory is narrative description using as a rule, images to express certain definite qualities. Each image means something, and is a term in the argument and nearly always for a moral or didactic purpose, for under the narrative of an allegory lies a dative argument, usually moral. Myth, likewise, is descriptive narrative using images. But myth is never an argument, it never has a didactic nor a moral purpose, you can draw no conclusion from it. Myth is an attempt to narrate a whole human experience, of which the purpose is too deep, going too deep in the blood and soul, for mental explanation or description… And the images of myth are symbols. They do not "Mean something". They stand for units of human feeling, and human experience. A complex of emotional experience is a symbol. And the power of the symbol is to arouse the deep emotional self, and the dynamic self, beyond comprehension. Many ages of accumulated experience still throb within a symbol. And we throb in response for it takes centuries to create a really significant symbol: even the symbol of the cross, or the horsehide, or the horn. No man can invent symbols. He can invent an emblem, made up of images: or metaphors: or images: but not symbols. Some images, in the course of many generations of men, become symbols, embedded in the soul and ready to start alive when touched, carried on in the human consciousness for centuries. And again, when man becomes unresponsive and half-dead, symbols die. (Lawrence, *The Dragon of the Apocalypse*: 157-8)

In Lawrence's words above, a clear distinction is made between images and allegory on one hand, and myth on the other. lawrence explains that both allegory

(meaning images) and myth can both be descriptive narrative. They can both be used to describe and indicate certain qualities and things. Yet, an image might have a didactic purpose, whereas a myth does not share that quality. Rarely is that kind of distinction to be found with or offered by many others. Moreover, Lawrence traces the development history of symbols and how they basically develop from images or what people consider as images. More importantly, Lawrence touches upon a vitally significant point, which is how symbols rely greatly on the nature of man's response to them. He asserts that the kind of response man demonstrates to symbols is more like breathing life into them. Once man's response to a symbol diminishes or dies out, a symbol might die out as well. That is to say, the relationship of man and his response to a symbol is more of an existential necessity than an accessory or a luxurious need.

Respectively, Lawrence is of the opinion that all man's familiarity and awareness has to be symbolically characterized. That knowledge or familiarity, Lawrence continues, has also to be mythical and self-motivated, not only for a chosen elite, but also for the common man of any given society in time and space. Lawrence's rendering of how man's knowledge is symbolically characterized relies greatly on his conviction—which is a long-established assumption—that in any given society in space and time there exist two distinguishable classes: a higher class and a lower class. The higher class of a society, Lawrence supposes, demonstrates better and more degrees of responsibility and consciousness, unlike lower classes that manifest lesser degrees of those and other qualities.

In that vein, Lawrence assumes that as long as symbols should naturally be realistic, it follows that the job of the higher classes is to interpret those symbols to the lower classes, (Lawrence, *Fantasia of the Unconscious*: 99). Surpprisingly though,

Lawrence advocates for a society in which the lower classes should remain in total ignorance. In that way, the higher classes, besides being privileged with the right to rule, would have the upper hand to decide and state the nature of symbols to those unreasonable lower classes who will have to unconsciously respond to and comply with them. the lower classes are left with no options but to demonstrate their total unconscious obedience, (ibid 121).

2.7. Nature of Symbols in Lawrence's Novels

Bringing theory to practice, Lawrence fully demonstrates his suppositions on symbols and images in his novels. On one hand, most of Lawrence's novels can be interpreted and understood on the basis of their meaningful realities, and through the realistic and narrative roles of their characters. On another hand, it is only through symbols and images available in them that a lot to their meaning and implication can be achieved. Therefore, getting much significance and meaning out of Lawrence's novels originate in understanding the importance of symbols and images and how they can be key to appreciating them. In this vein, many of his novels—including his three major novels selected for this study: *Sons and Lovers*, *The Rainbow*, and *Women in Love*—have to be approached at two levels: a realistic reading, and a symbolic one. Here also lies the importance of the current study because it is argued that in order to get a complete meaning and deeper artistic appreciation of those novels, a special attention is to be directed to Lawrence's unique employment of symbols and images in those novels.

Accordingly, the different and varied symbols and images in all his novels in general, and in the three novels selected for this study in particular, demonstrate a potential to have extended references and meanings beyond the traditional ones. For a

case of illustration, the symbols and images of flowers and roses in *Sons and Lovers*, as will be discussed in detail in the coming chapter, have more to tell than indicating a pleasing scenery and natural attraction. These symbols and images of nature and greenery bestow both characters and scenes in the novel with unconventional symbolic references. Similarly, the persistently frequent images of an arch and a rainbow all over *The Rainbow*, and the prevalent image of the moon in *Women in Love*, for instance, indicate a symbolic significance much beyond their traditional orientation.

In that vein, a distinction is to be made between two related but diverse qualities of Lawrence in his novels: Lawrence's superb talent for depicting nature, and his intended purpose from this natural portrayal. In his novels, Lawrence usually provides flowery portrayals of nature. Yet, that depiction should not deceive us into understanding that Lawrence's purpose is merely establishing a background setting for his novel. Because those descriptions are full of symbols and images, and thus have to be symbolically read and interpreted. In fact, Lawrence floods his novels with imagery and symbolism, and that is why scholars and academic researchers will ceaselessly persist to conduct studies of symbolism and imagery on his novels on the hope that they will have a handle on Lawrence's mind and fiction.

Symbols and images are most definitely very efficient and decorative tools for a literary work. Adding to that, when those symbols and images are well used by a wonderful literary writer like D. H. Lawrence, they will turn a work of art into an astonishing mosaic of meanings, realities, and references. In his novels, Lawrence intertwines symbols and images with his novels into a beautiful texture shaping the interior component of his natural depictions. In addition to his observations on

symbols and images in general, Lawrence also dedicates a considerable part of his theorizing on symbols and images with relation to nature.

In that regard, Lawrence has discussed the significance of symbols and images in literature in general in many of his published books. Symbolism and imagery occupy greater portions in many of Lawrence's books such as the essay titled *The Dragon of Apocalypse*, and the book named *Fantasia of the Unconscious*, to which many references have been made in this study. In those writings, Lawrence assumes that symbols and images should be characterized by non-rational origins and a nature of emotiveness. To that effect, Lawrence puts his views in plain words stating that:

> You cannot give a great symbol a 'meaning', any more than you can give a cat a 'meaning'. Symbols are organic units of consciousness with a life of their own, and you can never explain them away, because their value is dynamic, and emotional belonging to the sense of consciousness of the body and soul and not simply mental. (Lawrence, *Fantasia of the Unconscious*: 158)

In that respect, Lawrence sticks to his claim that symbols and images are of an emotional and touchy nature. He further argues that symbols and images should not perceived in any way to be of mental origins. To further differentiate between these two understandings of symbols and images, Lawrence registers his views with extra explanation into symbols' function stating that:

> Many ages of accumulated experience still throbs within a symbol. And we throb in response. It takes centuries to create a really significant symbol: even the symbol of the cross, or of the horseshoe, or of the horns. No man can invent symbols. He can invent emblems,

> made up of images: or metaphors: or images: but not symbols. Some images in the course of many generations of men, become symbols embedded in the soul and ready to start alive when touched, carried on in human consciousness for centuries. And again, when men become unresponsive and half-dead, symbols die. (Qtd. in Moore, *The Intelligent Heart*: 227)

Accordingly, emotional and expressive experiences give life to a symbol as much as man's response does. Symbols rely for their meaning mostly upon expressive experiences and man's responses to them, and not on any rational interpretation. One main reason for that is that symbols do not have permanent unchanging meanings. Rather, symbols are supposed to have dynamic changing meanings, depending to a great extent, on the variables mentioned earlier. Consequently, Lawrence in this regard puts much emphasis on the contextual nature of symbols for much of a symbol's importance rests on individual responses. As for a better understanding of Lawrence's postulations on symbols and images, symbols and images should be examined in his literary productions. That is why the current study is assumed to offer a valuable insight into Lawrence's symbolic fiction.

Respectively, as far as Lawrence's symbolism is concerned, symbolism and imagery should be studied in definite contexts. Once again, we should always remember that Lawrence stands out among other literary figures in many ways. For one thing, it is too difficult to categorize him within any familiar literary discipline. Additionally, the way Lawrence employs symbols and images in his fiction is different, unique, and so typical of him. Originality is what characterizes his symbols and his employment of them. Thus, there is always a particular personal touch of him

on his symbols in all his works. Besides, Lawrence has always expressed his conviction that art and literature should consciously or coconsciously be symbolic.

In this regard, Lawrence reflects his suppositions of symbolism and imagery in his works. Moreover, in many of his writings, Lawrence expresses his views on symbolism and imagery such as his observations enclosed in his letter to D. V. Leader stating that:

> …all art is au fond symbolic, conscious or unconscious. When I began Lady C., of course I did not know what I was doing – I did not deliberately work symbolically. But by the time the book was finished I realized what the unconscious symbolism was …. The wood is of course unconscious symbolism – perhaps even the mines – even Mrs. Bolton. (Lawrence, *The Letters of D.H. Lawrence*: 824)

According to Lawrence, much of the unconscious aspect can only be explored through symbols. However, a close observation of Lawrence's symbolism and imagery would clearly show that his symbols and images cover a wide range of subjects and interests, not only man's conscious and unconscious perspectives. That range of Lawrence's symbolism and imagery stretch from man's conscious and unconscious aspects, to nature, the Bible, and even to animals and birds. More importantly, Lawrence is distinguished more by uniqueness and literary excellence in utilizing symbols and images in this vast range of interests.

Throughout Lawrence's fiction, more particularly the three texts selected for this study, the inclusion and influence of the different fields and subjects in all his literary production is obvious. Influence and impact of the Bible, for example, on Lawrence's symbolism and imagery could be traced easily in his works. Lawrence

takes in much of his symbolism from the Bible. A number of symbolic instances in his fiction can be traced back to Biblical equivalents. *The Rainbow*, for instance, offers some illustrations in this respect such as St. Mawr, and the hopping horses. These two examples can easily be related to their equivalents in the *Apocalypses*. Likewise, the flood joining the virgin girl with the gipsy, and the flood killing Tom Brangwen can both be connected to Biblical floods.

Similarly, in *Sons and Lovers* an appealing touch of Biblical language could be observed in its workings over the novel's characters. In the novel, Paul is shown considering the Bible he is on the hilltops in a search for a moon; a red moon in particular, which should change into blood, (Lawrence, *Sons and Lovers*: 98-9). In *The Rainbow*, for instance, there exist ample occurrences alluding or even explicitly extolling symbols and notions of Christianity. A main character in the novel, who is Ursula Bangwen, is shown to be visiting a strange but spiritual place, and doing deep reflections. In addition, her visits to that weird but saintly place usually happen on Sundays; which is a vivid and obvious indication of religion. Lawrence himself in the same novel expresses his enchantment with some religious symbols such as that of Christ. So, both Lawrence and his main character, Ursula, in *The Rainbow* explicitly demonstrate their enthrallment and captivation by the major Biblical symbol of the Christ through the White-robed spirit going by the trees. Ursula Brangwen expresses her response to that feeling stating that "Jesus was beautifully remote, shining in the distance like a white moon at sunset," (the rainbow 275).

Likewise, different objects of nature have provided Lawrence with raw material to enrich his symbolism and imagery. Lawrence is widely known to have made use of a diverse range of natural objects as symbols. His natural symbolism ranges from the sun and the moon, ice and water, the various types of trees and

flowers, to wild and domesticated animals. Lawrence employs the symbol of the moon, for example, to indicate female's power, control, and domination over male. That female quality represented by the moon leads eventually to the destruction and ruin of man; of a male character by a female one. In *Sons and Lovers*, the scene of Mrs. Morels being thrown out of the house by her husband at night is changed from an event of marital misery to a powerful prediction of Paul's future through the use of the moon as a symbol. In other words, Lawrence's employment of the moon as a symbol changes Mrs. Morels' situation from weakness, submission, and despair; to power, control, and domination. Instead of being the subject of torture and suffering by her husband, the view of the moon turns Mrs. Morels into a powerful, controlling, and possessive female over her son, Paul.

Equally, in *The Rainbow*, Ursula Brangwen is shown in an engrossing episode of her and the moon as if she is getting her power and energy from the moon. The moon is distant and lifeless; yet, Ursula is establishing a channel of intimate contact with the moon as if the moon hears, speaks, understands, and is ready to respond to her supplications and join her in communion:

> She turned, and saw a great white moon looking at her over the hill. And her breast opened to it, she was cleaved like a transparent jewel to its light. She stood filled with the moon, offering herself. Her two breasts opened to make way for it, her body opened wide like a quivering anemone, a sort of dilated invitation touched by the moon. She wanted the moon to fill in the her, she wanted more, more communion with the moon, consummation. (*The Rainbow* 319)

Ursula Brangwen engages into a state of identification and daze with the moon. She stands still for quite a while until she looks like a beam of glinting power. Besides the feeling of power, Ursula begins to feel the intimacy of the moon's presence to the extent that she feels an abrupt desire to seize the moon and destroy it/him.

In the third novel selected for the study, *Women in Love*, Lawrence employs the symbol of the moon as well. The image of the moon is used differently in this novel. Rather, the reflection of the moon is used as a symbol. It is shown in the novel reflecting over a spot of water while Brikin is throwing stone pebbles at its reflection. However, while Brikin is trying to damage and destroy the moon, Ursula in *The Rainbow* is longing for a communion with it/him. Additionally, Brikin is also shown to be oblivious and insensitive to anyone or anything in the surroundings:

> And he was not satisfied. Like a madness, he must go on. He got large stones, and threw them, one after the after, at the white-burning centre of the moon, till there was nothing but a rocking of hollow noise, and a pond surged up, no moon any more, only a few broken flakes tangled and glittering broadcast in the darkness,…. Flakes of light appeared here and there, glittering tormented among the shadows, far off, in strange places; among the dripping shadow of the willow on the island. Brikin stood and listened and was satisfied. (Women in Love 279)

Therefore, the symbol of the moon in these three novels, for example, symbolizes the consolation and comforting outcome it bestows upon man and possibly other living things in this world. For Lawrence, the symbol of the moon is not only employed to express the feminine nature of Mrs. Morels, and Ursula. Rather,

it is also used to articulate these feminine feelings and cravings for freedom and domination. Furthermore, the symbol of the moon carries a deeper symbolic importance as a source of relief and tranquility not only for female beings, but also for male beings and all disturbed souls. All three characters discussed earlier are shown to have some disturbance while observing the moon. Besides, the moon is shown to have provided those troubled beings with solace and consolation.

Correspondingly, Lawrence makes good use of the sun as a prominent symbol of nature in his novels. The symbol of the sun is more often than not connected to the concepts of tenderness, warmth, and vivacity. The symbol of the sun when employed in fiction is supposed to be a source of power and potency to the drooping and floppy souls that have been short of vitality. For Lawrence, the sun is not only a source of power and strength, but also a source of good health and truth: "The heavy afternoon sunlight came round us warm and revising. We shivered and the untruth went out the our veins and we were no longer children," (The White Peacock 50).

According to Lawrence, people suffer and experience many forms of illnesses mostly because they fail to value the power and influence of cosmic elements such as the sun, for instance. The sun and the moon, asserts Lawrence, are sources of power, strength, solace, and comfort. Yet, people's failure in establishing that contact with those cosmos elements deprive them of reaping those benefits. Lawrence goes even further to associate man with sun in a relationship that is reciprocally existential:

> Who says the sun cannot speak to me; the sun has a great blazing consciousness. When I can strip myself of the trash of personal feelings and ideas and get down to my naked sun-self, then the sun and I can commence by the hour, the blacing interchange, and he gives me

> life, sun-life, and I send him a little new brightness from the bright blood. The great sun, like on angry dragon, hater of the nervous and personal consciousness in us. As all these modern sunbathers must realize, for they become disintegrated by the very sun that bronzes them. But the sun, like a lion, loves the bright red blood of life, and can give it an infinite enrichment if we know how to receive it. But we don't. We have lost the sun. And he only falls on us and destroys us, decomposing something in us: the dragon of destruction instead of the life-bringer. (Lawrence, *Apocalypse* 28)

According to Lawrence, it is the responsibility of man for the state of isolation and remoteness between man and the sun. as a result, both nature's major symbols the sun and the moon have turned against man instead of being his source of power and energy. The sun and the moon are widely recognized to sway a great influence on man throughout history. Therefore, it is assumed that any disregard on the part of man to these exquisitely natural forces would bring about their fury and antagonism.

It would not be surprising then to know that Lawrence throughout his fictional writings demonstrates a deep belief in the cosmic unity and natural phenomena. Lawrence's short story *Sun* provides us with a clear insight into Lawrence's beliefs and conviction on the sun. in this short story, for example, the heroine of the story, Juliet, is presented to be damaged in body and mind. Nonetheless, when she notices that the sun begins going up, she shows an instinct urge to expose her bare body to the sun, which she finally does: "She could feel the sun penetrating even into her bones; nay, farther, even into her emotions and her thoughts," (Lawrence, *The Complete Short Stories*: 530). As a result, Juliet begins to feel "the dark tensions of her emotion

began to give way," and "the dark cloths of her thoughts began to dissolve," (ibid 531).

In a similar vein, Lawrence has expressed his thoughts and ideas of the sun in his poetry as well. In one of his poems titles *Sun in Me*, Lawrence goes extreme in extolling the sun and its effect on man. He explains in his poem that the sun is not only a source of power and energy, but also a source of life, or rather life itself for man. Moreover, Lawrence assumes that man does possess a lesser sun within him. And that is why man cannot do without the larger, more significant sun in the exterior world. Both man's sun and the outer world's sun have to be blended together in order to provide man with his needs of power, light, and spirituality. Furthermore, Lawrence states that each living being and moving atom has their own sun. Even the Greatest and Almighty God possesses His own sun as well:

A sun in me
And a sun in heaven
And beyond that, the immense
Sun behind the sun,
The sun of immense distances,
that fold themselves together
Within the genitals of living spare.
And further, the sun within the atom
Which is God in the atom. (Roberts 525)

Lawrence abundantly employs another natural force as a symbol in his literary writings. That natural symbol is water. Like the sun and the moon, Lawrence assumes that water as a natural symbol is of high significance for the life of man. Throughout

his novels, Lawrence employs water as a powerful natural symbol that influences the life of man. In *Women in Love*, for instance, when Gerald drowns and surfaces again, Lawrence, through his character Gerald, expresses his curiosity about, admiration, and respect of that powerful force of nature. After Gerald surfaces, he states that: "It is curious how much room there seems a whole universe under there: and as cold as hell, you're as helpless as if your head was cut off," (*Women in Love* 206).

In that order, it would be argued that it is Lawrence who is curious about investigating that underworld of water. He feels an instant urge to fathom into the wonders of that force. Water as a symbol astounds us with its immensity, power, and ambiguity. Accordingly, Lawrence demonstrates his amaze with water by, surprisingly though, relating deaths to water in two of his major novels that are *Women in Love* and *The Rainbow*: the drowning of Gerald and Tom respectively. Water is an immensely powerful force of nature whose wrath over man is invited once man ignores it or shows disrespect.

Because sea offers the best and most powerful manifestation of water as a symbol, it undoubtedly attracts Lawrence more than any other water symbol. Lawrence finds no difficulty in exemplifying his feelings of admiration towards the sea as the supreme symbol of power, preeminence, and untamedness. For Lawrence, the sea is probably the strongest, and nature's most compelling symbol of power: "I never admire the strength of mountains and fixed rocks, but the strength of the sea that leaps and foams frantically and slips back in a make under wash…. I am fascinated by that sort," (qtd. in Ebbatson 28).

As stated earlier, the range of Lawrence's symbolism is almost all-inclusive. In that sense, besides the moon, the sun, and water as symbols of nature; Lawrence

employs yet another symbol of nature: the bush. For Lawrence, the bush symbolizes the unknown, untamed, isolated, soggy, the unshared, and the inexperienced. Lawrence utilizes the symbol of the bush to refer to those qualities stated above in two of his major works: the *Kangaroo* and *The Boy in the Bush*. That is why Somers reacts to something in the bush with fear and distrust:

> But the bush, the gray Charred bush. It scared him.… It was so phantom – Like, so ghostly, with its tall place trees and many dead trees, like corpses, partly charred by bush fires; and then the foliage no dark, like gray-green iron. And then it was so deathly still. (*Kangaroo* 18)

The bush's silence and motionlessness frighten Somers. The quiet and motionless quality of the bush indicates anonymity and obscurity, which are the real fear of Somers. If Somers knew what might be hidden within the bush, he would not be scared of it.

Likewise, corn represents another natural symbol for Lawrence to employ. For Lawrence, corn is a symbol of fruitfulness, fecundity, and augmentation. Corn as a symbol also invites the astonishment and curiosity of man. That is why while Ursula and Skrebensky head for the corn fields, they perceived corn "with something like terror, the great new stacks of corn glistering and gleaming transfigured, silvery and present under the nigh-blue sky," (*The Rainbow* 321). Yet, just like the previous symbols of nature, corn as a symbol has two faces to it. That is to say, corn is employed as a symbol of fecundity and growth; however, it can serve as a symbol of scour and cultivation, especially at the time of harvesting. And since harvest contains looting and demolition, Lawrence employs corn as a symbol of damage and ruin.

Mines represent another source of symbolism for Lawrence in his works. We are all familiar with the fact that Lawrence is the son of a poor miner. Lawrence has witnessed firsthand the life of his father as a miner. He has observed the downhearted and depressing conditions the miners have to go through while mining. Lawrence remembers his observations over the mining life. He remembers the miners' sufferings, misery, and more importantly, the darkness that he always correlates with mines and mining profession. All those observations of mining have influenced Lawrence's life as a young boy and as a literary writer as well. According to Roger Dateller, "the mine to Lawrence is compared to what health was to Hardy," (Dateller 48).

Lawrence's father as a coalminer has affected him deeply and greatly. However, the darkness of the mines is what sticks most in Lawrence's mind. Lawrence repeatedly reflects that image of darkness in his works. The recurrent portrayal of darkness in many of Lawrence's works was "probably a development of the image of mine-darkness which must have always haunted him," (H. Moore 32). In his novel, *Women in Love*, Lawrence relates: "on the left was a large landscape, a valley with collieries… white and black smoke rose up in steady columns," (207).

However, Lawrence employs darkness not only as a symbol of misery, suffering, and depression associated with mines and the life of miners; but also as a symbol of the growing industrialization of his time. Lawrence believes that the growing industrial aspects have negatively affected the beauty of nature. Lawrence, in *The Rainbow*, describes the spread of industrial facilities through the natural scenery with darkness that is intense and mysterious, but is there nonetheless: "Some mysterious animal that lived in the darkness under the leaves and never came out, but which lived vividly, swift, and intense," (106).

Therefore, Lawrence is found to be constantly using a darkness language because he believes that both darkness and light both represent significant symbols in the life of man. Darkness represents physical existence, while light stands for the union of souls, the termination of man's solitude, and provides life with meaning and purpose. In *Women in Love*, for instance, Ursula and Birkin are presented to be conversing in the dark, but looking for light. In the class while Ursula is teaching some children, Birkin comes stating, "it's so dark," recommending that they "have the light," (38).

Flowers and roses are significant symbols of nature as well. Yet, there is a distinction to be made between Lawrence's employment for those two symbols. Lawrence uses flowers mostly as a symbol of the instinct of love. In *Sons and Lovers*, there are numerous encounters between Paul and Miriam, and Paul and Clara, for example. Miriam is shown to be following Paul and "breathing the fragrance," when he "passed along a fine row of sweet-Pease," (217). Miriam experiences some intense feelings of love and desire so much so that she feels that "flowers appeared with such strength she felt she must make them part of herself," (ibid). and when Miriam "bent and breathed a flower, it was as if she and the flower were loving each others," (ibid). Consequently, flowers symbolically depict the moving sexual desires of Paul and Miriam in this scene. Paul's and Miriam's sleeping sexual drives get awaken, become forceful, and take over their attitude.

In contrast, Lawrence utilizes the roses as a symbol for the beauty of marriage in its fullness. It is Paul and Miriam again; yet, what they experience and the feelings they demonstrate when coming across the roses are different from their experience with flowers. Both Miriam and Paul replace their prior feelings of sex and physical desires with spiritual feelings of pure love and union:

> Almost passionately she wanted to be with him communion together-something that thriller her, something holy…. Paul looked into Miriam's eyes. She was pale and expectant with wonder, the lips were parted, her dark eyes lay open to him…. Her soul quivered. It was the communion she wanted … and she walked home slowly feeling her should satisfied with the holiness of the night. (160-1)

Accordingly, Lawrence establishes a clear distinction between flowers and roses as symbols. While flowers as shown earlier are used to indicate sex instincts, roses are utilized to signify maturity and physical fulfillment as represented by marriage though.

In a similar vein, colors, especially white, represent an important source of symbols for Lawrence as well. The color 'white' appeals to Lawrence as a symbol of innocence, and white feelings. In Lawrence's *The Trespasser*, the night encounter between Helena Brings and Sigmund is accompanied by the color 'white', as an indication of their purely Christian innocent love. Helena and Sigmund move towards each other in a religious-like manner making their sexual unification interesting and likeable to both Lawrence and his readers as well. For Sigmund, this union "It restored in him the full 'will to live'. But she felt it destroyed her. Her should seemed blasted," (45). For Helena, by doing so she assumes that she has done a graceful self-sacrifice by letting her white dress touches Sigmund's flushed face and hands.

The color 'white' is also presented and used in abundance in many other novels by Lawrence. In *Women in Love*, for instance, the color 'white' is used as a symbol in many incidents. One prominent example of white color as a symbol is the "whiteness of Gerald's body," that "turns into the magic, hideous white fire," (272).

In the episode of the rabbit, there are a number of references to the color 'white' as in "the whitish, electric glean in his face intensified", and "white cruel recognition", to mention only few, (ibid 271,272).

Furthermore, Lawrence has also employed undomesticated as well as domesticated animals and other creatures as symbols in his writings. Lawrence has employed some wild beings such as the serpent and the eagle for their symbolic association with the power of the flesh, and the power of vision and heaven, respectively in this case. Nonetheless, these two symbolic creatures should not be perceived as symbols of trouble or negative energy. On the contrary, Lawrence utilizes the serpent, for example, as a symbol of wisdom, of unconscious or earth wisdom nevertheless. Likewise, Lawrence employs the eagle as a symbolic reference to the spiritual vision. It is worth mentioning, however, to point to the fact that Lawrence usually combines these two symbols together in one symbolic picture.

Another domesticated creature occupies a significant position in Lawrence's symbolism. That animal is the horse. Lawrence considers the horse as one the most important symbols he uses. For Lawrence, the horse stands for energy, vivacity, and liveliness. Many have celebrated and recognized the widespread significance of the horse as an inspiring symbol. It is the symbol of swelling strength, effectiveness, and power of man's movement and action. In addition, Lawrence celebrates the horse as a symbol of unbeatable masculinity.

In his fiction, Lawrence provides multiple incidents in which the horse is employed as a symbol of various meanings. In *Women in love*, Gerald is shown to be trying to keep an upset stallion by force from some sort of a machine. In this case, it is assumed that the most acceptable reading for the horse as a symbol is that its

symbolic indication of the growing grip of the aspects of industrialization over nature and other primal forces. There of course exist other references to the horse as a symbol by Lawrence in his writings.

Rabbit is another domesticated creature that Lawrence employs as a symbol in his fiction. For Lawrence, the rabbit stands for nature's audacity, imprudent aspects, and murky freeness. In *Women in Love* again, the rabbit is deemed as "demon-like beast', 'something like a dragon', unearthly," (273). In this incident, the rabbit indicates the aggressive scuffle of industrialization with the natural forces. Besides, Lawrence employs the rabbit as a symbolic meaning for other things as well. Lawrence, therefore, utilizes the rabbit to denote nature's strange and inexplicable forces brawl with the conquest and dominance of industrialization.

In the same way, Lawrence employs other symbols of nature in his writings such as *The Rainbow*. Lawrence employs the rainbow as a symbol of hope and optimism. Nevertheless, the rainbow has received loads of different readings for its symbolic reference. Moreover, Lawrence uses the rainbow to depict rising and promising new worlds. He utilizes the rainbow to symbolize renaissance and rebirth in the future as well. In *The Rainbow*, for example, while Ursula sees the world "all husk and shell lying by … where she could see nothing else", Lawrence offers her a window of hope through the image of the rainbow in which "the pole of night was turned and the dawn was coming in," (493).

2.8. Concluding Remarks

Overall, the range of Lawrence's symbolism is so vast and all-inclusive. It stretches far and wide, from religion, to myth, as well as to nature. Therefore, interested and passionate readers and academic scholars alike should be careful not to

miss his various natural symbols while reading his works. Additionally, we should remember while reading Lawrence that he applies his own meanings to those symbols. Thus, a well-known symbol with a widely recognized reference might be employed by Lawrence to indicate something else.

Therefore, by placing his meanings over those symbols, Lawrence's symbols cannot be assumed to portray nature for its own sake. Lawrence is, in a way, taking advantage of nature for his own purposes and intentions. Actually, Lawrence challenges the age-old and traditional beliefs of today's society to advance forward his set of defined ideas through the employment of natural symbols. Moreover, it is only on the symbolic level that Lawrence's symbols describing nature give way for satisfactory and comprehensible readings. In this vein, Edward Shanks reaffirms this assumption stating:

> They are, in fact, the symbols by meaning of which Mr. Lawrence expresses what continually occupies his mind, the belief that somewhere there must exist some appeasement for the intolerable yearnings which possess the mind of man. Whether there is such an appeasement or not does not concern us here: it is enough if we have disentangled this as the chief motive force of his work. We have still to consider whether he is wise in presenting his symbols under the appearance of men and women from the coal-grimed Midlands. There are obvious disadvantages in this method. (Lawrence, *The Critical Heritage* 206)

Nonetheless, it should also be said that quite a great deal of Lawrence's symbols can still be traced back to history and myth. Therefore, knowledgeable scholars who have decent background in different civilizations and various myths are

more qualified and more capable of appreciating and interpreting the complete meaning of Lawrence's symbols of nature.

CHAPTER THREE
SONS AND LOVERS

Chapter Three

Sons and Lovers

3.1. Introduction

Sons and Lovers 1913, is Lawrence's third novel. From the time of its inception, it was destined to be a great novel. Lawrence himself expressed his pride and satisfaction with its writing and publication: "I am fearfully proud of it", (Harrison 3). All ensuing acclaim and critical appreciation the novel received proved Lawrence's prophecy. The novel later received much critical appreciation, and established a prominent position for itself among the great literary works of twentieth century English literature. *Sons and Lovers* was, by far, and still is Lawrence's most popular, most studied, and most selling book. Its potential to continue to invite the interest of critics and academic scholars bears testimony to its literary prominence.

Lawrence might have felt that pride for this novel because it was written in a particular language. There might assumingly have been other reasons to his pride; reasons of style, theme, and literary daring, for example. Yet, Lawrence was reported to have pledged to stop writing in the style of *Sons and Lovers*. Why Lawrence undertook to make *Sons and Lovers* unique in its style and language in the sense that he decided to embrace a different writing style might be attributed to many things. Lawrence was twenty-seven when the novel was published. Thus, some assume that Lawrence wanted to relate that particular book with its particular style to his youth: "I shall not quite write in that style any more. It's the end of my youthful period", (ibid 3). Other propositions pointed to a common observation that Lawrence's early life very much inspired the novel. In that respect, it could be observed that the novel brought into play some life episodes related to the writer and his family such as his mother's and elder brother's deaths, his subsequent health decline, as well as

Lawrence's failing relations with some women during his youth. The novel was thus deemed an expression of Lawrence's decision to embrace his reality and stop hiding it. Lawrence actually confessed to a friend that "one sheds ones sicknesses in books—repeats and presents again ones emotions, to be master of them," (Boulton 90).

D. H. Lawrence was a professional writer. By the time he wrote *Sons and Lovers* and published it, he had previously published some works and gained some money in return. Lawrence by then was quite a prolific writer. He had already produced two novels, some poems, and a number of travel drafts, reviews, and short stories. Nevertheless, prior to the composition and publication of *Sons and Lovers*, more particularly in 1913, Lawrence had experienced some disappointing rapports, and suffered from their psychological effects. He paid great efforts trying to get over them. Therefore, a close observation could reveal how the novel drew heavily on those worries of Lawrence's as well.

Despite the fact that Lawrence was going through difficult times and agonizing experiences at the time of writing *Sons and Lovers*, that period of Lawrence's life also represented a highly literarily productive phase of his life in terms of both composing and publishing. As mentioned earlier, by that time Lawrence had produced a considerable body of diverse literary writings. He was already widely recognized and an established literary figure. hence, Lawrence was both qualified and ready to face up to and defend himself against some attacking criticism especially that of Garnett's "with energy and confidence," (Harrison 4). Moreover, he could by then establish himself as a different author with courage and literary promptness to sell himself up.

3.2. *Sons and Lovers*: Summary

Lawrence's *Sons and Lovers* is deemed by many to be his masterpiece and one of the most well-known and literary established English novels of the twentieth century. The novel was published in 1913, after going through and being subjected to numerous modifications and cuts not only in its title, but also in its contents. It mostly revolves around the life of the Morel family providing a detailed account of all Morel family members, more particularly of Paul Morel and his mother, Mrs. Morel.

The novel begins by relating the story of Gertrude and Walter Morel as the main members of the Morel family. Mr. and Mrs. Morel live in a small village that is located in the north of England. Mrs. Morel is shown to be superior to her husband in class, education, intellect, as well as dreams and aspirations. She is educated, smart, competent, and knowledgeable. Mr. Morel, on the other hand, is presented as a simple unschooled coalminer who is inclined to drink too much and mostly turns violent. Due to the remarkably big differences between Mr. and Mrs. Morel, their married life is a miserable one. They suffer in their married life from a lack of understanding, compatibility, and mutual appreciation. Mrs. Morel is, therefore, shown to be desperately hopeless and unfortunate in her life. As a result, she turns all her hopes and affection to her children instead. She, however, dedicates more attention and love to William, her eldest son. In view of that, once William becomes a man and has plans for getting married, he gets at odds with his mother as she begins to think that his to be wife is going to steal him from her. William chooses a girl whom his mother thinks is insincere and phony, and thus objects to such marriage. Things get even worse when William contracts a dangerous disease, falls seriously sick, and eventually passes away. Deprived of him, Mrs. Morel directs all her ambitions and love to her other son, Paul.

Paul is presented to be more brilliantly gifted and more creative than William used to be. After his brother's death, Paul begins working at an early age of fourteen. He gets a job at a neighboring place to Nottingham, and it is there where he gets to meet Miriam, a principled and moral girl. Just like William, Paul's relationship to his mother begins to get fluctuated and deteriorate because of his acquaintance and later affair with Miriam. Paul undergoes complicating and conflicting feelings of love for his mother as opposed to an innately craving desire for sex. As a consequence, a kind of war breaks out between Paul's mother and Miriam for his love and attention. Paul gets torn between the two women he truly loves; he wishes to go with Miriam, but unable to abandon his mother. After quite some time, Paul finds out that his bond with Miriam is destined to fail, even though Miriam provides him with his first sexual experience. Paul, thus, decides to look for another woman, and gets introduced to Clara; a woman who is described as more realistic and less sophisticated. Paul feels happy with Clara and realizes that she can fill him with, and awake in him intense and strong passion and feelings of love and satisfaction. Nevertheless, Paul still recognizes that it is Miriam and not Clara with whom he truly empathizes. In addition, his mother contracts cancer and eventually dies of it, adding to his displeasure with Clara and leaving him inconsolably heartbroken and devastated. Consequently, Paul feels a more death-driving longing rather than living. Yet, his life impulses overcome his wish to die, and he decides to desert Clara and head for the city for a fresh beginning.

3.3. *Sons and Lovers*: Mother-Son, and Love Symbolism

Lawrence utilizes symbolism to communicate his perception of the different pulses of various life drives. In *Sons and Lovers*, for example, different plants are symbolized as normal living things with sexual desires. Out in the garden in the scene

of Mrs. Morel strolling idly at night with the moon light drenching everything with its light, almost every inanimate and animal entity in the surrounding was depicted with sexually indicating clues. The red horse symbolizes some strong bodily drive that would eventually part Paul and Miriam and bring Paul closer to Clara. Moreover, the little brown bird's nest, the hen picking maize grains, and the dripping of red carnation over Clara are but a few among many instances of things portrayed symbolically in the novel.

It is once again through symbolism that Lawrence could artistically and skillfully change a grimy instance of family life into an extraordinarily moving scene. In the novel, we could relate that particular mechanism to the scene of Mrs. Morel kept outside her home by her husband. In addition, in the novel, what follows Mrs. Morel's isolation outside the house is a detailed description of an awe-inspiring, clear, and moony night. That breath-taking night scenery could be assumed to symbolize Mrs. Morel's feelings and state in life once she gets out of her married life. It symbolizes her state of depression and sadness in her married life. The novel offers abundant instances in which the readers come to realize that Mrs. Morel has had high aspirations and hopes. She is however disappointed by her husband, as he could not live up to her dreams. After a long life of trying and failing, Mrs. Morel turns her attention to her son, Paul. She places her hopes and dreams in him, which explains their attachment to each other. Thus, Mrs. Morel reaches the conclusion that getting out of her married life would supposedly take her to her original world symbolically depicted in her night out.

Similarly, through symbolism family relationship disagreements can communicate more than a family dispute to the readers. In the instance of Mr. Morel flinging a drawer at his wife, the readers would assume more than a husband and wife

conflict. Readers would assumingly think of the couple's social backgrounds. This symbolic instance denotes the problem of a huge gap of social status and background cultivation between the husband and wife. Moreover, the action of throwing the drawer by itself reflects how deeply and seriously, the causes of discord and incompatibility are between the Morels couple. Mrs. Morel is presented in the novel as a cultivated, gentle, and good-natured woman of high-class roots.

Accordingly, Mrs. Morel's pure and unblemished nature is symbolically communicated through the beautiful and cheery decoration work conducted around the house. Melting iron into different shapes by hammers or assigning children to make fuses. By contrast, Mr. Morel is mostly depicted differently through presenting him with particular indicative images. Mr. Morel is once depicted always holding a knife in his hand; a "beautifully sharp knife, that could cut a straw clean without hurting it," (88). Once again, Mr. Morel is introduced in a similar instance setting "a heap of gun", right in "the middle of the table", (88). These two instances related to Mr. Morel, for example, communicate a completely different image of Mr. Morel. Universal readers would definitely link the images of a sharp knife and gunpowder to a menacing peril. The image of a sharp knife conveys other meanings than simply cutting kitchen items. It symbolizes threat, danger, and maybe death. Likewise, the image of gunpowder in effect symbolizes danger, emergency, and possibly killing. These horridly unpleasant images, symbolically speaking, present Mr. Morel as a callous, dangerous, uncultivated, and unrefined personality with whom a cultivated, mild, immaculate Mrs. Morel has to live. That stark contradiction in the form of symbols and images has the potential to convey to the readers a vivid and detailed description of the nature of Mr. and Mrs. Morel relationship. Has it not been for the

use of symbols and images, such a transparent picture of the Morels extremely incongruent relation might have required volumes.

That kind of symbolism that even relates mostly to facts, through selectively matching images to individuals' experiences, can propose a lot more than what is stated or directly understood. Only through symbolism can a realistic remark be extended to a symbolic denotation. In the novel, Paul's latent passion for and liking of some decorative arts such as painting, for instance, is symbolically indicated by assumingly describing him carefully watching "the black grains trickle down a crack in his palm, into the mouth of the straw, peppering jollily downwards till the straw was full. Then he bunged up the mouth with a bit of soap", (89). Similarly, Paul is shown to be taking after his father in his interest in and inclination to do manual work. Mr. Morel is constantly presented egging his son on to do such manual tasks. That father-son identification symbolically conveys the Morels'—father and son—disposition to attach importance to that kind of work.

Lawrence in his symbolically linguistic employment is also perceived as an imagist. In his imagism, each object and scene entails something gracefully poetic, something beyond its immediate reference. Additionally, these symbols and images are more understood in relation to their social contexts as well. Associating them with the life of characters, each image, and symbol employed in the novel communicates more significant traits of that character and their background. In a moment of mother-son intimacy, Paul keeps a close eye on his mother while she is fulfilling some housework. Yet, Paul's observation over his mother is detailed in an excruciatingly agonizing, and almost with telepathist concentration:

> Once, roused, he opened his eyes to see his mother standing on the hearthrug with the hot iron near her cheek, listening as it were to the

> heat. Her still face, with the mouth closed tight from suffering and disillusion and self-denial, and her nose the smallest bit on one side, and her blue eyes so young, quick, and warm, made his heart contract with love. (90)

That moment of Paul's close inspection not only records his mother's laboring house life, but also communicates the despondent state of life she is going through. It symbolically indicates Mrs. Morel's disturbingly frustrated aspirations and hopes of a better and more heartening married life. Besides, Paul's intensely passionate examination of his mother does as well convey his close identification with and attachment to her. Paul feels closely connected to and more intimately identified with his mother. Unlike his other siblings, Paul is uniquely able to empathize with his mother. He demonstrates a great potential to understand the deeply hidden aches and disappointments of his mother. Thus, Paul is the only son who is depicted to have been mulling over such small and perhaps insignificant details of Mrs. Morel's everyday life with such intense sympathy.

In the same way, Lawrence in his utility of symbolism has the propensity to dig out fundamentals and real meanings from existence. For a case in point, Mrs. Morel's vigorous moves relate to her existence; yet, these rapid paces symbolically denote a blaze of love and warmth towards her son, Paul. These moves expressively provoke a frisky but permanent affection, however:

> She spat on the iron, and a little ball of spit bounded, raced off the dark glossy surface. Then, kneeling, she rubbed the iron on the sack lining of the hearthrug, vigorously. She was warm in the ruddy firelight . . . The room was warm, and full of the scent of hot linen, (91).

This kind of symbolic finesse represents the state of existence and the diverse emotions correlated to it in realistic instances. It combines exterior individual manifestations with quintessence certainties offering a medium for diverse feelings and emotions to be intensely and clearly articulated without identifying them. In the quoted episode mentioned earlier, Paul's diverse feelings for his mother have been offered with a symbolic medium to be communicated. Paul is apparently shown to have remarkable esteem, respect, and affection for his mother. Equally, Mrs. Morel's admirable qualities such as determination, competence, and care are powerfully vividly communicated as well through this symbolic employment of the scene objects.

A further instance of Lawrence's symbolic employment in the novel is Mrs. Morel's scene showing Paul a dish she recently bought, (98). On the surface level, it is supposed to be a new house utensil for kitchen or other usages in the house. On a symbolic level, however, the dish with its glamor, smooth glowing surface, and new untarnished metal points to Mrs. Morel's fine character and cultivated origins. The description of William's death, funeral, and the feelings of family and friends attending the funeral processions pus much emphasis on the material and tangible aspects of this sad occasion:

> Morel and Paul went, with a candle, into the parlour. There was no gas there. The father unscrewed the top of the big, mahogany, oval table, and cleared the middle of the room. Then he arranged six chairs opposite each other, so that the coffin could stand on their beds, (168).

In the novel and its events, William has been shown to be going with the rhythm of events no matter what. He almost always has no say on the running of events around him. His family affairs would go north and south without him heeding or rather exerting an effort to change their course if undesirable. Unlike Paul, William

has demonstrated little or no influence at all on the running of his family affairs, let alone the course of events in the novel. Therefore, it could rightly be assumed that the accounting portrayal of the material objects surrounding William's death coffin and funeral symbolizes a material and/or physical existence or style of life that William has led.

That is to say, the existence and living of William among his family and in the course of the novel events has occupied a physical entity and space. William has been introduced more of a concrete completion to the structure of the family and the course of events than a pivotal character or source of influence and change. Moreover, even at the time those close to him are presented mourning over his death, the mourning session is, by and large, described in terms of physical demonstrations: "the limbs and bowed heads of six men struggled to climb into the room, bearing the coffin that rode like sorrow on their living flesh," (169). William is a member of the Morels family. He has his own circle of friends and mates. All those would obviously miss him and mourn over his death.

Yet, it is quite interesting to observe the kind of language used to portray their sadness and grief over William's demise. It is the most extreme moment of divergence between two states of existence; between life and death. Still, the moment is supposed to overshadow the souls of the living with its heavy burdens of grief, deprivation, and sorrow. Rather, the account of the novel portrays the weight of that loss on "the living flesh,". In that vein, setting aside the symbolic significance of this descriptive death scene might invite some harsh comments and criticism built on the assumption that the language used has not portrayed this tremendously intense human state with apposite dignity. Mrs. Morel is the only one shown to have paid proper homage to that moment when she is crying out "Oh my son—my son!" (169). Thus,

symbolism has communicated its message fully and left a room as well for that moment's particularity.

The scene of William's death is depicted with intensely realistic details. Nevertheless, that presentation should not deceive us into confusing Lawrence's novel for narrative realism. And that is precisely why a literary work and life itself has no meaning if not touched by symbolism. As mentioned earlier, it is through symbolism—and imagery for that matter—that a writer can permeatingly gain access to objects and bestow them with meaning; symbolic, referential meaning though. Reality itself is nothing but the ultimate product of the variety of the existing things; objects and subjects with their unrelenting, interchangeable, permanent, and indispensable dialectic interaction. According to W. B. Yeats, "man can embody truth but he cannot know it," (30). Similarly, Paul in the novel tells Miriam that "God does not know things, He is things," (291).

3.4. Symbolic Scenes, Nature, Love, Sexuality and Further Symbolism

Once again, it is through symbolism that the presentation of realistic scenes can be made to have exterior references beyond their immediate material significance. Symbolism makes it possible for readers to understand the interwoven and bizarre associations of these objects or things to their symbolic contextual reference, above and beyond their immediate meaning. A single symbol or image is thus made to become a representation of an entire reality or a whole concept.

The scene of Mrs. Morel escaping the house at night is generally presented with physically tangible details of the night surroundings. However, these concrete images are symbolically employed to indicate Mrs. Morel's promisingly bright and encouraging kind of life without her husband, without their constant quarrels and

conflicts. The immediate interpretation of these tranquil, peaceful, and stunning night images indicates the beauty and calmness of the night scenery:

> Mrs. Morel could hear the chock of the ball . . . could see the white forms of men shifting silently over the green, upon which already the under-shadows were smoldering. Away at the grange, one side of the hay-stacks was lit up, the other sides blue-grey. A wagon of sheaves rocked small across the melting yellow light" (49–50).

The image of the white forms of men shifting silently over the green compares two strikingly different states of Mrs. Morel. These states are the state of a married life with all its black, gloomy moments inside the house with Mr. Morel; and the state of getting free from the house and Mr. Morel out with all its white, glowing, and tranquil moments. All objects outside are portrayed with enchantingly tranquilizing colors and shadows to fit the other symbolic state.

In a similar scene, Mrs. Morel is presented enjoying an enthralling visual scene of the sun coming down with its captivating aurora drenching its beguiling colored lights over leaves, flowers, and berries. Nonetheless, the tangibly visual details of this scene once adopted into the symbolic realm indicate things way too different from those attached to them earlier. These visual images could be symbolically assumed to denote a visionary future for her son, Paul. Paul himself would participate in that vision providing the readers with clearer clues to the symbolic significance of these visual images:

> She watched the sun sink from the glistening sky, leaving a soft flower-blue overhead, while the western space went red, as if all the fire had swum down there, leaving the bell cast flawless blue. The mountain-ash berries across the field stood fierily out from the dark

> leaves, for a moment. A few shocks of corn in a corner of the fallow stood up as if alive: she imagined them bowing: perhaps her son would be a Joseph. (50)

Furthermore, two further images of the bell and the sunset could be argued to symbolically indicate Mrs. Morel's irresistibly enticing wish to share those prophetically glorious moments with her son. These are the image of the bell thrown into fire with its purity, and the image of Mrs. Morel demonstrating a strong and mindful desire to enjoy the scene of the sun drowsingly flirting with the fields. On the face of it, Mrs. Morel is presented and would seemingly be perceived to be taking pleasure in this inspiringly fascinating scene, and no more. Yet, symbolically adjusting these visual images expands their significant reference beyond their immediate references to more denotative meanings.

Equally, another symbolic reference is provided in the ensuing image of Paul's linking the pithead steam and flame with the pillars of cloud in Exodus. There is a figurative correlation advanced through the enlightened cornshocks. Mrs. Morel's reflections over the environmental objects points to Mrs. Morel's hopes and aspirations for Paul as investigated earlier. The various works of art projecting specific persons characteristically glowing and fitting into nature with just the right ratios supposedly speaks of Lawrence's literary finesse of transcending other forms to symbolism.

Additionally, the time span Paul spends falling sick of bronchitis through recuperating from it symbolizes Paul's refining transitional growth into an artist. Paul is characteristically shown having delayed and deliberate but profound insights. Paul's recovering symptoms are closely related to his long-lasting state of attachment to and obsession over his mother. He grows to be more appreciative of his mother and

more considering for her feelings. These instances put together inspire the artist within him. His progressing journey into an artist starts with daydreams and wakeful fancies. Surveying things and objects in his surrounding ambiance, Paul sets on a visionary phase of transformation and making over. Associating his life memories with other tangible images, Paul sets foot on the realm of artists and visionary figures.

Correspondingly, Paul is shown to have an inclination to "watch the miners troop home, small, black figures trailing slowly in gangs across the white field. Then the night came up in dark blue vapor from the snow," (92). He has also admitted on several occasions to have an innate liking for the life of "working classes," (298). Yet, readers could observe how Paul looks down and degrades, though implicitly, low professions and blue-collar people, including miners like his father. He likes to keep himself at a distance from them. Deep down, Paul does not feel or show any signs of identification with them. Therefore, that innately inherent prejudice within him might clue us into recognizing his different nature. By demonstrating such quality, he might be received more cultivated. Paul might as well be received as arrogant and a little bit of a snob. Nonetheless, it is this complex amalgamation of character that might characterize him more of an upcoming artist and a man of taste.

In the same way, as soon as Paul begins recovering from his illness and refurbishes his faculties of reflection, his observing mind gets immediately enthralled by the little transient features of nature. Paul starts to demonstrate keen and meticulous observation qualities. Such refinement of mind would not overlook minor or routine occurrences or let them pass unnoticed and unappreciated. Despite the fact that the flakes of snow are a recurrent phenomenon, for example, they would change Paul's perception of them and thus of the surrounding. Snowflakes are no longer simply small thin pieces of snow falling down in a particular time of the year: "the

snowflakes, suddenly arriving on the window pane, clung there a moment like swallows, then were gone, and a drop of water was crawling down the glass," (92). Rather, snowflakes would leave Paul closely watching them with a reflective mind and a transformation of understanding into impressing.

Moreover, snowflakes as temporal manifestations of nature become a symbol of change. Paul not only observes the fall of snowflakes as he used to, but also begins to associate that with other things in his life like growing up and advancing in age. Snowflakes, and all other natural phenomena for that matter, begin to gain some symbolic reference beyond their immediate meanings. Consequently, the little drop of water climbing slowly down the pane of a window could symbolically be perceived pointing to "the little black train crawling doubtfully over the great whiteness," far in the horizon "across the valley," (92). Furthermore, the alliance of an artist's mind with symbolism would make "Kazin finds the miniature of horses feeding in the snow and miners trooping home exquisite as a Japanese watercolor," (35). That is to say, contrasting unrelated things and arranging their notions is quite too difficult a task if not for symbols and images. In that line, it is symbolism and imagery that would make the account of the daily chores and monotonous labor of miners has distanced notions and poetic relevance. Sprinkling such tediously repetitive tasks of mining with a touch of symbolism would offer them wings, as it were, to soar above their immediate referential contexts:

> the train going home at night, he used to watch the lights of the town, sprinkled thick on the hills, fusing together in a blaze in the valleys . . . Drawing further off, there was a patch of lights at Bulwell, like myriad petals shaken to the ground from the shed stars; and beyond was the red glare of the furnaces, playing like hot breath on the clouds. (140)

Thus, the description above should not simply be perceived as an account of the train and the colors of the view accompanying it. On the contrary, these details symbolically denote an idea of divergence and conflict; a conflict between fancy and reality, between vision and truth. An observing eye with an appreciative taste over arts would achieve that association by arrange the scene's identical colors and drawing a projection for the images of the disparate things against one another as they are remotely located, yet again close by.

So, what is delegated to Paul as he is growing into an artist with an appreciative eye and reflecting mind is more of an open invitation by Lawrence to his readers to activate their faculties of observation and taste? From now onwards, Paul is regularly shown to set on a journey of meditative observation. He has developed great potentials of observation, reflection, and thoughtful taste. In his usual outings with his mother, Mrs. Morel, Paul begins to not only enjoy the scene before him, but also contemplate over its possible associations and referential clues:

> Mother and son stood on the road to watch. Along the ridge of the great pit-hill crawled a little group in silhouette against the sky, a horse, a small truck, and a man. They climbed the incline against the heavens: at the end, the man tipped the wagon; there was an undue rattle as the waste fell down the sheer slope of the enormous bank. (152)

The look of the working group of people seen from a distance as walking shadows of successive individuals and/or groups communicates more than simply the silhouette of those working groups. It, by contrast, projects a panoramic glimpse into the long history of many succeeding generations of laboring people. Symbolism is assumed to stimulate readers into looking into the life and purpose of things, and any

possible denotations linked to them as well. That is why by reflecting on the silhouette image of the working group of individuals, Paul begins to brood feeling of sympathy and understanding for his father's laboring job; the job that he has always looked down upon, and chosen not to consider for a profession. In an assumingly repenting moment of self-confession, Paul, besides exhibiting a liking and an understanding recognition for his father and what he does, also attaches more importance to the materiality of objects as he values the men's efforts, and struggling will they put in them: "But I like the feel of *men* on things, while they're alive. There's a feel of men about trucks, because they've been handled with men's hands, all of them," (152).

In a different scene, symbolism and imagery work artistically on two diverge and contrasting originating sources. In an excursion to appreciate nature's offerings, Paul and Clara visit the Nottingham Castle. From the castle, they have an overlooking view to the demonstrations of industry hugging with manifestations of nature. In this scene, the artificial and the natural are put together in a single visual rendering. The scene thus symbolically indicates the potential and possibility of man to create his vision of blending and taming nature with industry in delightful, yet possibly painful ways all at once:

> Away beyond the boulevard, the thin stripes of the metals showed upon the railway track, whose margin was crowded with little stacks of timber, beside which smoking toy engines fussed. Then the silver string of the canal lay at random among the black heaps. Beyond, the dwellings, very dense on the river flats, looked like black, poisonous herbage, in thick rows and crowded beds, stretching right away, broken now and then by taller plants, right to where the river glistened in a

> hieroglyph across the country . . . Great stretches of country, darkened with trees and faintly brightened with corn-land, spread towards the haze, where the hills rose blue beyond grey. (313)

The scene with all its contrasting images of nature and industry seems to be offering two unrelated views. However, looking at those dissimilar images in a closely relaxing and contemplative manner suspends their incongruent features and causes them to get absorbed in a symbolic image. Paul and attentive readers alike are quite aware of the gloomy realities suppressed beneath these apparently attractive views. Such hard truths would lead Paul to eventually confess that: "all that remained was a vast, dark matrix of sorrow and tragedy . . . a dark mass of struggle and pain," (316). In that sad affirmation of disapproval, Paul is a symbolic representation of the totality of his community people. His long thoughtful reflection over the view and its contrasting but blended elements causes him to conclude his contemplation with a state of despondency though.

Similarly, light and colors in the novel provide an abundant ambiance for symbols and images. In the novel, according to Lawrence, light and "free color" are the "real grand thrill of modern French art" and of the world art for that matter, (*Introduction to These Paintings*, 1929, 41). For a symbolist in particular and an artist in general, light and color assumingly represent "the most joyous moment" because they help them escape from "the dark procreative body which so haunts a man…, into the open air," (ibid. 41, 172). Lawrence adds to the symbolic function of light and color and confers them with substance so that objects and the body could be brought back with all their solidness and integrity.

Accordingly, Paul could express through the symbols of light and color in painting his different feelings towards Miriam. In the trees painting Paul draws

around sunset and shows to Miriam, he is apparently exhibiting his pent up feelings to Miriam; feelings of sensual, religious, and artistic nature: "Now look at them and tell me, are they pine trunks or are they red coals, standing-up pieces of fire in that darkness. There's God's burning bush, for you, that burned not away," (183). The images of 'red coal', 'pieces of fire' and 'burning' could be assumed to indicate the strong passion and deep desire he feels for Miriam. Yet, the images of 'darkness' and 'burnt not away' point to their confusing and complex state of affairs; and possibly foresee that Paul's desires will eventually directed at Clara to be 'burnt' not very much 'away' from Miriam. Paul's portrait of pine trees in the sunset provides strong images described by Ronald Pickvance in Van Gogh's *Pine Trees with Setting Sun* 1889, as "powerfully conceived with an almost brutal coloristic and symbolic imagery," (*qtd. in* Harrison 172).

The sun as a symbolic life force transforms via its light the images of the black trunks of pine trees into red giving them life. Therefore, Miriam is also beginning to develop her own sense of the trunks of pine trees. She no longer sees in them static, lifeless, and inanimate things making up a tree, or a pine tree for that matter. Rather, Miriam grows different understandings and appreciation for those trunks. Stimulated by Paul, Miriam now looks at the trunks of pine trees not just as things making up a tree, but perceives them as magnificent and far-flung symbols of other referential concepts. Miriam not only acts in response to Paul's spurring incentives and symbolic vision, but also prompts him to keep up his endeavors to see into this symbolically innovative urges as well.

Likewise, Paul gets much encouragement and inspiration from his mother in ways that might seem incomprehensible. Whereas Miriam provides Paul with direct urgings, his mother represents a different yet more intimate and more powerful source

of inspiration all at once. Although relaxingly reading, Paul can feel his mother's caringly encouraging spirit soaring over him and everywhere while he is sketching:

> And he, with all his soul's intensity directing his pencil, could feel her warmth inside him like strength . . . He was conscious only when stimulated. A sketch finished, he always wanted to take it to Miriam. Then he was stimulated into knowledge of the work he had produced unconsciously. In contact with Miriam, he gained insight, his vision went deeper. From his mother he drew the life warmth, the strength to produce; Miriam urged this warmth into intensity like a white light. (190)

Thus, both Miriam and Paul's mother stand as symbols of inspiration and muse for Paul. What Miriam has said to Paul could have been said by anyone else, and with the same intensity and zeal. Paul could have received a great deal of encouragement, and even from multiple individuals. In addition, sitting idly and isolating oneself to reading is not supposed to offer any kind or quantity of stimulus of any sort to anyone. However, Miriam and Paul's mother are deemed to have offered Paul powerful sources of inspiration, and infinite motivation because of their symbolic significance to him. That is to say, a symbol or an image does not earn its intensity and referential significance by merely being what it is, or what it means. Rather, a symbol and an image gains its magnitude from its potential to mean different things for different people, and in different contexts across space and time.

Therefore, Miriam's influence over Paul is deeply and intensely felt by him. Miriam is now making her way into Paul's soul as a 'white intensity'. Her symbolic significance to Paul gets much obviously revealed afterwards when he opens up to her protesting his aspirations and worries, in which "his whole soul seemed to lie bare

before her. She felt as if she watched the very quivering stuff of life in him," (289). Paul transforms Miriam's perception of life and things. He sets off an imperative wakefulness to life within her. Therefore, they together make up a compactly spiritual whole fuelling each other.

On a particular encounter, both Miriam and Paul get their sexual desires demonstrated through art and their interaction with it. Miriam's perceptions to life and its manifestations have been changed. So, she expresses some voluptuous yearning for Paul while watching him working on one of his paintings. Equally, observing that spark of life and intimate air exhibited by Miriam, Paul absorbs that intensely expressive ambiance into his painting:

> He saw her crouched voluptuously before his work, and his heart beat quickly . . . There was for him the most intense pleasure in talking about his work to Miriam. All his passion, all his wild blood went into this intercourse with her, when he talked and conceived his work. She brought forth to him his imaginations. She did not understand, any more than a woman understands when she conceives a child in her womb. But this was life for her, and for him. (241)

Both Miriam and Paul have resorted to art to symbolically communicate their sexual vitalities. Her voluptuous craving though ostensibly directed at the painting is intended for Paul. The same, Paul's intense reaction to Miriam's arousal though demonstrated in his painting, he most definitely has proposed all that for Miriam, indirectly though. As much as symbolism is concerned, Paul and his paintings do the function of reflecting Lawrence's symbolic fiction. He often blends the characters and other things like industrial manifestations into the natural scenery in which their interaction with it becomes usual and symbolic.

In the novel, there is a variety of diverse implication, of psychological and spiritual nature for example, that has been implicitly put across through some brilliantly portrayed material objects, but which could only be perceived symbolically. These symbolic images could on the face of it be understood in terms of material immediacy, but with the help of symbolism, their implication extends beyond their shallow materiality to indicate some symbolic references. In the novel, the Christian religious images of the Madonna lily, and the sun baptism, for instance, are among the most familiar notions with their traditional references to Christian chastity, purity, unpolluted love, and forgiveness.

By contrast, these traditional images could symbolically extend their significance to indicate that the state of love affair between Paul and Miriam remains more of a spiritually pure connection than of a physical nature. Paul and Miriam reciprocate genuine feelings of passion and affection, but they are unable or perhaps unwilling to explore their relationship beyond those pure, innocent demonstrations of attraction, and move to the next level. They both feel a strong intimate connection to each other. Yet, both Paul and Miriam have not tried or probably could think of their relationship beyond its spiritual limits. The image of the swing might probably be a sign of their inbetweenness or apparently fickle attitude constantly moving back and forth. Therefore, when Miriam has a daffodil in her possession, she lovingly approaches Paul; yet with the rose communicating a clear message of her spiritual connection to him.

On the contrary, the other images expressing strong physical desire and bodily craving relate Paul to Clara, not to Miriam. Paul feels more attraction and more driving forces to Clara. He could also express his feelings for Clara in a way that show his willingness to explore things beyond such remote admiration. For example,

in the scene of the nest eggs, Paul begins to feel their blood-heat and that scene immediately relates him to Clara. The blood-heat of the eggs strongly conveys Paul's flaming desires and expectations for Clara. In addition, the other images of flinging the cowslip over Clara's hair, picking cherries, and red carnations are all associated with Paul and Clara. None of these images or similar ones ever relate Paul to Miriam. As mentioned earlier, both Paul and Miriam have once felt a kind of voluptuous desire for each other; however, it was an ephemeral and was immediately sublimated into art; the portrait episode.

In that vein, the two scenes of baptism associating Paul with both Miriam and Clara differ greatly in their symbolic implication and contextual reference. The first scene of baptism relates Paul to Miriam. In that scene, it is the sun baptism. The sun could assumingly point to Miriam and her relation to Paul. For Paul, sun, supposedly denoting Miriam, is beautiful, attractive, glamorous, and even requisite for life. Yet, it is far off, beyond reach, and is unapproachable by whatever means. By contrast, the other scene of baptism relating Paul to Clara is a 'baptism of fire'. Therefore, the fire, assumingly referring to Clara, is an expression of intensity, strong desires, and of a mutual nature of existence as it needs something to fuel it. Moreover, the fire when compared to the sun is quite reachable and can be quenched. As a result, Paul eventually finds himself in a position favoring fire to the sun. He explains to Clara his preference of fire:

> I like the rows of trucks, and the headstocks, and the steam in the daytime and the lights at night.—When I was a boy, I always thought a pillar of cloud by day and a pillar of fire by night was a pit, with its steam, and its lights and the burning bank—and I thought the Lord was always at the pit-top. (364)

In a different strand, Lawrence, through Paul again, makes use of a certain religious symbol. The well-known symbol of the Jews migration, the Exodus with capital ‘e’, with the Prophet Moses leaving Egypt to Palestine is widely perceived to be a sign of God’s will and guidance. In his relation to his father and the nature of his profession, Paul’s extensive sittings of contemplation eventually lead him to accept his affiliation to the mining father as something preordained by God. He also gets comfort in this religious association when it comes to the skepticisms he holds over self, being, and the world.

The association of the religious symbol of the Exodus to Mr. Morel as a miner and as Paul’s father causes Paul to reconsider his resentful attitude towards his father, and assuages his antipathy of what he does. Hence, Paul starts to show sympathy and understanding towards his father and what he does. He also appreciates the hard efforts men put in material objects to make them what they become. Likewise, through the association of the religious symbol of the Exodus Paul could find some answers to his existentially disconcerting questions and doubts over self and being. The answers Paul receives might not be fulfilling all the time and over all issues of existence. Yet, they would definitely be comforting, and provide Paul with a source of solace to delight his anxious self. The connection between material realities and religious symbols usually alludes to bringing fatherhood and godhood together by the unconscious.

Building up and introducing a diverse symbolic connection is maintained throughout the novel. In this scene, Paul is still a child. He happens to be out in the street at night with other five children. The six children; viz, Paul, Arthur, Billy Pillins, Alice, Emmie Limb, and Eddie Dakin, get into a little street scuffle in the proximity of a streetlight. There is nothing around the streetlight except sheer night

darkness. In the heat of the moment, the children involved in the street scuffle "would fight hate with a fury of hatred, and flee home with terror," (101). The quarreling children expose great amounts of ill feelings such as hatred, revenge, terror, and guilt. During that fight, Paul undergoes a uniquely eccentric experience: "Paul never forgot, after one of these fierce internecine fights, seeing a big red moon lift itself up, slowly, between the waste road over the hill-top; steadily, like a great bird. And he thought of the bible, that the moon should be turned to blood," (101).

The symbol of 'a big red moon' lifting itself up is a well-established religious symbol. Such a symbol is from the Book of Revelation and is commonly recalled at unusually dark moments of ill feelings to light up such sinister occurrences. The image of a dark night with a street fight added to it, especially for a kid, would denote a life state of misery, uncertainty, and a murky future. Paul has lived a difficult childhood of suffering, deprivation, and family discord. Yet, the existence of the streetlight in the first place provides a glimpse of hope; a distant and difficult to get though. The image of the moon thus consolidates that assumption and adds a religious touch to it. Eventually, Paul does not lead a street life. It is obvious that he goes through a lot of obstacles and disappointments in his life. However, he takes a different road than his brothers and friends and ends up a gentleman and an artist.

In the novel, there is a great possibility to confuse the symbolic with the realistic. The reason is that both hinge on the power of senses and quasi-realities. Objects, or at least most objects, have the potential of calling to mind and bring about reactions of a subjective nature. In additions, actual occurrences are supposed to point to and invite the human consciousness to the likelihood of usually having symbolic

significance. That feature of objects-symbols association is as well a universal characteristic across space and time.

Therefore, it would be observed in the novel that many objects and happenings have been offered with meanings and/or associated with symbolic denotations. Looking for significance in objects and occurrences would eventually bring about a symbolic reality or a reality that is rife with symbols. In the novel, the production of symbolic images out of normal realistic things and events gets these things and events closely connected to characters as well. Yet, the symbolic significance that these things and events are attached to in the novel should be understood in terms of their contextual reference rather than guessing or inferring their indication beyond their given context.

Respectively, although the significance of all the symbolic images discussed earlier—such as lilies, roses, pithead, etc—and the ones that will follow is produced by objects and events in the novel, they are all strongly associated with human individuals, or fictional characters in the novel for that matter. Therefore, these symbols and images are usually characterized by compactness, consistency, quality, and feelings presenting to us firm and solid truths. They establish an intimately and productively hard union between the state of being and the concept of connotation vigorously making over the perception of things through consciousness. Thus, the interfacing association between people and places in the novel produces extraordinary images that eventually act as symbols.

To recall the night scene in which Mr. Morel forces Mrs. Morel out of the house would also entail recalling the vivid description of the moon lighting everything in the surrounding. The moon light drenching through all available objects around Mrs. Morel is impregnated with symbolic significance as examined earlier. In this

vein, the images of the moon light will be ubiquitous in the novel most probably because they carry symbolic weight within them. Moreover, this image of the moon light is not only prevalent through *Sons and Lovers*. It is also prevailing—along with other images such as fragrance scents, shining tree leaves, vibrating lights of the moon, remote voices, and passing out feelings—through the other two novels under investigation in the current study; *The Rainbow*, and *Women in Love*. Through symbolism once again, all these images produce meanings of contextual importance bringing about an array of ideas and senses that outperform the control of human mentality.

In that order, it is through symbolism that the scene of Mrs. Morel being pushed out of the house because of violent family incongruity could be adjusted into a symbolic scene that goes beyond her disconcerting married life and state of unhappiness. Through the symbolic effect of the moon light over the diverse things and objects around her, Mrs. Morel gets blended with them. She is transformed symbolically from a moment and atmosphere of conflict, grief, and despair, to a moment and ambiance of hope, possibilities, and resurrection as her attention is shifted to "the child" who "boiled within her," (34).

In this scene of Mrs. Morel's, the image of the lilies offers a multifaceted symbol. On one hand, the lilies when associating with Mrs. Morel indicate a state of strong and grand spiritual moment she is experiencing as opposed to her husband's imperious bodily thing. On the other hand, the lilies become more dominant and more worrying as an ambiguous and vague symbol. The white color of lilies and their fragrant scent usually point to Mrs. Morel's feeling and their male powder with its uncaring attitude causes her to be its container. In addition, the plants' aroma of the lilies' and phlox's is sundry; with the former being a little nauseating, and the latter

being bracingly refreshing. Likewise, associating the bracing fragrance of the white roses with the sunshine and the morning time symbolically points to Mrs. Morel's awakening consciousness of her real identity. Mrs. Morel is depicted doing through or achieving a sudden realization of how beautiful life is, and of how important it is to flood Paul with all-embracing maternity affection and love. Thus, the image of the roses with their scents related to the morning time and sunshine assumingly offers a prophetic clue into the nature of Mrs. Morel's and Paul's intimate relation or rather mutual obsession.

In a different scene, Miriam and Paul get into a little reunion through the introductory image of roses. As a complex and ambiguous symbol, the roses once again produce a mystifying reference when Miriam calls on Paul to have a look at her white rosebush: "In the old oak-wood a mist was rising and he hesitated, wondering whether one whiteness were a strand of fog or only Campion flowers, pallid in a cloud," (195). That sort of ambiguity, mysteriousness, and confusion would characterize Paul-Miriam's relationship ever after. Consequently, the subsequent scene would provide more hints at the nature of their liaison with its focus on spiritual union, piety, and reverence.

In that order, from the very first moment both Paul and Miriam get together, they get into a dark wood. The image of the dark wood thus indicates the uncertainty of their relationship. Furthermore, as soon as they set foot into the dark wood "they saw the sky in front like mother-of-pearl," (196). Supposedly, the image of the dark wood seems to be not convincing enough as both Paul and Miriam determine to continue their stroll; rather their affair. For that reason, the image of 'the mother-of-pearl' immediately succeeds indicating a further deterrent to the progress of their relationship. The image of the 'mother-of-pearl' apparently denotes Paul's obsession

with his mother. Paul's agitating nervousness in the company of Miriam stems from his apprehension that his mother will get irritated as Paul is out late with another woman. Paul's concerns over his mother's displeasure for being with another woman have proved to be unfailing throughout the novel. Paul himself is deeply aware of that reality, and is strongly but unconsciously attached to his mother as well. Additionally, Mrs. Morel, out of jealousy and hidden desire of possessiveness, assumes that any woman with whom Paul might engage in an affair "will want to suck a man's soul out till he has none of his own left," (196). All these renderings of Paul-Miriam's relationship have ultimately determined their fate as dark, puzzling, and uncertain.

Those scenes involving Paul and Miriam indicate their mutual attraction and love to each other. Each is trying to demonstrate his/her passion to his soul mate through the symbolic images investigated earlier, and other ensuing images. Paul demonstrates his burning desires and affection for Miriam through "God's burning bush," (195). The trunks of the burning red pines that Paul shows Miriam makes her realize how much passion he is harboring for her. Miriam, however, has her own way to show Paul the nature of her feelings towards him. She shows Paul a different bush—a white rose bush—that symbolizes her platonic visualization, perhaps innocent view, of love with him.

Whereas Paul's pine bush is a sign of burning bodily desires, Miriam's rose bush is an indication of a glowing spiritual affection. Through the display and employment of the symbolic image of the roses both Paul and Miriam could impart without verbalization the nature of their state of affection to each other. Miriam succeeds in making Paul see her gripping appeal of spirituality and beauty. Likewise, Paul introduces his state of burning passion and strong sensual desires:

> In bosses of ivory and in large splashed stars the roses gleamed on the darkness of foliage and stems and grass . . . Point after point, the steady roses shone out to them, seeming to kindle something in their souls. The dusk came like smoke around, and still did not put out the roses. (195)

The scene of the roses between Paul and Miriam does not engage them in any kind of verbal exchange. Rather, it just demands them to engross in a mentally reflective process of seeing and reacting to each other's symbolic presentation. Paul and Miriam thus get throw themselves into what looks like a supernaturally mystical scene of sensuality and spirituality brought together. Moreover, the scene is overwhelmingly inundated with the tantalizing odor of the honeysuckle adding to it a magical touch. Yet, while that enticing fragrance is flowing through the surrounding, Paul enjoys taking it in but starts to feel a disturbing threat to his sensual self by the whole scene.

Therefore, Paul grows worried over the prospect that the scene's or rather Miriam's spirituality might override his sensual being. Paul eventually translates the scene and its ultimate effects in that way. It could still be argued that the scene might not have proposed that assumption. Miriam, too, might not as well have intended that Paul comprehends the outcome of her vision as such. Miriam appears in the scene as "pale and expectant with wonder," and "her lips were parted, and her dark eyes lay open to him," (195). Yet, when Paul starts gazing at Miriam with looks that "seemed to travel down into her," Miriam panics and "her soul quivered," (195). Accordingly, Paul shapes an impression of a spiritual Miriam, and starts worrying over his sensual self for what he realizes out of Miriam's response is that "it was the communion that she wanted," and "turned aside, as if pained," (196).

Furthermore, Paul's confusion over Miriam's design is greatly understandable because even audience and readers alike end up brooding many doubts and suspicions over what Miriam actually desires out of this scene, what she expect from Paul; and why Paul eventually decides to turn aside. In spite of the scene's seeming eroticism, the technique of dialog in the scene has more mystified the interpretation of it. In addition, the choice of diction in the scene like the use of 'sublimation' has further baffled its overall denotation. In due course, even though the scene presents Miriam to be profoundly engrossed in spirituality prospects, she still offers an erotically arousing scene.

The worries of Paul still grow bigger because he realizes that Miriam does demonstrate a strong potential for an affection of spirituality. During their symbolic exhibition of different bush trees, Miriam shows a great aptitude of "too intimate" affectionate spirituality. Paul, therefore, broods fears of being dragged into that vision of love and connection; and even expresses grief for feeling "so spiritual," (226). Even though spirituality is awaken within Paul himself, he resents that awakening of spirituality, as he does not see himself fitting into it. In the symbolic images of the roses investigated earlier, Miriam is associated with the rose image of good luck and guardian. She is presented in a dually inside outside revolving image. Thus, when Miriam "looked at her roses," they "were white, some incurved and holy, others expanded in an ecstasy," (196). Yet, Paul's fears over Miriam's spirituality show might be accounted for. And the overall spiritual implication of the scene on the part of Miriam is assumingly advanced in the novel when supposedly pointing to Miriam's "worship" (196), of roses.

Out of fear from Miriam's spiritual charisma, Paul conceptions of Miriam's desires and intentions are supposedly formulated without rhyme or reason. It might,

however, be argued that the narrative presentation of these scenes in the novel tends to provide formal and dramatic thrusts that somehow go well together with Paul's observations. Principally, Paul's fears over and resentment of female's spiritual command are deeply rooted in his relationship with his mother. The narrative presentation of the rose scenes in its totality obviously contributes to the enhancement of that assumption. Additionally, the quotes taken from the rose bushes scene and the text of the scene as a whole are all shaped and introduced in relatively long speeches characterized by Paul's particular perceptions and the narrator's reading as well. Nonetheless, the implications and undertones of the same text leave some room for doubts and uncertainty for both critics and readers alike as mentioned earlier.

In that respect, Lawrence's utility of symbolism and imagery make the scenes of the rose bushes gain power and influence. Symbolism in those scenes and throughout the novel constantly upholds a wavering and unsteady sense of balance. It is observed throughout the scenes examined earlier—and all the way through the novel for that matter—that concrete and psychological images are blended together. That intermingling of sense and psychology images brings about a state of vagueness and doubt that in turn overshadows the possibility of deciding and recognizing the basis of emotion and feelings.

Accordingly, Miriam is shown in the scene of the roses to have attained her spiritual fulfillment that night by an all-knowing yet exterior source. For Paul, he is not quite satisfied with the spiritual and emotional outcome of the rose's scene. Moreover, it feels hard for him to accept as true that Miriam has got her pleasure from the same source that has apparently displeasingly disturbed him.

That being said, it could be argued that this duality of lucidity versus haziness in Paul's and Miriam's experiences, respectively, would be attributed to the estimation that the scenes in question favor Paul's outlook to Miriam's.

Readers could supposedly figure out the nature of Paul's feelings and experiences during and by the end of their meeting, but not Miriam's. in those scenes and others, Miriam's feelings and perceptions remain mostly unclear and shapeless. The reason for the ambiguity of Miriam's feelings is that her feelings and experiences get modulated, by and large, by how Paul reacts to them. By contrast, the diverse variety of Paul's feelings and experiences such as being self-conscious, sublimating; and his proclivity for the mystic and supernatural get unambiguously demonstrated in a number of scenes in the novel. In the scene of the Alfreton church, for example, both Paul and Miriam get involved in a spiritual ambiance scene of the Pre-Raphaelite in which all Paul's "latent mysticism quivers into life," (203).

Additionally, the nature of Paul's feelings and experiences can also be obviously detected in the scene of Mrs. Morel's expulsion to the house garden and the symbolic significance of the moonlight. In that scene as studied earlier, readers, through the symbolic comparison stricken between the aroma of the Madonna lilies and the carnations' and irises', could assumingly foresee Paul's decision to part ways with Miriam and resigns back in submission to his mother, (338). The lights of the moon drenching through the garden and its objects and plants projects with its symbolic images a weird composite of spirituality and sensuality in a way that makes those images indicators of universally emotional reactions. To the symbolic effects of those symbolic images, MerleauPonty responds:

> My body is not only an object among all other objects, a nexus of sensible qualities among others, but an object which is *sensitive* to all

> the rest, which reverberates to all sounds, vibrates to all colors, and provides words with their primordial significance. (49)

Paul in his multi-sided and conflicting relationship to his mother and to Miriam demonstrates a great deal of anxiety. His anxious instincts over such a complex relationship becomes more detectable in an unconscious realization developed within him that he should find a way to set himself free off the shackles of that relationship. Paul feels the heavy burden on him because of that relationship. He, unthinkingly though, is trying to escape it. Therefore, Paul is projecting a vision of his desirable escape in dreams:

> He worked feverishly and mechanically, so that he could escape from himself. It grew late. Through the open door, stealthily, came the scent of the Madonna lilies, almost as if it was prowling abroad. Suddenly he got up and went out of doors. (338).

However, his constant efforts to get out of that relationship are conducted 'stealthily'. His mother's possessiveness over him is also presented to be searching for a way out of him 'stealthily' as well. That vivid presentation of Paul's endeavors to release himself free of his relationship to his mother as stealthy and unconscious indicates how powerful and dominating his mother's obsession with him is. Event after Paul's mother is dead, "the air all around seems to stir with scent, as if it were alive," (339). In addition, the slightest visionary image such as that of the "dim white fence of lilies," represents an extra obstacle to Paul's salvation. The smell of the white lilies is so invigoratingly and enticingly pervading the place as an omnipresent element. That particular depiction of those symbolic images in terms of Paul's relationship to his mother indicates a stark combination of a tempting magnetism and an ingrained worry that characterizes the love of Paul's mother all at once.

In a similar vein, the other symbolic images of the carnations scent have their symbolic reference to be fitting in the events of the novel especially in relation to Paul. The carnations intense perfume symbolically points to the trait of devotion and faithfulness in Paul. The smell of the carnations scent is so strong and fanatical arguably communicating to us that Paul's devotion is firm and an indubitable. The image of the lilies, however, is impregnated with a different symbolic meaning. Through the lilies, Paul expresses his sympathy, understanding, and compassion with his mother. Mrs. Morel in this scene is shown a disillusioned and fatigued mother, just as the lilies that "flagged all loose, as if they were panting," (338). She has led a married life of disappointment and incompatibility with Mr. Morel; Paul's father. Yet, Mrs. Morel eventually sees in Paul a recompense for her failed dreams and life bitterness. In her possessiveness over and obsession with Paul, Mrs. Morel in that extreme show of affection is sublimating her disenchantments and disillusions into loving Paul. Paul in turn understands his mother's affliction and agony, and starts to show sympathetic compassion with her.

Nevertheless, his mother's domination over him grows out of control. Paul himself feels the tight grip of his mother over his personality and even self. Although the loose lilies indicate his mother's state of exhaustion and disillusionment, their perfume makes "him drunk," (338). This drunkenness symbolizes his mother's irrational and self-possessed hold of him, causing it to go beyond limits. Paul is reminiscently pulled back by the scent of "the great flowers", indicating his yearning for Miriam. That longing has created a strong clash with his mother's desires confusing his attitude of sympathy with submission. Conversely, Paul incidentally catches "another perfume, something raw and coarse," (338).

This new scent points to Paul's encounter with Clara. Clara is thus presented as the opposite of Miriam. The raw and coarse smell offers a different image than the flowers. It is more of a sensual importance than a spiritual one. Paul then realizes that Clara's sensuality would not go in conflict with his mother's desires and wishes. Paul realizes that his mother would not accept Miriam's spirituality, but would overlook Clara's sensuality. From the time Paul meets Miriam until his encounter with Clara, he still feels the magic charm of Miriam's spirituality hovering over him. Miriam's effect on Paul is as appealing as it is fear provoking all at once. The reason behind Paul's fear from Miriam might be assumed to be her genuine spirituality; or maybe her too intimate intimacy. Whatever the reason might be, Paul never experiences the same feelings when he encounters Clara. And that is why he realizes that a union between his mother and Miriam is quite beyond reach; unlike Clara who he supposes will not pose a threat to his relationship with his mother.

Having experienced a new and different scent—Clara embodied in the raw, coarse perfume—Paul begins to get released from the captivating spell of the flowers; or rather from Miriam's spell. The new scent even motivates Paul to start a search for its source looking through the dark night until "he finds the purple iris, touches their fleshly throats, and their dark grasping hands," (338). It is therefore interesting to notice that Paul's experience with and search for the raw, coarse perfume is characterized by movement and shift. Unlike his experience with the flowers that has entailed nothing more than looking and smelling, his experience with this new exotic scent urges him to grope for it in darkness, and promptly experiences a shift from smell to touch and possess.

Respectively, all the images supplied in this scene reveal a unique feminine quality of desire and gravitation represented by Clara. The images of 'fleshly throats'

and ‘dark grasping hands’ point to the desirably female qualities a man is looking for in a woman. They as well signify Clara’s capacity to appealingly address Paul’s wanting wishes and manly urgent needs and desires. The current scene of flowers standing for Miriam, and raw, coarse perfume representing Clara is further consolidated in the scene of baptism, in which ‘baptism of fire’ points to Clara and ‘baptism of sun’ refers to Miriam.

Clara is a beautiful and white woman with large hands. She catches the attention of Paul being “almost coarse, opaque, and white, with fine golden hairs” arousing both his sensuality and artistic faculty, (338). With Clara, Paul feels that his masculine urges and desires will be fulfilled. Clara could in a moment drive Paul “wild with hunger” (270), with her “faint natural perfume,” (375). Unlike his encountering experience with Miriam that left him confounded with spirituality, with Clara Paul gets magnetized by her female physical build immediately. Furthermore, Paul starts to instantaneously fall for Clara’s tempting female attributes such as her “white, heavy arms, her throat, her moving bosom,” (375). Paul gets so passionately preoccupied with Clara to the extent that he feels he is reborn “a new self or a new center of consciousness,” (294). She rouses in him “that thickening and quickening of his blood, that peculiar concentration in the breast, as if something were alive there, a new self or a new center of consciousness,” (294).

The scenes of flowers, lilies, and the raw, coarse perfumes luminously but inconspicuously symbolize Paul’s dilemma of fluctuating between three women in his life; between three midpoints of consciousness. Between Miriam, Clara, and his mother; Paul goes through a disturbingly challenging experience to reconcile between his affection for Miriam and his love for his mother. For Paul, he is unkindly torn apart between these two women in his life. Paul anchors almost identical feelings in

intensity and strangeness for both his mother and Miriam. Nevertheless, Clara's presence in his life has introduced a way out for Paul. With the presence of Clara with all her attractive feminine qualities, Paul is quickly pulled to the side of his mother favoring her spirituality to that of Miriam's. in fact, Clara has provided a missing balance to Paul's life. She satisfies Paul's physical needs leaving his spirituality to be answered to by his mother.

In the same scene, Paul is shown masticating the carnation petals and spewing them out into the fire. This image of chewing the carnation petals and spewing them out into the fire by Paul symbolizes his decision to give up on Miriam turning her love down and surrendering for his mother's will, even with reluctance. Similarly, the ensuing images of the fragile pinks being altered by fervent reds symbolize Clara's entrance into Paul's life and taking Miriam's place. During Paul's encounter with Miriam, Miriam is presented with "pure white roses", with "large splashed stars," (195). The image of white roses with stars signifies Miriam's strong and pure spirituality. By contrast, the image of the scarlet petals that are associated with Clara scatter on the ground "like splashed drops of blood," (355). The image of red color related to Clara's petals denotes a strong and unremitting will for life and for bodily fulfillment. Comparing these images that point to Paul's relationship to those three women in his life does the job of presenting individual symbols indicating Paul's triangle relation.

3.5. Concluding Remarks

Sons and Lovers is deemed a typical work of narrative by Lawrence. For one thing, it communicates the novelist's ideas, beliefs, and opinions of life and of people. In addition, the novel is replete with symbols and images which is a distinctive Lawrencean narrative philosophy through which he passes his views through. The

analysis of the novel has shown how characters, events, and ideas have been presented and interpreted with close relevance and relation to symbolism and imagery.

In terms of characters, for instance, the novel symbolically employs its characters to reproduce further implications. Therefore, it has been observed that almost all characters while interacting are aware of symbolism and its representative indications, as when they state a thing or exhibit a feeling they most probably think of and intend to impart a further meaning. In addition, the novel's characters have also been symbolically employed to reflect and shed light on social classes, social problems, as well as social relationships in England of the time. Mr. and Mrs. Morel have clearly represented England's disparities of class; Mrs. Morel belongs to a high class while Mr. Morel belongs to an inferior class, which generates disharmony and difference. Paul in his relationship to his mother and other women would as well invites the readers' attention to young people's problems and difficulties with relation to their families.

Intellect, spirituality, and sex have been presented and depicted in the novel to indicate how significant such aspects are in making up relationships between people, more particularly men-women relationships. Paul has provided a perfect example of the importance of such elements in his relationships with his mother, Miriam, and Clara. He is shown to be attracted to Miriam's spirituality and intellect, but he is also revealed to be perhaps more fascinated by Clara's intense sexuality and physical allurement. However, all those relationships in their diversity have been intended to deliver an important moral of the possibility that through elegance and refinement such relationships would add to people's sense of existence and broadens their understanding of life, people, and the world. Yet, out of the characters'

relationship stories, it has been evident that the novel rejoices the victorious union of love and sex favoring such combination to money and social classes.

Last but not least, nature and its different components have most profoundly been employed to symbolize further representative implications than their immediate meanings. The yard of the house and the moon light, for example, have been symbolically used to denote Mrs. Morel's awaiting, or rather aspired, future life away from her husband and her married life. Moreover, the symbolic image of the roses, and the carnation of their petals have been employed to symbolize Paul's choice of his mother over Miriam. Similarly, the ensuing images of the fragile pinks being altered by fervent reds symbolize Clara's entrance into Paul's life and taking Miriam's place. The image of white roses with stars signifies Miriam's strong and pure spirituality. By contrast, the image of red color related to Clara's petals denotes a strong and unremitting will for life and for bodily fulfillment.

CHAPTER FOUR

THE RAINBOW

Chapter Four

The Rainbow

4.1. Introduction

The Rainbow (1915) provides its readers with a vivid description of the English society during a time of change and evolution from rural to urban and industrial society. To cover such quite an elongated and transitional span of time, the narrative of the novel and its events extend through three successive generations of the Brangwens. Such survey of the Brangwen generations demonstrate how the problems, interests, and concerns of each generation—sometimes of each member within the same generation—are different from the other generations. This is so because of the fluctuating historical, social, cultural, and political conditions through time. However, the novel shows that the Brangwen women are more open-minded and exhibit more aptitude and readiness to embrace the new changes that time offers, whereas the Brangwen men are more inclined to resist those changes and remain loyal to the past and all its aspects.

The novel is thus considered Lawrence's first and main literary work that indicates an era of evolution in his life. It provides a concise sketch of Lawrence's major transitions in themes and literary conventions that mark his changing modifications from the past to the present. Lawrence in *The Rainbow* states his intention to alter and modify his artistic principles and thematic concerns that he adopted in *Sons and Lovers*. At the time of writing *The Rainbow*, Lawrence reveals more interest in and propensity towards writing about inhuman truths that, he argues, out incoherently uncertain human emotions cannot modify.

Therefore, the major character of the novel, Ursula, is presented as the medium of the vision of the darkness with which the conscious personal, deliberate social life of mankind is surrounded. In terms of its key thematic concerns, the novel

confirms the assumption that merely physical relationships suggest deeper and more meaningful implications than the simple definition of love or charity offered by Christianity. Lawrence asserts that love, according to the Christian traditions, is a verbal expression of language that is fairly shallow and cannot infiltrate to the final destination of man, which is the flesh, the physical entity. Flesh or bodily relationships, in contrast, could touch that vital button engaging the whole body, excluding the mind. Nevertheless, certain critics, literary figures, and even some politicians of the time condemned the novel as decadent and immoral. Lawrence, however, has frequently asserted that the novel is the best and premium fictional work he has ever written. Still, as soon as the novel was published in 1915, it was accused of obscenity and was banned from publication that same year.

After its publication in 1915, *The Rainbow* was followed by another sister novel, which is *Women in Love*, published in 1920. They were basically intended to be one novel. However, Lawrence has decided to make them separate, yet related, works of fiction. In view of that, it could be noticed that both novels meet in many more points than they diverge. For example, both novels are concerned with depicting people and their interrelations as unpredictable and constantly changing. Lawrence in *The Rainbow* shares with his readers his interest in and fascination of the complications and unpredictability of people's interrelations. He assumes that people keep changing their interests, passions, convictions, and attitudes reproducing while socializing and getting together a 'changing rainbow,' of ways, perceptions, and relations. In this novel under study, D. H. Lawrence appeals to us as audience in the way he artistically defamiliarizes our common realities and perceptions of people and their ways of life.

As a narrative construction, the novel would thus be the perfect medium through which Lawrence could present his ideas and beliefs about people, their lives, and society as a whole. It would be observed in the novel while doing its analysis that it exhibits a wide range of techniques and devices, which are employed to convey such thoughts and convictions. With the use of different methods such as psychology, symbolism, and mental concepts, Lawrence attempts to reproduce what is really twinkling and shiny in human beings through their mutual relationships and dealings.

In terms of symbolism, *The Rainbow* could be observed to show a profusion of symbols. One prominent symbol employed in the novel is water. For instance, water is a major symbolic element through which some characters could be excluded by drowning. In the novel, we can observe that two family members of the Brangwen have been excluded through water and drowning. Moore Brangwen is the first family member of the Brangwens who gets excluded by water, by flooding. The second member of the Brangwens is Tom who is driven away through drowning, too. However, such deaths caused by water through flood and drowning provide for a new beginning, and for a new establishment for other characters; other family members.

4.2. *The Rainbow*: Summary

The Rainbow is predominantly a narrative account of the Brangwen family. It presents a narrative description for three successive Brangwen generations and stretch over a period of time that extends from 1840 to 1905. The main locality of the novel's events would be the Marsh Farm, Nottinghamshire, England, which is the property of the Brangwens and it is where they have lived and worked. This locality would as well comprise other community members such as craftsmen and farmers, for instance. Nearly all and approximately throughout their lives, the Brangwen family members spend their lives in this place.

Tom Brangwen spends most of his time working in a secluded place close by to their farm. In this remote place, Tom spends a lonely time, and his solitude is solely comforted through the company of an old woman who works as a housekeeper. After some time, a Polish widow joins Tom's and the old woman's company as the priest of their local church hires her. This Polish widow, named Lydia Lensky, works for Tom as well. Lydia happens to have a young daughter called Anna whom she decides to bring with her. Time goes on and Tom begins to brood some feelings for Lydia, but could not declare his affection. Yet, after a period of a couple of months Tom pulls himself together and decides to pronounce his love for Lydia by offering her a bouquet of flowers and asking her to marry him.

Lydia offers her consent to be Tom's wife and they get married. For the outside and passing observer, Tom and Lydia are apparently assumed to have a blissful and congenial married life. Tom is initially depicted to make a good husband for Lydia and a good stepfather for Anna as well. He is passionate, kind, and seemingly an amiable husband to Lydia.

Lydia has already got married to someone and separated after she had a girl. When Tom and Lydia meet, they soon develop a kind of intimate relationship; an intimacy that concludes in marriage. However, their relationship gets complicated after marriage due to the fact, for the most part, that they come from different countries, thus different environments, different cultures, and different thinking. A sense of alienation grows stronger between them by the day. That distancing estrangement along with less commonalities between them establishes a kind of barrier between them and the enjoyment of life delights. Therefore, their marriage life might have achieved conjugal consummation, but they have never accomplished that sense of marriage fulfillment.

In their married life, both Tom and Lydia get deprived of the many joys of married life in particular, and of life in general. They only experience rare moments of happiness and satisfaction and even those rare moments soon die out. This fluctuation and fluxing instability in their relationship in intended by the novelist to symbolically exemplify the nature and essence of human relationships. The proposition is that human relationships are not characterized by a halt or cessation; they are supposed to be always changing, to be vibrantly dynamic, and to go through a constant course of modification and rearrangement. To understand Lawrence's position, his readers have to go deeper in reading the text to be able to probe into such subtle and gentle distinctions of human interactions.

As a consequence, both Tom and Lydia recognize that they have demonstrated more differences than correspondences, which have in turn created tensions and obstacles in their way. Due to speaking two different languages and having two different cultural backgrounds, it has become clearer that their married life lacks desirable compatibility. Therefore, intimate communication that usually occurs between couples is missing in their case. Staying together however, that connection distance gets more and more between Lydia and Tom causing her to offer her consent for Tom to get another wife.

In the meantime, Anna becomes an adult, a young lady who starts having ambitions of her own of becoming a wife and establishing her own family. The lace factory located near Ilkeston receives another member—a nephew of Tom named Will—who comes to live and work with them. Will and Anna begins to get attracted to each other and eventually have a love relationship. Yet, both Anna and Will show more innocence and sincerity, and less physical sexuality as they have much romance and more compatibility than the old couple; Tom and Lydia.

Anna and Will take care of their love, and once it grows ripe they declare their intention to establish a family. Tom thus holds a great wedding celebration and rents a house for them in the village. He also gives them a handsome amount of money as a wedding gift to arrange their new life. For about two whole weeks, the newly-wed couple isolate themselves from the entire world around them enjoying their new life to the zenith. After these two weeks, Anna comes back to her previous real life recovering quickly out of that marriage dose; yet, Tom finds difficulty gaining himself back and fights with himself to face the world of responsibility and obligations. They, however, manage to get their life going, especially with having their first child Ursula.

In that regard, a new beginning and a new life is established by Anna and Will Brangwen. They fall in love, and soon begin thinking of having their own family. So, Ann does not even consider living with the Brangwens. Her future husband is a Brangwen; however, she desires to have a life that does not resemble the Brangwens' life or even her own. She wishes to have a new beginning, a new life, and to escape to a world that is unlike the one she knows and comes from.

The rest of their story revolves around their youngest daughter, Ursula. Ursula is shown to be more daring and more curious than all other Brangwen family members to go through new experiences. Although Ursula feels pressured by the materiality of her people and community, she maintains her passion, spirituality, and love for life and sensation. She explores things never tried before by anyone she knows; Ursula experiences being a lesbian with a female teacher, and embarks on a number of relationships, too. In addition, Ursula engages in a love relationship with a Polish soldier named Anton Skrehensky. Both Ursula and her lover show passion and intimacy, and thus their relationship last for years. Nevertheless, their relationship

abruptly and sadly terminates when Anton proposes for Ursula's hands and she turns his proposal down. Ursula explains to Anton that she disagrees of marriage as a traditional and restraining practice, and that really hurts him causing him to leave Ursula for good. Surprisingly enough, Ursula starts missing Anton and feeling the void he used to fill. What is more, Ursula turns to be pregnant and that realization adds to her regret and sorrow.

Furthermore, Ursula begins to have a more saddening realization; she finds out that the freedom she has always sought would only be plausible with Anton, and as a wife. While deeply engrossed in reflection, Ursula notices a rainbow high in the sky, which she interprets as a new beginning for her, and for all human race. As a result, Ursula decides to get Anton back, writes him a letter, and asking him to come back to her.

As for the rainbow Ursula has seen, it is said to symbolically represent the conflicting interests of modernity and conventionality. Almost all Brangwen family members go through conflicting courses of life because they feel that their lives contradict the aspirations they have always dreaded of, Ursula included. It is demonstrated that the most marriages in the novel are defective, and thus it is presumed that the novelist disapproves of traditional and convenient marriages in favor of spontaneous and immediate relationships.

Lawrence's *The Rainbow* is hence assumed to shed light on and depict people's sexuality and sexual fascination. Such interest of the novel might assumingly be the reason behind accusing the novel to be offensively lewd and trying it in 1915, in England for that charge. In a consequence, tens of the novel copies were thrown away and burned, unlike the United States in which the novel was sold openly and maintained its popularity and prevalence. Nonetheless, several critics have acclaimed

and celebrated the artistic qualities of the novel. Even its depiction of sexuality in the face of traditionality is something those critics unanimously agree that has significance and is worth mentioning.

4.3. *The Rainbow*: Symbolism and Imagery (Nature, Land, and Re-Birth)

The Rainbow is replete with imagery and symbolism. Besides, the novel not only introduces its readers to rich and beautiful symbolism and imagery, but also challenges as well as amazes its readers with the emotionally and poetically rhythmic nature of such symbols and images. Therefore, the novel's symbols and images are uniquely different in their approach and understanding. Unlike traditional employment of symbols and images in English fiction, *The Rainbow* requires its readers to look into the suggestive as well as psychological power and truth of its symbols and images. The novel would thus presents its symbols and images in a dramatic way that addresses the chief instincts of humans.

In relevance to its symbolic themes, the novel revolves principally around three major thematic concerns. Based on the assumption that *The Rainbow* has accurately and truthfully documented the life conditions of its society, the novel is said to have presented a historical study of culture, society, and the then current civilization. In addition, the novel dazzlingly records the morals and manners of the English society as it dedicates much emphasis to its proposition that the center of human existence is determined by the kind of relationship between the husband and his wife. Such assumption could be supported by the fact that D. H. Lawrence in his novel *The Rainbow* incomparably and matchlessly portrays such human interactions between men and women, and all members of society with all their strains and battles, differences and agreements.

The third major concern of the novel is matrimony. The novel uniquely fathoms into the relationships between couples. It sets to examine the true sense of consummation, of accomplishment, and of satisfaction, more particularly after the couple go through a state of struggle and tussling. Marriage is received by many to be a sacred bond between a man and a woman. Lawrence, by contrast, perceives marriage as a union, but one that brings two different human beings together along with their differing modes, fundamentals, and clashing views of life; a state that eventually leads to a mysterious blending. According to Lawrence, authentic marriage bond comes with its essence of fulfillment, and one through whose conflicts individuals get qualified to accomplish dignity and self-assurance.

The best piece of writing that reflects his view of marriage is to be traced and detected in his essay "Frown". In this essay, Lawrence employs his delicate symbolism of the lion and the unicorn to communicate his idea of true marriage. These two symbolic creatures are fighting over the crown to triumph. Lawrence, however, asserts that 'the true crown is upon the consummation itself, not upon the triumph of one over another, neither in love nor in power.'

Therefore, Lawrence's symbolic interpretation of true love and true marriage is not the winning of one side over the other; rather, it is the consummation of it, the fulfillment of it by both sides. The lion and the unicorn represent two symbolically eternal conflicting entities contesting each other over union, over marriage; symbolically referred to and presented as creation as 'the relationship between husband and wife is the central fact of human existence'. Their fight, regardless of its resulting winner, is deemed futile and fruitless unless and until it brings about a consummating union. It resembles the fight between light and darkness for absolute triumph. Yet, the ultimate outcome of such a fight is to be crowned in the

consummation of light into darkness and of darkness into light, which is eternal, absolute and fulfilling. This relation is the highest, and it is the foam and conflict of the uniting entities that makes it absolute.

Thus, Lawrence avers that the genuine crown, the triumph, the absolute, and so the true marriage is this foam and this clash; which ultimately causes the creation and the consummation of oneness out of twoness: 'it is primarily these relationships of men and women, with all their tensions and conflicts — as well as the relations of parents and children, and of men and women to the life of nature around them.'

Nonetheless, *The Rainbow* should not be misconceived as a historical record or document of Lawrence's ultimate sexual disappointment, or of his droning accounts of phallicism; rather, it is a revered narrative that attempts to offer an answer and a way out for the modern man's dilemma. In the novel, Lawrence invites his readers to journey to and contemplate with him on the ageless, eternal and universal concept of life itself. The novel is rightly observed to be seeking to restore and salvage the human race by means of reflecting on and examining such vitally essential sexual as well as marital relationship and experience between a man and a woman. Lawrence explores such critical issue in the novel both physically and transcendentally in an attempt to fathom into and recognize its true, eternal, mysterious, and absolute nature of being.

The novel's three major themes explored earlier equally and in association work so that the novel is perceived as a whole that is cohesive, complete, and entire. The novel sets out its quest into the indefinite and unfamiliar actualities of people's relationships by exposing the nature of such individual affairs in three successive generations starting with Tom Brangwen and Lydia Lensky, then Will and Anna, and eventually Ursula and Skrehensky. It is the ardent journey the novelist pledges to take

his readers through in order to get acquainted with its true, eternal, and absolute nature. It is a profound and relentless attempt to study the interrelated lives of those characters with graceful passion, closeness, and dutifully touching authority.

From the outset, the novel presents a detailed account of the seasons' cycle. This communicates the idea of a harmonious life led by these individuals, and thus proposes its intent to regularly trace and recount their lives. The presentation of this naturally natural movement of nature and its inescapably certain cycle is intended to indicate, consider, and sustain the essential centrality of men and women's desires. We get to have a clue into how the novel is proceeding from its very beginning when the novel starts with the portrayal of Brangwen's life on the Marsh Farm, and the description of its surrounding milieu.

The place in which Brangwen lives is described as a 'horizontal land'. It is a land that symbolizes a life of 'bloody intimacy,' a land that is also faced with a vertical view of the Church tower. That vertical tower is deemed to exemplify a more sophisticated form of life and existence, and thus has to be united with the rainbow in its full archness. Therefore, at whatever time any of the field-working Brangwens looks up on a hill, he could also view the tower of Ilkeston church at a distance of two miles. Thus, the Brangwens remain always mindful of the tower's potential to observe and reach out to them event when they horizontally divert their look. The church tower away in the distance as something unidentified, and eternal, yet overlooking the Brangwens and always above and beyond them is intended with its addition to the scene to provide their life with completeness and wholeness.

The condition of their life with its 'bloody intimacy' as delineated by Lawrence requires that for its fullness. It is this prodding outward from the farm in search for "twofold knowledge" that establishes the main idea in the novel. This knowledge of

twofoldedness is assumed to be the outmoded form of spirituality. Together with an insufficient and tedious engagement in the swarming farm life with its binary quality of vertical vs. horizontal, and spiritual vs. physical, the rainbow brings these two qualities together to it in a kind of oneness unity, thus symbolizing divine awareness.

There exists a particularly close and intimate relationship between the Brangwens and the land in which they work and live. The life of the land is soothing, and so is the creation that discharges its multiply variant qualities into their veins, moods, and manner of living. That relationship is so close that the Brangwens could feel 'the pulse of body of the soil,' or so to speak. Not only that, the Brangwen men are also assumed to be familiar with 'the intercourse between heaven and earth,' to the extent that their bodies are, they themselves 'impregnated with the day, cattle and earth and vegetation and the sky,' metaphorically speaking.

However, the Brangwen women seem to be different from the Brangwen men. They seem to have different wishes, and feel a sense of lack that their surroundings could not meet. Unlike men, Brangwen women are not getting enough satisfaction with the land's 'blood intimacy' solely. The Brangwen women are longing for more than the land offers. In addition, they aspire for a different land, and a better way of life. Their wish gets more intense and is enhanced, more particularly when they observe the 'heated, blind intercourse of farm-life,' and compare that to the men's world beyond their reach 'where men moved dominant and creative, having turned their back on the pulsing heat of creation, and with, and with this behind them, were set out to discover what was beyond'.

Accordingly, the Brangwen women feel unfulfilled, and unaccomplished because their hunger for the outside world remains unmet. All they could get from that world they yearn for is merely a vicarious and kind of secondhand experience,

and thus their satisfaction and their happiness is lacking, and is not complete. Therefore, all they can busy themselves with is to sustain a close observation over the men's world and their struggle on the verge of "the unknown" in pursuit for knowledge and familiarity.

In that vein, the Brangwen women hunger not only after that outside world and its sought knowledge, but also after a deep desire to accomplish a higher form of life, of being, and of existence as a whole. Their current life is just a state of monotonous trading and exchange between them and their husbands. Their husbands fall short behind, and are unable or perhaps unwilling to fulfill their wives' wishes. Yet, the Brangwen women get some satisfaction from another source, from the Hall's people. The people of the Hall provide the Brangwen women with little, but badly needed satisfaction. It is them who provide the Brangwen women with 'their own Odyssey', and it is them who have fetched 'Penelope and Ulysses before them.'

Consequently, for the Brangwen women, the world of men represents many things, but not their world. It exemplifies blood intimacy, the natural cycle and sequence of nature, their work, their cattle and sheep, the land, creative darkness, stillness, and security. It is thus revolving around the natural cycle and the rhythm of their animals. By contrast, the world of women is different; it is a world of socializing, of towns and communication, a world of class knowledge, of different experiences, of thinking, of understanding, and a world of language and linguistic interaction.

Opposed to the world of men which is coded by unity, women's world centers on and revolves around dominance, supremacy, and authority. In the men's world, the men mostly perform a sort of innocent work. Women, in the contrary, perform their work in their world for experience. Yet, these two contrasting worlds of men and

women get joined, and are brought together by the bond of marriage. According to women, nonetheless, this union is a kind of untrue and deceitful association, which is eventually deemed to achieve dissatisfaction and disappointment rather than satisfaction and full content.

In view of that, for the union of both men and women to be whole and complete, and for marriage to have a higher quality of fulfillment and satisfaction, Lawrence proposes the idea of making marriage-dependency on both parts; men and women. He asserts that, for both men and women to achieve a higher marriage fulfillment, they have to be equally responsible and reach out to each other with the highest form of compromise possible between their constituents as males and females. It is this mutual compromise though a transcendence to the far end of their confines that leads to their achieving a higher form of being, and therefore of marriage fulfillment. Yet, Lawrence asserts that this reconciliation and transcendence journey is longer and more demanding for men to endure rather than women. He has reached such a conclusion of the most authentic human being after a narrative survey that has stretched over three successive generations, all presented in the novel.

In the Marsh farm, once a new canal was built through the farm's fields, the farm's life there has symbolically been dragged closer to the unknown, and unidentified reality of the other life that is beyond it, with the most significant changes occurring down in the valley basin of that land. Having luck on their side, the earlier Brangwen generations of men felt that they have been bestowed with the backing provision of both the life in the land and the church as well. However, some other undesirable vicissitudes shut both the harsh and the tower of the church off from Ilkeston. Moreover, the life in the land seemed to have been totally invaded and overrun when other things happened to have gone simultaneously down like the

coalmines as well as the land's railway. That unwelcome incursion, Lawrence assumes, symbolically stands for the unpleasant growing and spread of industrialism that has disrupted the union of the church and the land.

The events in D. H. Lawrence's novel *The Rainbow* revolve around the stories of women; about their pain, discomfort, agony, and suffering in their contact and association with men as fathers, brothers, and eventually as husbands. The novel takes its readers in a long journey to discover the world of women in relation to men; their desires, hopes, disappointments, fulfillment, and their satisfaction and or dissatisfaction. In the novel, the readers accompany women characters from the stage of being little daughters who are competing with their mothers for identity to the time they become grown up ladies, wives and mothers as well. It is thus interesting to see the varying difference of a woman's wishes throughout her life stages. We come to see the amount of time needed for the awareness of a human being to look over the horizon and beyond the usual for something different, unusual, and novel.

In that order, it is observed in the novel that almost all people, more particularly women, in their pursuit for the unknown resort to realize that in love, and in relationships with one another. Nevertheless, *The Rainbow* diverts from the traditional romance and love stories in its exploration of its characters. It does not explore or merely focus on the life of a single individual, or couple for that matter; rather, it sets out on a collective journey of consideration and of thoughtfulness. And such a diversely unique journey shows to us how astonishing and distinctively understanding the novelist is towards his characters, especially women, which is a peculiarly different style than his contemporaries.

Therefore, we can observe that *The Rainbow* is a family record and a historical account, not for a single individual, but for all Brangwen family members living on

March farm. The novel vividly presents an account of all Brangwen members; interrelations between the children and their parents, between men and women, and even between the Brangwen men and women on one hand, and the people they relate to whether as loved ones or rivals. The novel scrupulously portrays the different aspects of life there, and how lovely and generous life in the Marsh farm is.

Beginning with the female characters of the Brangwen, the novel presents them as they lead their daily life. While observing the multiple vicissitudes taking place in their surroundings, these women exhibit a spirit of elegance, refinement, and sensation. Thus, the Brangwen women with such phenomenal qualities add attraction and grace to the novel as a whole.

Anna and Ursula are shown to be loveable, cherishing characters who exhibit lively, kind and thoughtful personalities, but ones who possess rebellious souls. In its portrayal of the Brangwens, *The Rainbow* starts with a dazzling description of Tom Brangwen's life. Tom Brangwen is presented as a humble and an unassuming farmer who is intimately connected to the soil of his land. Besides being a loyal and content farmer, he is also educated, poorly though. Belonging to the first generation of the Brangwens, Tom Brangwen is described as decent and gentle human being. Yet, his life is somehow dull and he is mostly lonely. Even though Tom thinks that his life is acceptable, he considers it lacking with the absence of a woman. He could always sense that gap in his life, and that only a woman can undo that feeling. Eventually, an old woman gets into his life and fills that gap, assumingly, accompanying him as a housekeeper until he is 68 in age.

The novel then turns to Ursula and traces her life, which is unfortunately characterized by sickness for the most part. Ursula eventually recovers from her condition of disease, pain, and suffering. By the end of the novel, Ursula is shown to

be a full woman with a sense of wholeness and maturity. She though goes through the further disappointing and saddening experience of miscarriage. However, Ursula has now gained the strength needed to continue her life regardless of what happened or might happen. She is presented with a spirit that is full of life and love.

Ursula spends quite much of her time reflecting and meditating over a bowing rainbow that is symbolically intended to bend over the revolting background scenery of industrialism. *The Rainbow* in the novel is a recurrent motif that offers the setting and the background locale for the lives of all the Brangwens. Just like other members of the Brangwens, Ursula's journey is astonishingly related to the rainbow, too. Interestingly enough, the journey of Ursula gets no conclusion in *The Rainbow*. Her journey is enduringly stretched by Lawrence into *Women in Love* even though she could eventually get her rainbow in this novel.

In a different respect, Lawrence in his novels, more particularly this text under study, excels in conceptualizing and opulently portraying the major stages of the human whole existence; birth, marriage, and death. In this vein, when Lydia, Tom's wife, is in labor giving birth to their first child, the moment lays its wonder and anxiety on Lydia's daughter. Lydia's daughter is fearful of what is coming, of the mysterious future, and of the unfamiliar. Tom feels sympathy for this troubled little girl and takes her out in an attempt to soothe her worries and anxieties.

This moment of birth carries with it certain symbolic implications of life and of human existence. A moment of birth is simply a naturally natural occurrence as a follow-up to marriage life. Symbolically speaking, birth denotes life, renewal, and new beginning. Besides, birth in a broader sense communicates the idea of the inevitability of life, and its certain permanency. Life goes on no matter what; it does not stop for the birth or death of someone, of anyone. Life is dynamically running; for

Tom, Lydia, and her little girl, they have to deal with a new reality now, a new life, and a new member in the family. For people in the surrounding, life is the same monotonous cycle of everyday. Tom now is reflecting on his earlier life as a child. He is contemplating over his early stages as a baby, and over how his father and mother might have felt, and received such new experience. All that rhetoric symbolizes the fact of life's continuity, which is later in novel linked to and associated with Lydia's daughter, Anna, in her relationship with Will.

This concept of life's permanence and continuity is what mostly characterizes the farm life. Life in the Marsh farm is a continuation of many successive generations. Present generations continue the heritage of the older generations, and relive almost the same experiences in an archetypal tradition, in Carl Jung's words. That quality of the continuity of life is not actually solely related to the farm life. Rather, the farm life is employed as a symbolic reference to the nature of human existence and their life as a whole. The vicissitudes that come along with a certain era do not facilitate the conditions of living for its current generation as it might be assumed to. Each generation, past and present, has to enduringly put up with the peculiarities of its times. Each generation has to fight for better existence in life. Present generations will have to continue the tradition of becoming for the coming generations just as the past generations have done for them. And the cycle of life most definitely continues without paying heed to or stopping by humans' state of fluctuating feelings and conditions of existence.

D. H. Lawrence thus avers that humans, more particularly men and women in a bond, will have to endure various types of contrasting experiences, familiarities, and understandings in their relationships and interaction before they eventually reach consummation and achieve a sense of fulfillment. In those human interactions in their

variety and vastness, and especially in the relationships between men and women, Lawrence asserts that the success of such human relationships need both sides to diverge more than to converge in identity, in style, in thinking, and the like. Lawrence emphasizes the need for independence, for individuality, and for distance. Men and women in their relationship need to keep a balance of the different demonstrations of their life. That way, they will provide ventilating windows for the different perceptions of both sides, and thus involve themselves in life with richly various experiences.

Likewise, a new beginning and a new life is established by Ann and Will Brangwen. They fall in love, and soon begin thinking of having their own family. So, Ann does not even consider living with the Brangwens. Her future husband is a Brangwen; however, she desires to have a life that does not resemble the Brangwens' life or even her own. She wishes to have a new beginning, a new life, and to escape to a world that is unlike the one she knows and comes from.

The novel makes use of further symbols other than water. The moon and the moonlight is used symbolically in the novel, too. Therefore, it is marvelously symbolic when Ann and Will pile up the bundles outside at night in the moonlight. When they carry on collecting the piles of sheaves, the moonlight becomes purer and shinier. When in the same scene Ann notices how the corn gleams and hears the musical squelch of the sheaves, both Ann and Will grow passionately and intimately in love. They immediately establish a very intimate interaction and exchange authentic, earnest, and elongated kisses in the mouths 'in rapture and surprise... there in the moonlight.' All symbols gathered in this scene; namely water, corn, and the moon, figuratively indicate new life, fertility, and the female perspective, respectively. That wonderfully solid grouping of symbols is a further attempt by the

novelist to fathom into the enigma and mystery of sex, of men's and women's relationship.

Moreover, the observation that Ann passes over such an enchantment and charm of the night and gets deeply engrossed into a physical awareness of sensuality is symbolically articulated in the scene as well. By contrast, Will is shown to be not taken by the charm of such a natural setting, and thus remains focused on his concerns. Such contrast between Ann and Will indicates that both characters have different mindsets; a difference that deters Will from constructing a successful marriage life. Ann is presented to have more aspirations, to be more willing to explore the limits of their relation, and someone who is both ready and capable to go to the far ends of such a bond. Will, on the other hand, is shown to be less enthusiastic, have less emotions, and is someone who is more willing to preserve his status quo.

In a similar order, the 'chestnut falling out of a bur,' is symbolically comparable to the womb. In this regard, it is suggested in the novel that it is out the womb and its darkness—just like the chestnut—that life comes. Out of the hard and almost dead shell of the chestnut a new form of life is generated. Likewise, Will and Ann are given a new life and are reborn out of the womb with full flesh and blood just like a god and a goddess. Therefore, the notion of the rising is provided in the flesh, and is consolidated through the symbol of the chestnut. The ultimate fulfillment of man and his satisfaction to live on earth is symbolically suggested in the novel through the falling of the burr.

Soon after their marriage, Will shows more gratification towards his life, his wife and their state of marriage. Ann, however, is seen to be less satisfied, and is looking for more things to be added to their state. Thus, she immediately plans to throw a tea-party. This party as a symbolic representation of appearances does pose a

real problem to sincere and authentic values. In addition, the tea party has more symbolic indications as it denotes women's attachment to and adoring of external appearances and similar peripheral activities. It is shown in the novel that women almost always rely on such things for doing their reckoning and evaluation of things, and of life in general. Despite the fact that women generally enjoy and demonstrate more tuition than men, Ann exhibits more attachment to and affection for trivial and inconsequential stuff while Will displays more awareness for genuine ideals and values.

Later on, when the relationship proves to be running with difficulty as Ann resists to submit to Will's wishes, he in turn resorts to his affection with drawing and elaborately fashions a phoenix. In that respect, it could be observed through a close look at most of Lawrence's works that he has frequently employed the phoenix as a symbol of resurrection, revival, and rebirth through crucifixion, ordeal, and agony. Thus, Will is shown to have recognized that he is a failure in his marriage relationship with Ann. And this troubling knowledge leads him to destroy his panel by burning. The burning of the panel is thus a symbolic expression of self-ruin, and a window of ventilating feelings of despair and desolation as well. Besides, the burning of the panel is further a figurative representation of the elimination of man under the strain and pressure of sensory obsession and passion.

Consequently, Will's phoenix is a symbolic expression of his desire to tenderly rebel against his unsolicited situation, and ascend back up again to his normally assumed position, just like the phoenix. Will presumes then that Ann is to be one with him, and that the two will combine one identical self. Nevertheless, all Will's desires and hopes have collapsed under, and been dashed by Ann's severe disparagement of him and unyielding resistance to comply with his plans. One time Will and Ann have

a moment of serenity and composure outside in the moonlight, and Ann's independent individuality of existence is symbolically indicated. Even at such quiet and peaceful moments, Ann finds it difficult to melt in and fully identify with Will. Deep down, Ann's true female self could not find her satisfaction in Will, and thus could not connect with Will in a way that would eliminate his particular oneness and separateness of self. Hence, Will's deep desire for that impeccable blending with Ann is symbolically produced through the tangling and threading of the sheaves in the moonlight.

Furthermore, when Ann gets pregnant and passes that knowledge to Will, they demonstrate reverse attitudes to such a state. Ann desires to withdraw and retire to a state of solitude and privacy, whereas Will feels a more pushing desire for union. He, by contrast, reveals fear and panic for such disconnectedness. Without her, Will feels a sense of lacking, and of incompleteness. Will feels that he has long been yearning for a moment of completion, of self-independence with Ann. Yet, Ann has always demonstrated autonomy and self-reliance, with and without Will. Moreover, Ann proves more hostile, more violent, and even more proud of her state, especially in the course of gravidity as she considers it a personal victory. Ann's affirmative contention of her privacy, of her individuality, and of her right to seclusion generates a sense of defeat and loss, of elimination, and of consumption for Will's being and self.

At this instant, Will realizes that he is left to his own separate self, anew. However, he seems to be going through a conflict of two fighting selves of his that he has to compromise. His sensual self still longs for union with and attachment to Ann, while his absolute inner self has no room for that sensuality. And because the amalgamation with Ann has failed, Will now has to embrace his absolute inner self.

But, Will feels compelled to re-establish connections with his long ignored absolute inner self.

Once he succeeds in reconnecting with his private inner self, Will starts to get the rewards of such transition and accomplishment. He feels that he is reborn, and is brought back to life; to a new and different life. As a result, Will, with willingness, an independent mind, and self-satisfaction; resolves to be alone, on his own; which can be received as a personal triumph for Will, nonetheless. For Ann, sex satisfaction with Will is something that she desires and seems to achieve, too. She does feel to be in need of anything beyond that. For Will, however, he seems to be looking for something else beyond such an intimate bond.

When they come back to each other after they have spent some time apart, they both demonstrate feelings of passion, intimacy, and desire. They, too, display and get satisfaction out of that reconsolidation. After the birth of their first baby, Will gets even more assured of his capability as well as conviction to stay alone. Ann, in turn, perceives the coming of their first child as a sign of optimism and assurance. The rainbow coming up in the skies concurrently with the birth of the child is a symbolic depiction of a new hope, of a new life, and of a new era, particularly for Ann. She begins to feel more settled, more established, and is more inclined to stay and enjoy the privileges of the fresh setting.

In the subsequent scene, the Lincoln Cathedral is symbolically employed to delineate Will's and Ann's contrasting reactions. For Will, the Cathedral is the symbolically seamless model of his sexual fulfillment and self-actualization with the womb, with Ann. It takes him to the unknown, the mysterious, but the desirable and the always sought. In addition, the Cathedral, for Will, is a symbolic representation of collectivity, and of astounding ambitions. The Cathedral demonstrates and unfolds for

Will the meanings of past and future with relevance to the solid meaning of oneness. In that sense, Will finds his solace and natural rejoinder to the almost stationary and standing construction of life as a whole.

Besides, the symbol of the Cathedral has always been employed by the novelist to indicate the importance of religion and faith in the people's lives. Yet, Lawrence puts much emphasis on the assumption that such connection and relevance should be mutual between faith and actual life because faith would not be solid, whole and rewarding if detached from exterior reality.

Moreover, the Cathedral symbolizes a union and an amalgamation with God, and thus with the secrets of creating the universe. In that order, the Cathedral imparts further emblematic indications for Will such as his corporeal involvements and familiarities, and certain restraints of his emotional life and sentimentality. With the Cathedral, Will feels as if his soul, body and spirit merge and get unified with its arches and domes. As a human being, he is made of both body and soul; he is religious and fleshly.

Nevertheless, for Ann, the Cathedral communicates contrasting meanings and indications. For her, the spiritual interpretations and religious readings offered by the Cathedral are excluded altogether. She is a kind of person who is jovial and normally balanced; so, she directs her whole attention solely to the diminutive impressive faces engraved on the walls of the Cathedral. For Ann, those imprinted faces with their finely presented details symbolize her real concern and affection with the boundless and simple but matter-of-fact details of family life and home comforts.

Therefore, both Will and Ann demonstrate their responses to and perceptions of the Cathedral, differently though. Will, for instance, loses himself into some sort of a spiritual closeness with the immeasurable and unbounded; whereas Ann carries on

doing her normally usual way of perceiving such things, which discounts spirituality and religiosity in her understanding. Such opposing outlooks of both Will and Ann have been symbolically designated through Will's sense of spiritual union with the Cathedral and Ann's attentiveness to the remarkably carved tiny faces on the Cathedral's vaults. Furthermore, Ann ridicules Will for his delight and overjoy with the Cathedral and his religious perceptions of it, and he gets fumingly irritated. Ann's playful teasing abolishes yet one more vibrant delusion of Will's. As a result, Will feels incapable of gratifying his desire for Cathedrals because, according to him, the Cathedral has failed to epitomize the absolute and unconditional. Ann actually could make Will lose yet another battle as she interrupts his absolute once more.

In that order, Will begins to feel that the Cathedral no longer stands for the heavenly, spiritual, and absolute. The Cathedral has been diminished to earthly stuff, a worldly matter that is simply a 'shapely heap of dead matter… dead, dead'. Will gets disappointed; he feels that the Cathedral turns out to be unsuccessful in transforming the rainbow, or at least merge with it. During such a characteristically holy visit by the couple to the Cathedral, Ann seems to have calculatingly smashed Will's high hopes and fervent trance in the unspoiled magnetism of the edifice by asserting the assumingly appealing nature of the decorative carvings instead.

Consequently, Will finds himself urged to resort to darkness, obscurity, and the sumptuous worlds, whereas Ann seems to maintain her gratification and sense of fulfillment in doing almost the same monotonous chores of everyday life. The novelist is thus not inclined in such scenes to force his symbolic utility of the Cathedral as a symbol; rather he leaves such symbolism to get its way and get woven within the melodramatic design of the novel and its narrative producing what can be called constitutive symbolism.

Accordingly, Will begins to brood a weird feeling; he himself feels alienated, especially with Ann. Thus, he starts looking for other women. Once, he flirts with a girl he meets at a music hall, but their affair dies at its birth. The reason is that he can neither get back intimately united with Ann, nor can he continue to enjoy losing himself into the mysteries of spirituality represented in churches and cathedrals after Ann's dashing of his illusions.

Nonetheless, after his long bond with Ann, he feels incapable of living without her. Ann, in turn, remembers the joy she has had with controlling Will and influencing his life. Such mutual, though contrasting, longing demonstrated by Will and Ann for one another helps bring them back closer together. Therefore, they get back to their previous life; yet strangely enough, Will is more concerned with physical satisfaction while Ann is more aware of maintaining her authority. Their reunion lacks the air of intimacy and love, and is completely fulfilled through the self-actualization of touch, of the outright, with no communication and even kisses.

Hence, Will faces difficulty finding his own true self back. He is unable to establish his oneness, which he can only achieve through establishing his true and long desired otherness from Ann. This is so because the true otherness of being can only be found through the strong desire of sexuality that eventually brings about singleness and distinction. A dilemma for Will that he assumes can be solved through being common and undivided with the totality of human beings. He thus shifts his attention from both spirituality and sensuality to communal life, and the public arena. So out of his deep sensual passion, he begins to grow a different public persona; a different personality that is actual, determined, and has found new interests. Now he finds a new interest in teaching the boys of his place at a night school that offers lessons in handiwork for woodworking such as modelling and carving.

4.4. *The Rainbow* and Natural Symbolism

Like other novels by Lawrence, *The Rainbow* values nature and resorts to it for a supply of symbols and images. In opposition to materialism and industrialism, the novel invites the attention of its readers to nature so that they would gain the sense of true pleasure. It is obviously shown in the novel how much significance and value nature is given in all Lawrence's novels, *The Rainbow* included. As the novelist's muse and source of inspiration, nature is his:

> Special and characteristic gift was an extraordinary sensitiveness to what Wordsworth called unknown modes of being: He was always intensely aware of the mystery of the world and the mystery was always for him e divine. Lawrence could never forget, as most of us almost continuously forget, the dark presence of the otherness that lies beyond the boundaries of man's conscience mind. This especially sensibility was accompanied by a prodigious power of rendering the immediately experience otherness in the terms of literary art. ((Huxley 11)

Nature with its variety of objects and colors are used in the novel to bafflingly symbolize its characters. Besides, the character grow conscious of nature and its value and worth. All characters, particularly Ursula, looked for:

> the hovering color and saw a rainbow forming itself.…Steadily the color gathered, mysteriously, from nowhere, it took presence upon itself , there was a faint , vast rainbow. They are bended and strengthened it till it arched indomitable, making great architecture of lite, color and the space of heaven, its pedestal luminous in the

> corruption of new houses on the low hill, its arch the top of heaven. (Lawrence 514)

The rainbow is metaphorically presented in *The Rainbow* to symbolize life and its natural cycle, permanency, expectation, and cheerfulness. Therefore, through nature and its most dazzling and most dumbfounding symbol, the rainbow, Ursula plays the role of a model human being inviting her fellow humans to reject and abandon the world of despair and disenchantment. The rainbow serves as a natural reminder for characters, and thus for human beings, to be a devoted part of nature and to enjoy its qualities of truthfulness and redemption.

Light as opposed to darkness, despair, and discontent is symbolically expressed in the novel as the rainbow. It is depicted in the novel as:

> This inner circle of light in which she lived and moved, Wherein the trains rushed and the factories ground out their Machine-produce and the plants and the animals worked by the light of science and knowledge, suddenly it seemed like the area under an arch- lamp, wherein the moths and the children played in the security of blinding light, not even knowing there was any darkness because they stayed in the light. (Lawrence 453)

The sub-colors like white, for instance, traditionally symbolizes purity and clarity, whereas the novel employs it to indicate the instincts and intuition of the human mind. White as a symbolic color is closely related to mind, spirituality, and awareness. The rainbow as a vivid natural symbol thus demonstrates religiosity as a prospect in the novel, because "There is life outside the church. There was much that the church did not include," (ibid 209).

In *The Rainbow*, both nature and the spontaneity of man's emotional impulses and feelings correlate. They never conflict, and when man gets themselves engrossed in nature and its inner reality, so to speak, they could observe its choral, melodic, and harmonious tones as if it is truly singing. Nature is also used to provide an opposing reflective image of city life and the super structure of industrial society of London. During his visit to London, Will observes that the city world of industrialism is a "whole monstrous super structure," that he desires to "sweep away" (Lawrence 196). This symbolic analog between nature and the city life in intended in the novel to deplore the miserable state of being of those who lead a life pf apathy towards nature and its gifts. The life of man whose attitude to nature is uncaring and uninterested is deprecated and disapproved because such unresponsiveness and apathy leave man in a state of tragedy and despondency. In view of that, the Marsh Farm in which the Brangwens live is presented in the novel to symbolically suggest the kind of harmony and intimacy man enjoy with nature once they have positive attitudes towards it and lead their lives in full awareness of its value and worth.

Furthermore, *The Rainbow* presents nature in symbolic terms with relevance to time as well. The past with relation to nature represents its fullest and most impeccably perfect state as it underwent no drastic changes. The present, however, stands for the current changes that are imposed on nature by industrialism and other aspects of development. The future or rather full industrialism, thus, symbolizes the consequentially detrimental and disadvantageous state of nature, which is depicted through the demise of Tom. In that respect, man is supposed to lead their life with close association to nature and full awareness of it. The outcome of living a distant and unmindful life from nature brings about despair and disenchantment. And that is why the life of workers—despite its vigor and eventfulness—is depicted to be

gloomy, monotonous, and more importantly fruitlessly unrewarding. The workers with their close and perpetual attachment to machines are not only going through difficult and strenuous circumstances with no true gain, but are also dispossessed of all advantages, delights, and blessings of nature. This has as a result generated a state of disagreement and tension between man's intellect and intuitive disposition on one hand, and between man's mind and soul on the other.

In that regard, some major characters in the novel like Ursula are portrayed to have more passion and more enthrallment in nature and its objects. The enthralling natural milieu strongly attracts Ursula so much so that she eventually decides to study nature up-close through studying its components; she opts for botany. Ursula is a key character in the novel, and most characters seem to gain more significance and more impact on the course of events depending on their contact with and awareness of nature.

Accordingly, Lawrence in the novel intertwines all the different elements of nature combining them into one appealing whole in the form of a rainbow. The rainbow thus seems to symbolically indicate nature and all natural objects. Nevertheless, all natural objects employed as symbols in the novel are assumed to be variant and diversified in their history as well as their circumstantial context, just as varied and colorful the rainbow is. Those natural symbols are hence used in the novel to communicate certain ideas and express certain implications. The novel portrays the moon, for example, as a symbol of a female's power and selfishness demonstrated in a woman's attempts to do away with a man. When in the novel Ursula is presented in a faceoff stand to the moon, she is symbolically referred to as the moon itself, and henceforth the possessive and commanding female. In consequence, nearly all natural

objects used as symbols in the novel are presented in a simultaneously contrasting state of dimness and glow.

4.5. *The Rainbow*, Women, and the Symbolism of Sex

In *The Rainbow* and his other novels, Lawrence is deemed to possibly be the only novelist in English literature who has intensely and emphatically accentuated the Psychology of Sex with relation to and intersection with Freud's theories. This novel in particular is assumed by many critics of the twentieth century to be the most inclusive fictional work on the topic of sexuality. This is so because it is observed to provide, through three successive Brangwen generations, an extraordinary presentation of individuals' emotional interrelations, not only of man-woman love, but also of father, mother, and child relationship. In this regard, the novel offers about two instances of a father in an entanglement with his impulses and desires for the mother, and thus turns to the daughter for a sense of emotional accomplishment.

However, Lawrence deals with the subject of sexuality and its psychology in a way that avoids using the traditional terminology of Freud, and in this novel approaches this subject as a conflicting combination of sexes, so to speak. Such conflict is intended to represent the complication of conditions and contexts under a man and a woman would satisfy the essential desire of sexual gratification that might in turn be frequently frustrated by differences in power, disposition, will, emotional sets, and the like.

In a parallel respect, *The Rainbow* touches upon the subject of social changes and women's' rights and freedom. In the novel, women are presented to have a chance to get educated at the time; something that has added to their status and power of bargain with men. In its account, the novel demonstrates how the Brangwen women have been influenced by education in their perceptions of and attitudes to men, life,

and the world. In that order, almost all characters in the novel, more particularly female ones, have high hopes and confidently audacious spirits for new potentials and promises. The broad possibilities of promising human achievements have maintained their courage and resilience to go forward in spite of certain instances of personal failures.

In view of that, in order to symbolize the essential race of humanity to fight for a new birth, for resurrection and revival to unconstrained freedom and organic fullness, *The Rainbow* provides a vivid account of three successive Brangwen generations proposing an accurately prearranged process that symbolically employs the womb to indicate such a beginning. To emphasize such projection of rebirth, Lawrence states that:

> The actual evolution of the individual psyche is the result of the interaction between the individual and the outer universe. Just as a child in the womb grows as a result of the parental bloodstream, which nourishes the vital quick of the fetus, so does every man and woman grow and develop as a result of the Polarized flux, between the spontaneous self and some other or selves. (Steele, *Psychoanalysis and the Unconscious* 147)

Likewise, sexuality and sex liaisons of characters in the novel are presented in association with nature as well. This narrative amalgamation of actualities, nature, and fiction helps in bringing the world of civilization closer and into more contact with the bigger and wider world of nature. Ursula and Skrehensky are two characters that symbolize two contrasting worlds just like the permanently actual world of nature in opposition to the shadowy world of industrial civilization, respectively. Such comparison henceforth shows that it is the world of nature that exhibits permanence,

resolution, survival, and fecundity. That is most probably why Ursula has attempted to put an end to Skrehensky since her end and Ursula's survival corresponds with and brings about the state of fertility and abundance.

Correspondingly, the different manifestations of nature and natural objects have caused the novel's characters as well as its events to operate in line with its form and arrangement. The aspect of darkness, for instance, is symbolically employed in the novel to equally stand for the duality of nature and the doubleness of the nature of man as well. Darkness as an aspect and a symbol in the novel is figuratively utilized in the novel to depict both the despondency and desolation of workers and the deterioration, obstruction, and eventually the frustration of nature's beauty and inspiration through a creeping industrialism.

4.5. Concluding Remarks

The Rainbow depicts the agony and suffering of its female characters, and thus of women in general, as they consummate their bond with men in love and marriage. The novel traces the journey of women from its inception; from daughter-mother relationship to wife-husband union. Such journey is quite an astonishing ride of illumination, of understanding, and of actively vibrant feelings as well.

Despite being perceived as a documentary of the Brangwen generations and their locality, *The Rainbow* also describes the subtleties and undercurrents of diverse and multiple relationships. It is an expedition through the characters' feelings, emotions, thoughts, and beliefs. In an artistically thorough manner, the novel presents the different ups and downs of life in its entirety. It has thus been observed that female characters, Brangwen women, have exhibited more elegance and refinement, and more aptitude to embrace whatever their realities offer, and to get along with it with an eye on the promising future yet to come.

The novel dazzlingly starts with Tom's early life as a humble and ailing farmer, but one who is educated. Belonging to the eldest generations of the Brangwens, spends the greatest portion of his life as a farmer. Still, Tom enjoys enough decorum and decency, but feels an emptiness in his life that would only get completely fulfilled by a woman. In its conclusion, however, closes with Ursula recuperating from a persistent sickness, grief, and miscarriage, reflecting on a symbolic rainbow stretching over industrial spots. Getting her rainbow only at the end of the novel though, her journey gets carried on to *Women in Love*, a following novel.

To conclude, Lawrence in *The Rainbow* has attempted to reproduce several levels of actuality. His argument is that reality—demonstrating numerous levels—could be made balanced and sensible through various means and by different humans. That is why the novel clearly shows its characters to have diverse ways to define themselves in dominating life situations, which thus results in clashing encounters. Such conflicts arise when each character (human individual) intently attempts to execute the action or perform the activity that best expresses their innately inner qualities; passions, interests, concerns, priorities, etc.

The analysis has also shown that women, as presented through female characters in the novel, have exercised a swaying influence on men through establishing their dominance and insisting on establishing a balance between them and men in interrelations. Such presentation of women in the novel indicates the cherishing status and worth Lawrence dedicates to men; an attitude that does not ignore men and their position nevertheless. Hence, the novel, throughout its narrative presentation, asserts the uniqueness and weight of men and women alike. Therefore, Lawrence's novels through developing and growing their women characters are

deemed to have paved the way for reflective considerations of modern femininity and women's status in society.

Last but not least, The Rainbow reflects a transitional stage from disenchantment and disillusion to hope and expectation. Such transition is described in the novel as 'the pole of night was turned and the dawn was coming in.' the rainbow has henceforth served as a symbol of rebirth and revival. The name of the novel itself carries a close relevance to and association with nature as one of its most beautiful and expressive features. The novel's characters are depicted to be living, breathing, and constructing their lives through nature and its objects. Through the portrayal the novel offers, men and women are proposed as essentially fundamental parts of nature. They in return have been revealed to have shown intimate attachment to and affiliation with nature. Such natural milieu helps them get connected to and fully immersed in nature, for disconnecting and getting away from nature would assumingly result in a state of remorse, agitation and a consequent vulnerability that inflict both mind and soul all together.

CHAPTER FIVE

WOMEN IN LOVE

Chapter Five

Women in Love

5.1. Introduction

D. H. Lawrence's novel *Women in Love* (1920) is widely assumed to be the descendent of its 1913, predecessor the *Tyrol*. It means that the *Tyrol* was revisited and completely re-written to come out with its final form and content as *Women in Love*. As it is obvious from the date of its publication, *Women in Love* was written and published during the times of war. Nevertheless, the novel does not present an account of the war and its tragedies and miseries. The repercussions of the war might be clearly visible and detectable on the novel's characters; yet, the concern of the novel is primarily on the lives of its characters, particularly female characters.

D. H. Lawrence began writing *Women in Love* in 1913, but the novel was published in 1920. The novel took quite more time than expected in writing and publication as it underwent some interruptions and editorial alterations. It awoke an earlier debate over Lawrence's treatment of sexuality. Just like his other novels, Lawrence's *Women in Love* reflects his passion over the nature of interrelations between men and women. It also exhibits Lawrence's awareness of and concern with the suppressive and adjusting potentials of people's psychology and the establishments of society.

Lawrence's interest lies in human's psychology in general, and in their sexuality in particular. However, his narrative deals with people's sexuality in a way that does not comply altogether with the concepts of Freud. This novel, just like Lawrence's other novels, brings to light the controversial notions of people's sexuality; yet, it discusses them in a manner that both recognizes and assesses such notions all at once. *Women in Love* is also perceived as a narrative critique of some values of its society. In its narrative presentation, it weighs and evaluates the society's

morality, and how it dedicates more significance to physical labor than art and mind efforts. The novel also disapproves of the society's subdual of creativity, and its preference for the social collectivity to the individual value.

Women in Love is a sister novel for *The Rainbow*. Both novels were first designed to be one. Yet, they then branched off to make two prominent fictional works by Lawrence. Both novels thus share almost the same interest of reflecting and representing the varying fluctuation of people's relationships. Our living relationships are reproduced in those novels as a "changing rainbow," that D. H. Lawrence could with a narrative excellence present to his readers in a "perfect medium," (Phoenix 532). With the use of different methods such as psychology, symbolism, and mental concepts, Lawrence attempts to reproduce what is really shimmering and sparkling in human beings through their mutual relationships.

Women in Love begins by presenting the lives of two Brangwen sisters; Ursula and Gudrun Brangwen. These Brangwen sisters live at the beginning of the twentieth century in England in a region called the Midlands. They are residents of a city called Beldover, which is a coal-mining town. Throughout the novel, the account of the interrelationship of Ursula and Gudrun prevails as well as their love relationship to both Birkin and Gerald, respectively. In their relationship as siblings, they are trying to establish a new kind of personal relationship which is unconventional and open-minded.

Therefore, in *Women in Love*, Lawrence intends to produce a double figure or personality for each of his main characters in the novel. The life of each chief character is thus outlined to have the feature of twoness or doubleness. That is to say, each character is depicted within its immediate environment represented by the family, and then through their next immediate environment represented by the

society. The second side of each character is first and foremost presented as a human self that is indispensably going to get involved in elaborately complicated and shadowy human dealings; communications and connections that might transcend the human self into the mysterious cosmos or unfamiliar agents and for unfamiliar purposes. In that order, each character is shown to be pursuing the fulfillment of such double-mission through one assimilated life experience.

In a similar respect, the plot in *Women in Love* is apparently assumed to be revolving around relations and affairs between its male and female characters. The novel examines and exposes how those relationships have their mark on the everyday lives of its characters. It shows how some of its characters might fail to express and communicate their feelings at the proper moment, and how that attitude represents a relentless worry. Likewise, the novel demonstrates how the inevitability of existence is asserted by an agreeably paralleled love.

In that order, *Women in Love* shows how its major characters, Ursula and Gudrun Brangwen, and Rupert and Gerald, lead a life of endless, perhaps even open-ended, debates and discussions over the concepts of affection and abhorrence, and of sensual craving and doubt. These ideas are deemed vitally important in the novel, and we can observe that "the importance of sex is reflected in the novel through the conception of a full sexual relationship as an expression of pure love," (Clarke 130).

In addition, the four major characters of the novel are concerned not only with their mutual relationships, but also with other social and political issues of the time. When Gerald's sister Diana dies by drowning, the family actually was throwing a party at Gerald's mansion. After Diana's death, Gerald still has a younger sister whom he entrusts to Gudrun to teach and look over. Shortly after that, Gerald's inherits his father's coal-mine as he is sick-ridden. Ursula and Birkin get to have a happy ending

for their relationship. Whereas Gerald feels more attracted to Loerke, physically though, who is a passionate and impressive artist. Driven by his nature of destructiveness, and infuriated by Loerke and battered by Gudrun; Gerald attempts to kill Gudrun. Failing to do so, Gerald eventually falls to death in the snow mountain.

Moreover, there are some who say that the title of the Novel: *Women in Love*is an inadequate title. This assumption is based on the observation that the novel concerns itself with far more than simply *women in love*. Even though two violent love affairs are the plot's focus, the drama of the novel has clearly to do with every sort of emotion, and with every sort of spiritual enthusiasm. Gerald and Birkin, and Ursula and Gudrun are immense figures, monstrous creations out of legend, out of mythology; they are unable to alter their fates, like tragic heroes and heroines of old. In his introduction to *Women in Love* and *The Rainbow*, Lawrence goes on suggesting that the mark of Cain has been on Gerald since early childhood, when he accidentally killed his brother; and Gudrun is named after a heroine out of Germanic legend who slew her first husband. And that is why the pace of the novel is often assumed to be hectically frantic, (Lawrence 66).

5.2. *Women in Love*: Summary

Women in Love is mostly looked at and regarded as an extension of *The Rainbow*. *The Rainbow* provides an account of the Brangwen family, and *Women in Love*offers the story of the Brangwen's decedents. In *Women in Love,* we get introduced to Ursula and Gudrun, Brangwen sisters. The novel relates the story of both sisters as they fall in love with Rupert Birkin and Gerald Crich, respectively. It also touches upon a socially unacceptable sexual preference at the time, which is an eccentric and sensual magnetism and charm arising and developing between the sisters' lovers.

Women in Love opens in a locality called Beldover, in a house that is owned by Ursula and Gudrun's father, where the sisters are doing some embroidery work and talking about love, marriage, and men. Hearing the news of a wedding in the neighborhood, the girls discontinue their work and head for the wedding, where they meet Gerald Crich and Rupert Birkin for the first time. They come to know Rupert Birkin and Gerald Crich; two men who happen to be living in the surroundings. These two men coincide to be trying to establish the same type of unconventional relationships. Therefore, when they meet up with the Brangwen women, their mutual interaction with them turn out to be challenging, and mostly troubling for both sides.

Ursula Brangwen is a teacher. She happens to teach at a school the headmaster of which is Rupert Birkin. Rupert Birkin is shown to be an estranged, isolated, and withdrawn man. Yet, he is an intellectual who expresses numerous thoughts assumingly voiced by the novelist himself. Rupert Birkin is originally engaged with a woman named Hermione Roddice. Hermione Roddice is a character who invites sympathy by the novel's readers. She is said to be a woman who loves to dominate and control. Rupert Birkin is thus observed to be displeased with her. Working as a school superintendent, Birkin seems to hold very progressively unusual outlooks to life and people around him. Gerald Crich, on the other hand, works at the mining industry as he has inherited a mining section, and thus seems more practical. The two men hold a kind of mutual revulsion to one another, but later in the events begin to develop a friendly relationship.

Ursula and Gudrun soon develop intimate feelings with Rupert Birkin and Gerald Crich, respectively. Birkin changes his residence to Willey Water Lake, and Ursula finds reason to go there and sees him. Those frequent encounters between Birkin and Ursula results in a growing love affair. The two couples polish their mutual fondness

more through an evening party that the Crich'sfamily throw every year. Yet, their romantic progress gets halted a little by the death of Diana—Gerald's sister—through drowning, and a doctor who dies while attempting to retrieve her. After that disastrous event, Birkin's health deteriorates, and is frequently visited by Gerald making their relationship stronger and more committed.

Birkin feels that his relationship with Ursula is unfulfilled; hence, he decides to spend his holiday in France. Their relationship goes through a pause for some time, but when he comes back they refurbish their love and affection. Consequently, Birkin decides to ask for Ursula's hand, and surprisingly enough, she declines his offer, which breaks his heart and causes him to head for Gerald's place and brawl with him.

After some time passes by, Ursula broods sincere feelings and true love for Birkin, and decides to go back to him. One day, Birkin pays Ursula a visit to the school where she teaches, takes her on a ride in his car, and gifts her with three rings, over which they argue, part ways, reunite, and eventually go to town. Then the couple go to Sherwood Forest and spend a night sleeping there together. Such turns and twists in their relationship have actually strengthened their affectionate connection anew.

Besides Ursula, Birkin gets to know another woman named Hermione.

Hermione is a lady of the aristocracy who is seriously involved with Birkin. She desires, and is planning to conclude her relationship with Birkin in matrimony. Birkin, however, holds conflicting feelings of hate and affection for Hermione. In addition, Birkin simultaneously develops more intimacy and grows more affection with Ursula. As a result, his state of affairs with the two women gets more complex and more confusing, and leads to a growing animosity between Ursula and Hermione. Therefore, one day at a little get-together, at Hermione's manor, Hermione decides to

end Birkin's life and hits him with a stack of papers. Birkin leaves unharmed, but his affair with Hermione is terminated.

Nonetheless, Hermione Roddice is shown to be ill-treated by almost everybody in the novel. Even her lover, Rupert Birkin, who is supposed to love and protect her spares no chance to harshly disparage her. Birkin's justification for his constant and ruthless denigration of Roddice is that she is always looking for sensual and physical satisfaction in (that loathsome little skull of yours (Birkin's) that ought to be cracked like a nut,". Birkin's attitude towards Roddice is assumed by many to be Lawrence's position on such type of women. However, Birkin's attitude towards Roddice is clearly perceived as mercilessly aggressive and sadistic; and that is why Hermione Roddice is the subject of the readers' sympathy and pity as well. Accordingly, Rupert Birkin part ways with Hermione Roddice. He leaves her for Ursula Brangwen. So Ursula and Rupert start a relationship.

In addition to that, Ursula and her father engage in a vehement dispute; an event that adds to Ursula's conviction of getting united with Birkin. Soon after that, Ursula and Birkin get notched through matrimony. As a marriage gift, Gerald puts forward a plan for a tour to Europe during Christmas that would include Ursula and Birkin beside him and Gudrun. He persuades Ursula and Birkin to come, but his intention is to have time to improve his affair with Gudrun. Leaving first with Gerald, Gudrun gets to spend a night in London. There she gets to know that Gerald has a mistress called Minette. Ursula and Birkin catch up with them in Germany, and the two couples have a great time. However, their trip starts taking an undesirable turn as they meet Loerke—a German artist—who starts showing affection for Gudrun, and as Ursula starts to detest the European cold weather and persuades Birkin to go back home with her.

Gudrun Brangwen, on the other hand, leads the life of an artist. During the pursuit of her interests, she comes to be introduced to Gerald Crich, who is Birkin's friend. Gerald Crich is an industrialist who happens to be living in the same surrounding as well. Gudrun and Gerald establish more familiarity and at the end of the day get involved into a relationship, too. Their relationship starts rolling and develops through his father's sickness. The Crich family hires Gudrun to teach Winifred, their youngest daughter, and that helps Gerald and Gudrun see each other very often. Moreover, the Crich family builds an art studio for Gudrun and Winifred for their tutorials. All those developments contribute to more intimacy and more affection between Gerald and Gudrun. However, when Mr. Crich's health worsens, he eventually passes away. And that sad event leaves Gerald bereft, deprived, and alone. At such a difficult time, Gerald thinks of Gudrun and decides to resort to her place and to her heart as his only source of solace. He makes his way to her place, and could at last sleep peacefully like a child, with Gudrun over him like an angel.

Gerald Crich leads quite a different life. Burdened by various family bereavements, Crich is morally as well as physically sapped. He unintentionally causes an early death for one of his brothers. Besides, when one of his sisters drowns to death, Crich becomes overloaded by sorrow, grief, as well as guilt. In his industrial life, he runs his mine that he inherited after his father. In his personal life with Gudrun, they both enjoy a strong relationship. Yet, when compared to Gudrun, Gerald sometimes exhibit certain qualities of hollowness, and that dwindles his relationship with Gudrun and at times even complicates it. Rupert Birkin and Ursula Brangwen, on the other hand, successfully crown their relationship with matrimony. The novel carries on exploring their marital life and how happy and cheerful a couple they have become.

However Gudrun-Gerald relationship seems to be going through difficult times due to numerous family bereavements. It is further worsened by Gerald's advances and philandering to a woman named Loerke. Loerke is a sculptor whom the two couples of Ursula and Rupert, and Gerald and Gudrun meet in the Alps as they have gone there to spend their holiday.

In Europe, Ursula and Birkin have left Gerald and Gudrun there who seem to be enjoying their tour and having a wonderful time. Yet, Loerke, the German artist, keeps their company and maintains his chase for Gudrun; a development that intensely irritates Gerald. One day, Loerke is having a little outing with Gudrun, and Gerald barges in aggressively bashing Loerke down and almost killing Gudrun by strangulation. Then at sunset, he leaves the scene into the chilly mountains, furious and disappointed. The following day a rescue team fetches Gerald's body back to their holiday location as he froze to death. Gudrun is shocked, sad, and does not know what to do. Thus, she thinks of Ursula and Birkin, sends them a telegram, and they return right back. All three, especially Birkin, are overwhelmed with grief. The novel concludes with this scene, and with Birkin trying to convince Ursula that he and Gerald could have had an intimate connection along with his bond to her.

5.3. *Women in Love* and Natural Symbolism

Nature and natural scenery has always taken its special place in Lawrence's life, passion, and thus fictional narrative. That is quite an undisputable proposition in all his fiction through his portrayal of the life of the English countryside. Yet, his representation of the rustic and pastoral life has always come together with the delineation of the mining places as well, which is quite symbolic as it is pregnant with meanings. The mining locales in Lawrence's novels would symbolically represent the unpleasant air and consequences of industrialism. Nature and natural scenery, on the

other hand, would serve as Lawrence's supply for symbols he employs to indicate a wide range of meanings; meanings that are related to life, love, birth, revival, beauty, maybe death, and the like. In Lawrence's novels not only events have to be perceived and interpreted with establishing their connection to nature, but also his characters have to be approached with relevance to nature as well.

In Lawrence's novels, man in his category will be difficult to understand unless his relation to nature is taken into account, and with seriousness. Lawrence tends to regularly establish a link between his most famous triangle; images of nature, man, and his themes. In *Women in Love*, just like Lawrence's other novels, there is an essentially dominant connection established between the images of nature and the novel's characters. The natural images in Lawrence's novels are not only related to the novels' characters, but are also employed to help both the novelist and his readers fathom into the mind and psyche of the characters. Readers of Lawrence's novels in order to understand his characters will need to interpret and study them through looking at and examining their connection with nature. In Lawrence's fiction, nature and natural images will also help his fictional characters assess and better understand themselves and their true inner qualities. In that order, this part of this chapter is designated to investigate how the novelist uses nature and natural images to better introduce his characters with a better understanding of their states of mind and psyche as well.

For Lawrence, nature is his incomparably holy muse. It is his source of inspiration, and a rich home for images and symbols as well. Images and symbols for multiple meanings and in various techniques can be abundantly found and used in nature. The elements of nature can cover a diversity of subjects, and can be inclusive of a wide variety of items that range from animals to plants, and from soil to water.

We can sense the savor of the natural places presented in the novel through surveying the different locales, at which the characters dwell, and in which the events occur. Nature and natural places energize and stimulate the soul and mind of characters, and thus of all human beings. Nature with its diversified natural elements help us accomplish ourselves and feel the liveliness and vigor of spirituality and reawakening.

In that order, characters in the novel can be read and observed differently, according to their relation to nature and their awareness of it. Lawrence I his novels makes use of nature as a gauging device to reach to and assess the inner qualities of his characters; qualities that can only be felt and observed in particular moments of being, and nature offer such moments. So, the four main characters in the novel differ in their sensitivity to nature, and thus perform and are constructed and understood differently. In their relationship to each other, for example, Birkin and Ursula can be seen to have more awareness of nature, and are thus more sensitive and more committed in their affair. Gerald and Gudrun, on the other hand, seem distant from and unmindful of nature. Their relation to nature lacks concord and peace, and so is their relationship so to speak.

Roses and flowers with their symbolic worth would provide the first natural images in Lawrence's novels. Novelists employ flowers in their fiction as symbolic images to denote and pass through their ideas and views of particular things, subjects, people, or states of being. Flowers would also be employed by novelists to fathom deep into the inner psyche of their characters. Hence, it could be observed that flowers are frequently used with relevance to humans and the range of their states of being.

Then, flowers are used in *Women in Love* as tools to express the characters' views and opinions, and to understand their attitudes to a variety of things. So, when Hermione is first introduced in the novel, she comes holding a bunch of "small rose-

colored cyclamens," (Lawrence 10). People usually plant and grow such kind of flowers inside their homes, and they typically come with down-facing blossoms. Those traits would symbolically impart an idea of Hermione as timid, reticent, and shy. However, Hermione is presented in the novel as big-headed and over-confident with an out-going appearance, and quite a proud and forceful face. According to Ursula in the novel, Hermione "never looks fresh and natural, like a flower," (41).

The traits of the cyclamens would represent the commonly perceived qualities of a girl. Hermione holds the contrasting qualities, which is an indication that she contradicts her nature of intuitive spontaneity and impulsiveness as a woman. Thus, after his final confrontation with Hermione in which she tried to kill him, Birkin searches for flower as resort and shelter to recover from his spiritual injury. He is looking for intimacy, for tenderness, and for elegance in flowers, as he expected to find them in Hermione but got disappointed. Birkin was looking for satisfaction and fulfillment with Hermione, but Hermione disappoints him and fails to meet his expectation. Hence, Birkin eventually resorts to flowers and could at last achieve saturation and fullness, (91). His contact with flowers, with a naked body, is not just at a stark contrast with his connection with Hermione, but is also a symbolic implication of purity, fulfillment, and utmost satisfaction.

Ursula, on the other hand, is frequently associated with flowers in the novel. In her relationship with Birkin, their love affair grows and becomes more intimate as the flowers grow. From the beginning, we get to know that Ursula is presented "like a shoot that is growing steadily, but which has not yet come above the ground," (Lawrence 42). Again, Ursula is spoken of as "a strange unconscious bud," who develops into a full and beautiful flower, according to Birkin (77). Once Birkin engages in an affair with Hermione, Ursula gets furious and jealous simultaneously.

In order to get Birkin back to her, she gifts him a flower as an expression of her love for him, thus he leaves Hermione and comes back to Ursula, (259). The first time Ursula and Birkin consummate their love, Birkin states that Ursula is "a fresh luminous flower," (272). After they get the saturation of love, Birkin falls speechless "as if there were no speech in the world, save the silent delight of flowers in each other," (272). The depiction of Ursula as a flower continues in this scene. Once Ursula condescends down to Birkin's knees, she looks like "a new marvelous flower, a paradisal flower she was, beyond womanhood, such a flower of luminousness," (273). A day before the occasion of her matrimony, Ursula is described as "new and frail like a flower just unfolded," (Lawrence 322).

In *Women in Love*, flowers are recurrently employed by the novelist to indicate the interrelations of men and women in particular, and between people in general. The category of the catkin flower come as a bundle which are simultaneously linked together but stand separately. Such flowers, for example, are usually used to indicate a kind of a perfect relationship in which each party unites with the other party, but with maintaining their individuality as well. Besides the catkins, the daisy flower is also used to indicate the nature of inter-human relations. In the relationship between Birkin and Ursula, the daisy is shown in the novel to be used by Birkin in the process of expressing his love to Ursula. Birkin actually likens Ursula to the daisies as he spends time joyfully "watching them with bright and absolved eyes," as if he is watching Ursula (111). The daisies are a bunch of petals which are united around a center, but enjoy a level of individuality or separateness, too.

On a certain occasion, Birkin and Ursula go through a fierce squabble and get angry at one another. Yet, the view of the daisies floating over water helps reconcile this mix-up between them. Moreover, daisies are employed in the novel to express political

views and opinions by Birkin. He assumes that daisies are a sign of democracy as they are made up of numerous florets, but linked by one twig. For him, a daisy is "a perfect little democracy, so it is the highest of flowers, hence its charm," (112). In the novel, the daisy is not presented as a sub-type of flower, but as a main flower and thus as a main image out of which further images emerge and are used. Therefore, the daisies might be seen, as Birkin once has seen, like "lily, staring up with its open face up to the sky," and even like "a convoy of rafts," (Lawrence 111).

In addition, the daisies can look like "the brilliant discs," and "a little flotilla," as Ursula once thought. The different and varying resemblances that the daisies could assume indicate traveling and movement. In other words, the image of the daisies in the novel is a symbolic expression that people resemble the daisies in the sense that their life is a journey and an expedition. It is an expedition and a pursuit to achieve fulfillment and satisfaction, and to establish a true self. Like the daisies, people's hopes should be big and directed upward to the skies; however, they are originated on earth, more particularly a moving ground, or rather water just like the daisies.

Consequently, Lawrence employs flowers as symbolic images to signify the varying and necessarily diversified traits and characteristics of people, and thus of his characters. In the novel, flowers are used constructively as symbolic images to express and present the relationship between Birkin and Ursula.

Flowers, as shown in the novel, can as well be employed adversely as symbolic images to present other relationships like the case of Gerald and Gudrun, for instance. In Gerald's case, Lawrence uses flowers in relation to mire and sludge to indicate Gerald's dishonesty and fragmentation. In the case of Birkin, however, Lawrence employs flowers in connection with death as he is shown touching flowers at his father's shrine. Therefore, the narrative journey of Gerald initiates and terminates with

death. In the beginning, he kills his brothers by mistake, and eventually he causes his own death by freezing to death in the Alps. The flowers associated with them are, thus, cold, emotionless, and damp. The snowy place with its freezing peaks in which Gerald dies is likened to the sparkly, shining spears of the blossoms of roses, (351). Gerald's personality is thus presented at a stark contrast with the qualities of flowers used to describe him, for the flowers are described as 'glistening', 'radiant', and 'glowed'.

Gudrun, on the other hand, is referred to as 'fleurs de mal'. Just like Gerald, flowers used to describe Gudrun are also related to mud and sludge. Gudrun is also described in the novel with flowers that are linked to water. In her love affair with Gerald, "a white flower of snow to his mind," is used in the novel to describe their relationship, (188). As a result, the flowers presented in the novel to describe Gerald and Gudrun are associated with emotionlessness, aloofness, and death, too. Moreover, the novel presents flowers that are characterized as 'festering chill' to depict Gudrun for the purpose of revealing Gudrun's personality as hard-hearted and cruel, (Lawrence 101).

A further natural image used in the novel is water. Almost all the noel's characters are connected with water as a symbolic image; yet, among the various characters in the novel, Gerald is the one most linked to water. Water as a symbolic image is mostly associated with dimness, obscurity, and the world of criminality. In the novel, there is a whole chapter titled with the name 'Water-Party,' which is dedicated to water image.

Thus, the symbolic image of water can be associated with death as in the case of Gerald's sister and her fiancée as they both drowned to death. In addition, water image is also used to describe the animal-quality in man. For example, when Gerald is swimming one day, Gudrun is watching him and resembles him to 'a water-rat'. When he scrambles out of water, Gudrun likens him to "an amphibious beast,' and his head

is described as dull and rounded like the head of a sea seal, too. Gerald, in turn, informs Gudrun that in water there exists "a whole universe," but one which is a death world. Gerald speaks to Gudrun about this world of water and death that things might go unexpectedly wrong there: "I have noticed it all my life-you can't put a thing right, once it has gone wrong," (Lawrence 158). Associating water with death in Gerald's case is a symbolic indication and reference to the death of his brother that he caused some time ago.

As mentioned earlier, other characters in the novel are associated with the symbolic image of water as well. In the case of Ursula and Birkin, Ursula is shown in the novel to be joyous and happy watching the overflow of water as Birkin opens the channel of the 'Water-Party'. When water overflows after opening, it is presented like "a harsh roar, and then became a heavy, booming noise of a great body of water….everything was drowned within it, drowned and lost," (159). Yet again, we can observed that in this instance that the image of water is symbolically linked to death as well. In the aftermath of that, Ursula looks up to the moon as the moon would symbolically stand for Ursula's womanly ego. The overflow of water with a roar and Ursula's gaze at the moon puts forward the idea that her female ego is at jeopardy of dying by drowning. In the course of Ursula's relationship with Birkin, water with its dim and shadowy powers could have possibly been the reason Ursula searched for a shelter and a shield from Birkin. It could also be the reason that made Ursula change her mind, give consent to Birkin's proposal, and decide to come back to him eventually.

In addition, with water Ursula feels emotionally, spiritually, and physically liberated, cleansed and released. She also feels that through water she gets reformed, rehabilitated and renewed so that she would be prepared and qualified for any novel experiment, whether with Birkin or with life in its totality.

More symbolic images in the novel are provided in the form of 'a withering bud,' and 'a child in the womb'. In the beginning of the novel, for instance, Ursula and Gudrun are having a chat over matrimony in which Gudrun initiates the conversation desperately telling that: 'Nothing materializes. Everything withers in the bud,' indicating her state of despair. Ursula, on the other hand, is presented attempting to ' put her hands out, like an infant in the womb, and she could not; not yet,' denoting a new beginning and possibly a new life for her yet to come. Moreover, the two symbolic images of a withering bud and a child in the womb further represent the duality of nature's two strongest and most conflicting and contradictory forces of ruin and construction, of annihilation and rebirth.

Furthermore, these two contrasting forces would very likely stretch to symbolically stand for the long-lasting conflict between man's civilized soul and his innately primitive self. That conflicting aspect is so vividly and abundantly dealt with later in almost all twentieth century novels such as *Lord of the Flies*, and even before that like Conrad's *Heart of Darkness*. In *Women in Love*, Lawrence has dealt with such an idea, too. In the novel, these two contrastingly conflicting forces would be represented through Ursula and Birkin, as opposed to Gerald and Gudrun. Ursula would stand for fitness, well-being, vivacity, liveliness, and wholesomeness. Her world would very positively be presented in connection with flowers and other life aspects:

Ursula was watching the butterflies, of which there were dozen near the water, little blue ones suddenly snapping out of nothingness into a jewel-life, a large black-and-red one standing upon a flower and breathing with his soft wings, intoxicatingly, breathing pure, ethereal sunshine; two white ones wrestling in the low air; there was a halo round them; ah, when they came tumbling nearer they were orange-tips, and it

was the orange that had made the halo. Ursula rose and drifted away, unconscious like the butterflies. (Lawrence 122)

Gudrun and Gerald, on the other hand, would be presented in association with the images of fragmentation, crumbling, and death. Such images serve as a symbolic indication of the kind of life they lead, and the sort of world they live in:

What she [Gudrun] could see was mud, soft, oozy, watery mud, and from its festering chill, water-plants rose up, thick and cool and fleshy, very straight and turgid, thrusting out their leaves at right-angles, and having dark lurid colors, dark green and blotches of black-purple and bronze. But she could feel their turgid fleshy structure as in a sensuous vision, she knew how they rose out of the mud, she knew how they thrust out from themselves, how they stood stiff and succulent against the air. (122)

Consequently, the image of butterflies would symbolically refer to a pure and a wholesome kind of creation, and of life. They are characterized with uniqueness and individuality, and that kind of existence and of being designate transcendence and a blissful existence and life that has come triumphant out of a long and messy conflict with the world of mud and death. Furthermore, the employment of some animals like in the 'Rabbit' and 'Mino' chapters, and other inanimate things like in the 'Chair' chapter would symbolically denote and elucidate the varying states of man and his ideas.

Another natural symbolic image is the snow. The novel provides ample evidence of the word snow and other words linked to it such as 'ice', 'white', 'cold', and 'northern', which are all used symbolically to refer to man and his varying states of being. *Women in Love* presents the image of snow with an entire range of meanings and references. In the final chapter of the novel, the word snow is more frequently used than any other word. The characters of the novel are presented in this chapter with

opposing and dissimilar attitudes and responses with relation to snow. With relevance to snow, Birkin feels threatened and retreats; whereas Gerald feels encouraged and goes forward. Snow is widely recognized mostly in northern mythologies as the symbol of the cold end of life. Thus, Gerald's freezing death in snow is a symbolic expression of the end of life as well.

In that order, as exceptionally unusual mountains, the Alps in the novel are presented as a cultural gauging fault-tool. Thus, when Gerald decides to lose himself in the mountains, he could control himself or preserve his life. He lost his path, which was intended to be 'the great imperial road leading south to Italy'; instead, he confuses his way, tussles up and down and eventually to oblivious extinction meeting his doom. Hence, Gerald is said to be struggling 'towards the self-abnegation and abstraction of Christ'. In that respect, ugly industrialism of the time is symbolically reproduced through Gerald. He serves as a symbolic representation of death brought about such industrial environment, besides symbolizing death of north Europe as a whole. By the end of the chapter when Birkin finds Gerald dead, he not only feels a dead face, but also caresses a dead body, which is 'an omen of the universal dissolution into whiteness and snow,' (Lawrence 264). In addition, the northern people are presented in the novel to be helplessly incapable of accomplishing any growth or advancement as they are enclosed within a impasse of 'the great cul-de-sac of snow and mountain peaks,' (416).

In terms of delineating ugly industrialism, the novel presents the environments in which its characters live and intermingle using symbolic images of a wilderness and of a furnace. As a result, even Birkin is shown to be enunciating his life's faith in an age of mass destruction that is characterized by 'the bitterness of the war,' that might have been 'taken for granted in the characters,' (Foreword: *Women in*

Love) as it is obvious in their faces. Birkin once expresses his opinion of Browning's affair as 'Love among the Ruins,' which is paradoxically suitable to the tumbled scenery that the sunset romantically exaggerates. So, he informs Gerald: ' I always feel doomed when the train is running into London. I feel such despair, so hopeless, as if it were the end of the world'. As an industrial and overcrowded city, London is shown in the novel to be ‘a center of universal paralysis’. It is outlined with railways and rail tracks, and once the train enters under an arch into ‘the tremendous shadow of the town,’ it seems as if the train goes through the gates of hell; thus Birkin feels ‘like one of the damned’.

In Gerald's case, however, he enters ‘the large, lofty room where the faces and heads of the drinkers showed dimly through the haze of smoke, reflected more dimly, and repeated and infinitum in the great mirrors on the wall’ in this ‘shadowy’ world, Gerald ‘seemed to be … passing into an illuminated new region, among a host of licentious souls’. Therefore, Gerald feels that he is concerned with and passionate about the Pussum, in whose appearance ‘flares an unfathomable hell of knowledge,’ whose ‘burning, filmed eyes’ have ‘a look of knowledge of evil, dark and indomitable,’ who is ‘confident in dreadful knowledge,’ and whose sexual aura is ‘like a magnetic darkness’.

In the age of industrialism, man is said to be unfilled of emotions, feelings, and all sorts of affection as he is reduced to a machine, or a part of it. Therefore, *Women in Love*employs natural symbols and images to figuratively present the catastrophe of man and of community. Industrialism is shown to be destructive to man, to community, and even to human civilization. In terms of people's relations to nature and their reactions to it, the novel presents the disbanding consequences of mechanization and industrialism to all parties mentioned earlier. According to Prasad,

'Lawrence does convey all this in terms of imagery and symbolic enactment in addition to dialogue and action,' (Prasad 193). Besides, the novel presents the repercussions of industrialism in terms of its influence on man and his responses to the remaining institutions on society such as man's reaction to women, home, family, and learning institutions.

The rural mining fields with are presented in the novel with their black and besmirched atmosphere; however, Gudrun perceives them as bright, oddly tempting inferno of desire, but of contamination as well. Those fields represent ' the ugliness overlaid with beauty,' which is ' like a narcotic to the senses'. Gudrun's reaction to such ' mindless, inhuman, voluptuous, mechanical underworld,' is that she proposes ' a wave of disruptive force…given the presence of thousands of vigorous, underworld, half-automatized colliers…which…wakes a fatal desire, and a fatal callousness,' which is a further symbolic image of hell and destruction.

Consequently, the rural scenery is, for Lawrence, something extremely unpleasantly animated and thriving, and thus man is intertwined and integrated with it. The industrial world as characterized by mines and machines is symbolically presented as an underworld, or rather a fresh furnace. Yet, Gudrun feels tempted by such damage and reduction of the rural mines. Therefore, when she comes back home, she is losing herself into 'the single impulse for…mindless progressive knowledge through the senses', fluctuating pugnaciously with a disparaging will. The speeches and singings of the miners, with their machine-like 'resonance' are 'a music more maddening than the siren's,' something Gudrun feels lured by so that she yields to the forces of unconsciousness. Gudrun's response to industrialism as a wilderness is demonstrated in her efforts of familiarizing herself with the science of evil powers, which endorses her pessimistic view of man and of the world. Additionally, the

'dangerous underworld' send voices that resonate in Gudrun touching her and awakening in her an outlandish and ' a strange, nostalgic ache of desire, something almost demoniacal, never to be fulfilled'.

5.4. *Women in Love* and Animal Symbolism

Women in Love is full of symbolic imagery that has employed different animals for the purpose of communicating certain figurative ideas as well. It can, however, be observed that animals employed by Lawrence in his fiction are typically divided into two categories. That kind of division is thus said to be designed in such a way to meet a duality hypothesis of obscurity and illumination, and of body and soul that has always been popular and embraced by Lawrence, (Inniss 141). Lawrence uses animals as symbols and referents to impart some of his relevant ideas that depict certain states and traits of humanity, and thus of his characters. Not only the novelist's ideas can be expressed through animal imagery and symbolism, but also his characters variant states of being and psychology as well.

In one sense, animals can be used to symbolize the ethical paradigms of characters, and of human beings for that matter. Moreover, favoring spontaneity as an instinctively innate quality of man and of life is presented as a predilection to routinely monotonous life, again through animal imagery and symbolism. Lawrence in an expression of his fondness of and interest in animals names one of his novels after them, *The Peacock*. All his other novels including *Women in Love* and the other two novels under study: *Sons and Lovers*, and *The Rainbow*, are replete with animal imagery and symbolism.

In *women in Love*, we get introduced to a number of animals that are presented in the novel, and are thus used as symbols to express and refer to certain ideas. Horses, for instance, are frequently presented by Lawrence in symbolic contexts to

indicate male sexuality and desire. Besides the mare, the novel provides some symbolic narration with relation to two other animals, which are the wild cattle and the rabbit. Gerald's attitudes of masculinity and of love are mostly conveyed explicitly and implicitly through animal imagery and symbolism in the novel. He is shown once with the horse as he is violently dealing with it in an attempt to control it. In symbolic terms, Gerald's scuffling with the horse denotes that he is a man of a strong will, determination, and vigor, laudable qualities but ones which are unkind and cruel though. Those qualities of Gerald additionally show his abuse and humiliation with the miners working for him as well. In view of all that, Gerald is perceived not only as a cruel and strong-willed man, but also as someone who is obsessed with the psychology of a grading hierarchy that he always struggles to enforce his will upon his workers and animals, people and animals he thinks are below him in the status ladder. His tussle with the horse is thus a figuratively representation of his constant struggle with human characters in the novel. It is concluded, according to Charles Burack that:

The Scene in "Coal-Dust" in which Gerald subdues the mare as the train approaches establishes ties among willfulness, domination, destruction, domestication and mechanism. It also suggests that the female (whether horse or human), or the feminine principle of the feeling body, is often the object of the modern male's aggression. (Burack 95)

The novel presents the horse as a symbolic representation of people. When Gerald rides a horse—an Arab mare—he intends to train the horse to get used to loud noises and sounds, and to machinery, too. So, he leads the horse to a railway trail, makes it wait until a train passes by so that it becomes accustomed to it. Yet, when the train approaches, the horse gets frightened and uncontrollable, and Gerald uselessly

fights to keep it calm. In the meantime, Ursula and Gudrun are sitting close by looking how Gerald is leading the mare by force observing the whole event as:

The locomotive chuffed slowly between the banks, hidden. The mare did not like it. She began to wince away, as if hurt by the unknown noise. But Gerald pulled her back and held her head to the gate. The sharp blasts of the chuffing engine broke with more and more force on her. The repeated sharp blows of unknown, terrifying noise struck through her till she was rocking with terror. She recoiled like spring let go. But a glistening, half-smiling look came into Gerald's face. He brought her back again, inevitably. (Lawrence 12)

In this scene, the horse seems hysterical and panicky, and wants to run away. However, Gerald is adamant to domesticate the horse, control it, and make it stay close to the trails, even against the horse's will. As mentioned earlier, the horse is used to symbolically represent people. It stands for those who are victimized by ugly industrialism, brutal machinery, and the abuse of work owners. The force of the train and Gerald's persistence and determination amalgamate to symbolize the power of industrial machinery in subduing and diminishing the will of man into a pure automatic machine. Such a reduction of the horse, and thus of the human being, into a bleak inexpressive tool is communicated in the novel as "the mare recoiled like a spring let go," (Lawrence 110).

Besides, such diminution of man symbolically imparted through the mare is presented in the novel when it describes the horse as the 'wheeling mare'. The use of persistent force by Gerald to force the gorse symbolizes the "mechanical relentlessness", of the industrial world (111). Intimidation and force Gerald uses with the horse indicates his innate cruelty and unkindness. He eventually gets violent with the horse spurring its flanks until bleeding. The horse with his flanks bleeding stands for nature and

instincts, whereas Gerald with his determination, force, and persistence stands for industrial machinery.

The mare's episode is also used to depict Gerald's relationship to both Gudrun and Minette. The narrative language of this scene is quite unusual and not only expresses Gerald's irresolute feelings to both women, but also shows his uncertain and indecisive handling of the horse as "Gudrun looked and saw the trickles of blood on the sides of the mare, and she turned white. And then on the very wound the bright spurs came down, pressing relentlessly," (37). Gudrun herself soon after that awakens and gets conscious and indifferent to the whole scene.

Besides, Gudrun does not denounce this brutality by Gerald as opposed to Ursula who does. On the contrary, Gudrun is quite pleased by what she has seen, pleased with pain though. Eventually, when she goes to the train station, she meets the station's guard and recalls the whole experience projecting it in the guard's eyes. This is quite symbolic because the guard's eyes figuratively stand for the theater at which Gudrun is supposed to have watched the whole scene again " through the man in the closed wagon Gudrun could see the whole scene spectacularly, isolated and momentary, like a vision isolated in eternity," (112). Gudrun's strange reaction to Gerald's violence is, according to Inniss, "part of the Laurentian flux of corruption," (Inniss 141).

Ursula, by contrast, condemns Gerald's violence against the horse as an encroachment upon the feelings of such animals. Gudrun speaks to Ursula about horses that they have double will just like women: one will that longs for absolute freedom, and another will that desires based on love to succumb to human power. Therefore, Gerald's struggle with the mare communicates certain sexuality symbolically standing for Gerald's love affair with Gudrun, although with violence. The forceful conquest of the force represents violent rape, and the novel provides

certain evocative vocabulary related to such issue like 'will', 'press', 'pull', 'grasp', 'thrust', bring down', and throw', to name only a few. Those words in the mare scene indicate domination, control, and the force imposed by one side on the other side:

A sharpened look came on Gerald's face. He bit himself down on the mare like keen edge biting home, and forced her round. She roared as she breathed, her nostrils were two wide, hot holes, her mouth was apart, her eyes frenzied. It was a repulsive sight. But he held on her unrelaxed, with an almost mechanical relentlessness keen as a sword pressing into her. Both man and horse were sweating with violence. Yet he seemed calm as a ray of cold sunshine. (Lawrence 41)

Furthermore, there can be read a kind of sexual symbolism in the scene of the mare. The way Gerald forces the mare by persistent pressing, intensity, machine-like, and repetition are all moves that are very much relevant to sexual thrusts in a sexual act. All these moves are violent and against will, and can thus be best interpreted as an act of an aggressive rape. Gerald is shown to have fun in the scene of the mare as he delights in controlling people and animals around him, succeeding in his battles, and eventually affirming his force of masculinity. Hence, Gerald is best described as a sadistically vicious and controlling human being who employs sex as a subjugation tool.

In his relationships with people, Gerald seems to be constantly fighting to get along. So, his battle with the mare is a symbolic scene reflecting his battle with the novel's characters throughout the events, and thus with human beings. The mare can as well be perceived as a symbolic representation of Gudrun as she is shown to have lost almost every combat to Gerald. Against odds, losing the battle to Gudrun is something in which Gudrun finds joy and pleasure. She does totally like Gerald's brutality with the mare; however, this violent act causes excitement and arousal in

Gudrun. The scene has "made Gudrun faint with poignant dizziness, which seemed to penetrate to her heart," (Lawrence 46).

A further animal scene that is quite symbolic is that of the rabbit. It is an outstanding symbolic image that is frequently employed by Lawrence to impart his ideas. It is shown in the novels that both Gudrun and Gerald attempt to pacify and tame the rabbit. Then by force they try to control it, yet they get injured in the process. The injuries inflicted on them by the rabbit awaken the brutal and the vicious in them. The rabbit, however, is a symbolic representation of the awareness of blood, which is repressed by Gerald and Gudrun, both in them and in others. Furthermore, the rabbit figuratively indicates the innately strong will of Gerald and Gudrun to subdue life, people, and animals into their own agenda and will. They are usually shown to enjoy a kind of sadomasochistic relationship to people around them, and the rabbit is symbolically set to stimulate such instinct in them.

The scene of the rabbit is symbolically employed to demonstrate the qualities of sadism and masochism in both Gerald and Gudrun as well. They both show such brutality as they join efforts to subjugate Bismarck, the rabbit in the novel. The beginning is with Gudrun who wishes to control the rabbit based on her belief that it is far weaker than her. Then, Gerald releases his innately cruel craving for suppression on the poor rabbit. In the scene of the mare, Gudrun is shown to have resisted and repelled Gerald's domination and cruelty over the horse; yet, in the scene of the rabbit she seems to approve of such chain of command represented in Gerald's forcefulness and control for people and animals as creatures below him in the chain of command. Hence, Gudrun does not exhibit any signs of terror or rejection by cruelty and violence exercised against the rabbit by Gerald.

The scene of the rabbit shows how much development Gudrun has grown in her attitude to and outlook of Gerald and his violence. Instead of disgust and condemnation in the scene of the mare, Gudrun develops an attitude of recognition and approval in the scene of the rabbit, thus accepting Gerald as he is, with his violence though. When the rabbit shrieks and yells, Gerald turns to Gudrun and supposes that the cloak over Gudrun's awareness has been removed. Gudrun looks back at Gerald with a supplicating attitude as if she were a submissive and delicate being who is at the receiving end of his mercy and kindness. Therefore, it becomes obvious that Gudrun has also developed masochism as she is eagerly now prepared to accept Gerald's violence with pleasure, as she is the human rabbit. On the other end, Gerald enjoys torturing the rabbit just as he does with Gudrun as he, too, has developed sadism, making both Gerald and Gudrun sadomasochistic in this scene.

Consequently, Gerald and Gudrun in the rabbit scene share a common feeling of victory and joyous sexuality. Their experience of the rabbit scene is both moving and exciting. Such cruel and vicious control by Gudrun and Gerald for a repelling animal foretells the kind of lethally noxious relationship and sexuality they experience eventually perceived as sadomasochistic. Nevertheless, this chapter is shown to be replete with religious language, and thus demonstrating spirituality and religious affinity as well:

There was a league between them, abhorrent to them both. They were implicated with each other in abhorrent mysteries. There was a queer, faint, obscene smile over his face. She looked at him and saw him, and new that he was initiate as she was initiate. (241-43)

Moreover, Gerald and Gudrun share a mutual smile that suggests a kind of lewd knowledge of the nature of their prohibited association. They both seem to

belong to the same category, are directed by the same motives, and are represented by the same symbolic image.

Gudrun and Gerald in such union establish a sort of forbidden association that stands at a stark contrast to the other alliance of symmetry and tranquility represented by Ursula and Birkin in the novel. Through their experience, description, and perception of the wounds, Gudrun and Ursula's sexuality is assumed to be characterized by violence. Bismarck, the rabbit, has inflicted some slashes and cuts on both Gudrun and Gerald; something that is deemed a sexually symbolic indication:

How many scratches have you?' he asked, showing his hard forearm, white and hard and torn in red gashes. 'How really vile!' she cried, flushing with a sinister vision. 'Mine is nothing.' She lifted her arm and showed a deep red score down the silken white flesh. 'What a devil!' he exclaimed. But it was as if he had knowledge of her in the long red rent of her forearm, so silken and soft. (Lawrence 81)

The quote mentioned above seemingly carries within it sexual overtones for Gudrun and Gerald. It is observed from the dialogs that Gudrun's wounds stimulate Gerald's sexuality and provoke a feeling of pleasure in him. Gerald is assumed to have sexual gratification from Gudrun's wounds; so, he projects himself having sex with Gudrun as he envisions the rabbit's tearing Gudrun's flesh resembling it to their act of violent sex. On a similar level, Gudrun seems to have sexual excitement and pleasure from her wounds as well.

In a different vein, the rabbit scene is assumed by other critics to have no sexual reference or to be offensive. Accordingly, Richard Aldington states that " I must confess I have not the faintest idea where the obscenity lies, nor in what they were 'initiate', nor why she was 'contravened' by it, nor why the contravention was only for a moment," (*qtd. in.*Inniss 144). In contrast, Inniss observes that the whole

chapter of the rabbit, particularly this scene of blood and violence, rejoices in "the subterranean obscene marriage of Gudrun and Gerald who are united by a common lust for cruelty," (ibid).

Consequently, it becomes apparent in the scene of the rabbit that Gudrun not only recognizes and backs Gerald' right to practice his power and dominion on the rabbit, but also to exercise the same power and dominion, and possibly violence, on her as well. As a result, Gudrun demonstrates qualities of masochism, and is shown to have a conviction in her minor status and submissive nature. After Gerald imposes his will upon the rabbit into submission, Gerald and Gudrun exchange a feeling of a 'mutual hellish recognition,' as they are both 'implicated with each other in abhorrent mysteries.' Gudrun and Gerald consolidate their connection and affair with blood, so to speak, after the rabbit tear them by his claws. Hence, the rabbit scene is not incidental; rather, it has been proposed in the novel to have more symbolic meanings as examined earlier.

Subsequently, the mare scene and the rabbit scene are both symbolic indications of the relationship of Gerald and Gudrun. Throughout their relationship journey, Gerald has been attempting to subdue Gudrun and dominate her, forcefully though, as he has done with the mare and the rabbit. When Gerald attempts to dominate the mare by force, the mare fought back and repelled Gerald's violent efforts; and that opposition by the mare has provoked Gudrun. Initially she has rejected Gerald's advances, but succumbs to his will eventually, just like the mare.

When the horse first rejects Gerald fiercely, his action symbolically stands for Gudrun's early resentment for Gerald and his advances. This preliminary rejection by Gudrun confirms the reading that she and the mare are replicates of the same projection, so to speak. Like the mare though, Gudrun starts to digest Gerald's attitude

and accept him and his way of dealing with her. In addition, Gudrun becomes ready to welcome Gerald's violence and cruelty with her, and even to long for it. Previously perceiving this life to be a prison life, Gudrun develops an understanding, an acceptance, and even pleasure in such a life, just like the rabbit, Bismarck. Therefore, the scene of the mare and the scene of the rabbit symbolically indicate Gudrun's initial refusal and resistance of Gerald, and then acceptance and even pleasure out of the violence received from him.

Furthermore, Gudrun is shown in a different scene to come upon a herd of wild bullocks. In this scene, the wild bullocks would be employed to represent and fathom into the innate savagery and evil of man, of Gudrun in this case. As soon as she jumps into the wild bullocks, Gudrun starts dancing, open-armed with her breasts standing up as if entranced with sexual pleasure. It seems that Gudrun's innate qualities of wildness, wish for domination and power are stirred and awaken by the wild bullocks. She sees in the wild bullocks the power of nature and intuition, and her own inner primitive but powerful instincts and desires. Hence, as soon as she gets back to Gerald, she smacks Gerald in the face. Gudrun after meeting the wild bullocks exhibits her innate desire for exercising violence. She thus pleasantly shows some of this violence right away to Gerald who, surprisingly enough, gets pleased instead of getting offended or furious.

In a similar vein, the novel presents a cat in its narrative as another symbolic animal. However, whereas the three animals discussed earlier—the mare, the rabbit, and the wild bullocks—have all been employed to represent the relationship of Gudrun and Gerald, this animal, the cat, is symbolically used to indicate Ursula's relationship with Birkin. Mino, the male cat, in this scene is initially presented as an aggressive and intimidating cat, which is imposing himself on a female cat by force.

Birkin translates the male cat's violence on the female cat as sexual advances. Ursula, in the contrary, interprets the male cat's actions as violence and coercion, and thus likens the cat's vicious forcefulness to that of Gerald's on the mare.

Through a different but symbolic reading, the scene of the cats could be perceived as helpful and constructive tenets that Birkin is trying to form in his bond with Ursula. He supposes that the he-cat and the she-cat in this scene might provide a typical demonstration of a perfect association he intends to institute with Ursula. According to Birkin, Mino, besides showing true aspiration, is observed to be exerting quite dedicating efforts to tame and pacify the female cat so that he could establish with her "a pure stable equilibrium, a transcendent and abiding rapport with the single male." Birkin's argument is based on the assumption that the female cat's life in isolation from the male cat is nothing but 'a mere stray,' and 'a fluffy sporadic bit of chaos.' Without Mino, Birkin's logic continues, the female cat is destined to an immoral and licentious kind of life on her own, and so she does not and should not possess absolute freedom and should have this relationship with Mino.

Accordingly, the scene of Mino and his female companion provides Birkin with a typical example of what he desires to establish with Ursula: "What I want is a strange conjunction with you-not meeting and mingling- you are quite right; but equilibrium, a pure balance of two of single beings, as the stars balance each other." Birkin assumes that cats leading such course are destined to establish a perfect symmetry, and symmetry could by any possibility be established between a man and a woman they would most probably have and enjoy a permanent and healthy relationship. Here, Birkin is assumed to be imparting the novelist's belief that strength and survival of human beings and thus of the whole universe relies on such harmony between a man and a woman as the core of community and thus of the whole creation.

In a different respect though, there has been a certain critique on Birkin's interpretation of the relationship of Mino with his female mate, particularly by Daleski. Daleski in his critique provides us with opposing interpretations to those offered by Birkin. He assumes that Mino does demonstrate such perspective in relationship. Mino's most urgent desire and aspiration would be represented by fulfilling his virility instead of establishing 'a pure stable equilibrium.' Thus, Daleski further argues, this virility is affirmingly accomplished in the narrative through the symbolic use of 'erect', 'kingly', and 'lordly'; words which are indicative of strong masculinity. Daleski further asserts that establishing a state of pure equilibrium would actually require a majestic and stately female cat. In our case, the female cat crouches and steals up the fence in the beginning; eventually however, she simply, quickly, and without trouble becomes obedient and gets under control. Mino, on the other hand, maintains his unopposed singleness and virility.

Summing up, the four animal scenes discussed above have apparently been employed in the novel to symbolically indicate further meanings and ideas related to the novel's characters, and thus the symbolism could be extended to all human beings. In the case of the rabbit, for example, the cuts and slashes the rabbit leaves on the hands and arms of Gudrun and Gerald could symbolically be read as spiritual injuries the couple are expected to face with their own urges and drives of consciousness. The scenes of the mare, the rabbit, and the wild bullocks all symbolically point to the violence and incongruence that characterizes Gudrun and Gerald's relationship; they lack true harmony and thus eventually fail.

5.5. *Women in Love* and Sexual Symbolism

Lawrence has composed *Women in Love* with abundance symbolism of all sorts. Symbols and images presented in the novel have ranged from nature to

characters, and from sexuality to love relationships. Sexual symbolism has been initiated with Gudrun and Gerald in "the square arch where the road passed under the colliery railway," (Lawrence 330). In this quote, it could be observed that the arch imparts certain sexual indications. The arch is a traditionally infamous place for the destitute and the morally corrupt. It is also a favorable place for poor and unfortunate lovers who might as well have trouble confessing their love to their families, so they would resort to such places to consummate their love. In the case of Gudrun and Gerald, there has been a link between them and the train bridge as it is where Gerald has violently subdued the horse. Gudrun unconsciously thinks of herself and Gerald in resemblance to other men and women under the bridge. Thinking of the bridge awakens an innately inert desire in Gudrun that longs for having the chance of being there with Gerald just as other lovers do. In such a sexually stimulating scene, Gudrun is likened to Eve and Gudrun is resembled to the apple. This comparison is symbolically utilized to communicate the traditional perception of dualistic knowledge and self-reflexivity as Gudrun " reached up, like Eve reaching to the apples on the tree of knowledge, and she kissed him," (Lawrence 331).

Projecting the image of the train bridge, Gudrun and Gerald experience a moment of intimacy and hug each other. Yet, after hugging, Gudrun's interest turns to Gerald's head, to his mind instead of his body. This move is quite symbolic as it indicates that Gudrun favors a kind of relationship with Gerald that is characterized by more cognition than more bodily sexuality and pleasure. All her body parts would serve as helping establishments to her head, for she eventually " wanted to touch him…till she had him all in her hands, till she had strained him into her knowledge," (332). With her hands, Gudrun is assumed to have the capacity to handle Gerald and keep him under her power, for her hands are " eager,' and 'greedy for knowledge,"

(332). She is perceived as a manipulating young woman who can manage and control men like Gerald just as she is fashionably sculpting the animal-like objects.

As a consequence, Gudrun's desire coupled with her ability to acquire knowledge over Gerald's body and psyche is symbolically depicted as the garnering of energy and power out of a dangerously radioactive place. This symbolic presentation is further elucidated in the novel's metaphorical narrative: "Ah much, much, many days harvesting for her large, yet perfectly subtle and intelligent hands upon the field of his living, radio-active body," (332). The metaphorical employment in likening his body to radioactive energy lessens his real and natural energy into that of machines. The aberrant use of such metaphor of energy gathering on inanimate and lifeless objects denotes preying and pillaging, because such metaphor is assumingly suitable for biological processes.

Thus, this particular employment for this specific metaphor has further established a bird simile to consolidate the previous idea: "there were all the after days, when her hands, like birds, could feed upon the fields of his mystical plastic form," (Lawrence 332). Symbolically representing voracious birds of prey, this bird simile further supports the symbolic reading offered earlier. In contrast, his stimulating and sexual energy is presented to be negatively damaging. This is so because Gudrun's soul "was destroyed with the exquisite shock of his invisible fluid lightning…. And this knowledge was a death from which she must recover," (332). Additionally, Gerald's energy is resembled to the power of electricity that is both constructive and destructive all at once; it is helpfully constructive as it provides light, but it is viciously destructive because it has the capacity to terminate life.

In a further incidence, sexual symbolism is presented with relation to Gudrun and Gerald again. It happens when Gerald's father passes away, and Gerald needs a

source of comfort and solace. Thinking of all people he knows and all places he has visited, Gerald finds neither solace nor comfort except with Gudrun. He thus heads for Gudrun's place, wakes her up, and throws himself to her lap like a baby finding his mother and falls asleep. Gudrun empathize with him and offers him the comfort and consolation he is looking for. Gerald enjoys such warmth and intimacy and feels relieved of all the stress, sadness, and anxiety. He becomes free of all worries he has been carrying as a burden, and Gudrun loves the scene:

Save for the extreme beauty and mystic attractiveness of this distinct face, she would have sent him away. But his face was too wonderful and undiscovered to her. It fascinated her with the fascination of pure beauty, cast a spell on her., like nostalgia, an ache. (343)

Even though Gudrun describes Gerald as mystically appealing and truly handsome, his beauty is presented as a passing and deceptive charm that has been fashioned by a work of incantation. According to the quote above, Gudrun's fascination towards Gerald has been generated by her own positioned attention. Besides, the deviousness of Gerald's appeal and handsomeness is as well created by the kind of the narrative depiction offered with indicating words such as 'fascinate', and 'casting a spell', for instance. It is also assumed that likening Gudrun's craving for Gerald to homesickness and reminiscence is a sickness condition. The use of logical words such as 'save for' is as well perceived to contradict the state of naturalness that was supposed to qualify Gerald.

In that respect, when Gudrun eventually decides and agrees to consummate her love relationship with Gerald, it is due to Gudrun's ambition to have a healthy union. Yet, when Gerald shows an unyielding determination to acquire Gudrun's submission and compliance, "he seemed fixed in an odd supernatural steadfastness,"

whereas Gudrun "was lost now. She had no choice," (343). As a consequence, this sex contact has different interpretations for each of them; it is not a mutual state of pleasure and preference for both sides. For Gudrun, it seems like she has taken the wrong decision, and once she is in the middle of it she cannot retreat for she is left with no option; whereas for Gerald it seems that he ventilating into Gudrun his deathlike sexual energy and orgasm:

He found in her an infinite relief, into her he poured all his pent-up darkness and corrosive death, and he was whole again…. The terrible frictional violence of death filled her, and she received in an ecstasy of subjection, in throes of acute violent sensation. (Lawrence 344)

Despite the apparent perception of the scene as sexually arousing and mutually enjoyable, Gudrun seemed not to be a participating partner as much as she has been a container for a self-damaging energy that is discharged into her by Gerald.

As mentioned earlier, the love relationship between Gerald and Gudrun has been interpreted as an act and a state of sadomasochism. This scene with its violence, its depicting language of submission, and the amalgamation of supernatural elements of marvels, sensation, wonders, and sacred fullness consolidates this reading of sadomasochism discussed earlier. However, this amalgamation of the holy and the blasphemous symbolizes that the spiritual characteristic of their sexual setting has deceptively been assumed as consecrated and holy. For Gerald, nonetheless, this sexual meeting with Gudrun is momentarily invigorating as it has provided him with comfort and liberation, despite its damage and ghastliness though.

As a consequence, after his sexual intercourse with Gudrun, Gerald has refurbished his energy back again. He has as well regained control and domination over Gudrun, which in turn has charged him with relief, comfort, and liberation.

Gerald, during this encounter, feels to have been privileged with a ventilating window, temporarily though, from the urgent worries and burdens that have made his life get out of control. Such encounter could be assumed to have helped Gerald in many ways as mentioned above because it has occurred after a number of setbacks he has undergone. Those setbacks began with the death of his sister, then his father, then his failure to establish an adequately fulfilling job for himself, and eventually his biggest failure to get along well with his friends; to love them or get loved by them. Therefore, Gerald continues to have anxieties and carry burdens for the rest of his life because the sense of relief and liberation he has got out of his sexual intercourse with Gudrun have been transitory only. Hence, he is way too far from tranquility, poise, and peace of mind. According to Lawrence, Gerald might have achieved some quietness, inertness, and inactivity; but not peace because, Lawrence argues, peace is different from 'quiescence and resignation,' as those qualities merely represent the 'hopeless equivalent' of peace.

Respectively, the current scene presents Gerald and Gudrun to us in different ways and as different human beings. Whereas Gerald seems to pour out and ventilate a kind of negative energy of destruction, Gudrun is perceived to be demonstrating a positive energy of life and renewal. That is why Gerald is said to have accomplished a certain state of healing and restoration. It is Gudrun who has replenished him with that positive energy of life and regeneration, and thus she is likened to water and the sunlight for having such healing and therapeutic effects:

He felt himself dissolving and sinking to rest in the bath of her living strength. It seemed as if her heart in her breast were a second unconquerable sun, into the glow and creative strength of which he plunged further and further…. He was a man again,

strong and rounded. And he was a child, so soothed and restored and full of gratitude. (344)

In that respect, the restoration of Gerald's strength and energy has endowed him with the image of a child, which symbolically indicates that Gerald has been resurrected and given a new life. Nevertheless, Gerald's rebirth and renewal has nothing to do with a renewal of spirituality; it is rather a reversion of psychology since the perceived mother by this child, Gerald, is Gudrun: "And she, she was the great bath of life, he worshiped her. Mother and substance of all life she was. And he, child and man, received of her and was made whole," (344).

In that order, such awkward association apparently shows a state of disproportion in power and energy between Gerald and Gudrun. It also indicates that can afford to live in separation from each other, and are not destined to stay together even through the bond of love; and that what eventually happens to them. Their life as a loving couple has been depicted to lack balance and harmony as Gerald has to be controlling while Gudrun has to be submissively dependent. The winning party, however, seems to be Gerald as he is "infinitely grateful to her as to God, or as an infant is at its mother’s breast," (345).

This is so because, unlike Gudrun, Gerald seems to have restored his body and renovated his energy. Gudrun, in contrast, has neither felt nor achieved the fruits of that encounter as it is basically one-sided, and lacks the principle of giving-and-taking that necessarily characterizes a two-side state, activity, or relationship. Despite the addition she has left on Gerald, Gudrun through such an encounter has been passionately and expressively detached and improperly out-of-place as Gerald has made no contribution or left a positive addition on her. As a result, the mother-child association lacks in value and significance, particularly for Gudrun who spends the

time following the encounter contemplating in a state of absolute detachment: "Perhaps he got some repose from her. Perhaps he did. Perhaps this was what he was always dogging her for, like a child that is famished crying for the breast…. What then !…. She despised him," (Lawrence 466).

A further incidence of a sexual symbolism is presented with relation to Gerald and Gudrun again. It is shown in the novel when they stay in a hotel-room in Tyrolese. In this occurrence, the scene of Gerald violently insisting to control and dominate the Arab mare is recalled and connected. The symbolic value and significance of this scene lies in the assumed exemplification of a virtually forceful rape it depicts. It is, yet, shown to be different in the kind of reaction and resistance Gudrun puts up to Gerald as she demonstrates little or no opposition:

He lifted her close and folded her against him…. And to him, she was so great, she was such a bliss of release, that he would have suffered a whole eternity of torture rather than forgo one second of this pang of unsurpassable bliss. (Lawrence 402)

It could, however, be observed that in this part of the novel Lawrence employs some additional metaphors and similes which are of a soldierly nature. Such similes and metaphors have a symbolic connection to the world of machines, of industrialism, and to the time of war in the European continent. They actually demonstrate how Lawrence's imagination and capacity as a novelist has profoundly and genuinely been affected by the war and its miserably undesirable consequences. We could recognize the narrative line while depicting the eyes of Gerald: 'blue as the blue fibred steel of a weapon' and he is jettisoned as a skier like a ‘projectile into the beyond,' as a military use of language and thus image as well. In the scene of the rabbit, too, readers would come across the phrase: 'as if shot from a gun,' while showing how Bismarck springs away. Besides, the phrase 'seemed to snap like pistol-

shots,' is used in the novel when Gerald takes off his attire in Gudrun's chamber while resorting to her during his father's death, to describe the decorated linen of his clothing's top. Furthermore, Birkin makes 'a battlefield of broken lights and shadows,' in the episode where he tries to destroy the reflection of the moon, (Bradshaw).

In that regard, it could be assumed that the purpose of Lawrence for using such similes and metaphors is to highlight and accentuate the quality of animosity that characterizes Gerald and Birkin, and thus people of the wartime. Readers of *Women in Love*, and Lawrence's fiction in general, would come out with the conclusion that they are committed to getting familiar with the wartime and its atrocious outcomes. Such assumption could be supported by a barrage of phrases used in relevance to it such as ' burst of sound', 'exploded in the water', 'flying asunder', 'clamorous confusion', 'violated', 'explosion over her face', 'shot asunder', 'a darkened confusion', (Lawrence).

5.6. Concluding Remarks

In conclusion, this chapter of the current study examines and explores symbols and images of different kinds in Lawrence's *Women in Love*. It begins with an introduction to the novel in general, followed by the novel's summary. Then the chapter has been outlined to include three main symbolic subjects: natural symbolism, animal symbolism, and finally sexual symbolism. The novel, as discussed above, has richly presented and employed a variety of different symbols and images that would best communicate and point to the main ideas and notions of the novel in general.

In the section of natural symbolism, for instance, nature has been explored and investigated with reference to the different natural objects that have been utilized as symbols and images. This part has discussed and analyzed a multiplicity of natural objects such as flowers, and shed light on the symbolic value and significance of such

matters in nature with relevance to the distant meanings and intended thoughts they were pregnant with. In this part of the novel, different figures of speech along with suitable figurative language have been used to point toward the symbolic interpretations and connotations that were meant by such natural symbolism. Characters of the novel, particularly major ones, as well as their interrelations have been debated and analyzed with relation to the different natural symbols and images under study. With the qualities of vivid intensity and perceptiveness, such natural symbolism and imagery have helped in making readers acute and perceptive of the different implications such symbols and images have assigned.

Next to natural symbolism is the part designated to animal symbols and images. In this part of the current chapter, certain animals have been studied as figurative animals that both help make particular ideas clearer and more intelligible, and which carry meanings beyond themselves. This part of the current chapter has dealt with and investigated four different animals that have been assumed to have a symbolic importance. It begins by the Arab mare exploring symbolism and imagery indicated by this animal. The Arab mare has been examined in connection with Gerald as attempts to tame and control it, forcefully though. Discussion and analysis of this part encompasses Gerald's compellingly violent attitude towards the mare and what that might convey to us about Gerald's personality and the kind of relationship he has with Gudrun. Then this part moves to the scene of the rabbit. Bismarck, the rabbit, has been looked at as a symbolic animal which denotes further significant meanings than those it is naturally endowed with. Besides, the way Gerald together with Gudrun deal with and treat the rabbit has been investigated in a way that sheds light on what that might symbolize concerning their love relationship and agenda to make a couple.

In addition to the Arab mare and the rabbit, this part of the present chapter has dealt with two other different animals; the wild bullocks and the cat, Mino. In the episode of the wild bullocks, Gudrun is the key character that has been read and analyzed, with a link to Gerald nonetheless. How Gudrun has perceived the wild bullocks, and what she has projected and done following her encounter with the wild bullocks has been investigated. The wild bullocks have been shown to have awakened an innately instinctive desire within Gudrun to exercise violence, just as primitively as the wild bullocks are. The wild bullocks symbolize an intrinsically inert wish and capacity for violence and passionate viciousness that Gudrun is willing as equally prepared to manifest, and that is what she has applied on Gerald joyfully slapping him on the face. Last but not least, this part deals with Mino, the male cat, and his female cat. In this episode, the attitude of Mino to subdue and dominate his female cat and her agreeable and submissive reaction to him has been elucidated with reference to Gerald-Gudrun relationship. It has been shown that even Mino has exhibited violence and coercion, the female cat has shown little or no resistance. The fact that the female cat has made little or no fighting to the male cat's violent and coercive advances symbolize Gudrun's distinctive acceptance for Gerald's violence and imposition as well as her true aspiration for establishing a healthy relationship with him.

Dealing with sexual symbolism is the final item in this part of the current chapter of the study. In this segment, sex and sexual symbolism has been illustrated with relevance to Gudrun and Gerald on one hand, and Birkin and Ursula on the other. In this fragment, almost all the different parts studied earlier have been recalled and analytically considered in terms of their sexual significance. It has been shown that most of the acts and reactions of the characters with connection to their attitudes and treatment of each other, the animals mentioned above, as well as towards nature and

natural objects have carried certain sexual significance and implications. In studying those aspects, different and multiple layers of meanings and implications in the arrangement of the novel have been shown and explained. Those sexually symbolic aspects and other ones have imparted some of Lawrence's prominent ideas and convictions. In the case of the characters, for instance, the four major personae represent two strikingly different and opposing qualities. Gerald and Gudrun as a couple symbolically indicate death and destruction. In addition, Gudrun and Loerke have been depicted as symbols of disbanding and decadence. Birkin and Ursula, nevertheless, stand figuratively for life and its invigorating forces. Gerald's second mistress and attempted killer, Hermione, is shown to symbolize the preference of intellect over emotion, of mind over soul, and human trained calculation over native spontaneity.

Chapter six
Conclusion and Recommendations

This chapter is mainly assigned for the discussion and recommendations of the study. It also produces suggestions and further studies.

6.1. Conclusion

Lastly , the closing study summarizes the comprehensive analysis and critical results of the previous chapters. This study shows how Lawrence chose, in the three novels, to study symbols and images very distinctly and explicitly. Despite the fact that almost all writers use symbols and images in their literary work, the concluding chapter refers to the premise made earlier how different and incomparable Lawrence's use of symbols and images in his works is. Through the analysis presented in the previous chapters, this conclusion reaffirms and verifies the hypothesis of the study. This means that it has been demonstrated that Lawrence in the selected narratives not only uses symbolism and imagery uniquely and abundantly, but also possesses the skill and ability to transform seemingly unconstrained and sometimes elusive situations into symbolic events. By employing symbols and images in the work of fiction, the analysis concludes by confirming the argument of the aforementioned study.

6.2. Findings

1. D. H. Lawrence proves himself as one of the best writers like James Joyce, T. S. Eliot, and the other key figures among the modernists.
2. According to his view, literature represents real life and in turn life is the source of literature. Literature and life interchangeably describe each other. Our ever-

changing senses can be expressed through the novel in a way that can give an impression that they are real in the fiction setting.

3. For Lawrence, modern life is the bane of real human nature. Man is distracted from his values because of his carving for material gaining. People of modern day, according to him, are suffering from spiritual emptiness.
4. Disintegration and inequity is obvious in the depiction of such characters as Anton Skrebensky in The Rainbow, Gerald Crich in Women in Love and Miriam Leivers in Sons and Lovers, just as the pursuit for crucial completeness is demonstrated in the above-mentioned novels by Ursula Brangwen, Rupert Birkin, and Paul Morel, correspondingly.
5. Lawrence's heroes are permanently in unrest, recognizing by opportunities the numerous phases of their natures. This vitality is chiefly what brands them with livelihood. His characters are exposed to natural life: in every aspect of their life.
6. Lawrence is among the very few current novelists to overtly undertake the divinatory function of the novelist that he is able to render the whole of "man alive."
7. By showing the many side of his complex sensitivity, Lawrence, as it seems, tries to explore himself in the process of narration.
8. Sons and Lovers is the work that empowered Lawrence to beat the ordeals of his writing years. These years contributed to coin his personality as a human being and a novelist.
9. Sons and Lovers represents an image of young men in England in general.
10. Sons and Lovers is a symbol of suffering and agony that people of that time undergo.

11. Paul's passion for his mother and his abhorrence for his father contributes to a misunderstanding of his sexuality and his failure to love girls in a normal way. This inability is characterized in a letter to Edward Garnett ,denoting to the disagreement in the son's normal desires triggered by the mother's selfish affection.
12. Miriam, an over stated form of the mystical feature of the mother image; and the rounded Clara Dawes, who from a Freudian perspective signifies the "degraded sex object," the dropped woman, equally a prognosis of the son's forbidden sensual cravings for his mother.
13. The realm of Sons and Lovers is inhabited by lonely, disconnected humanities due to industrialization and people seeking material desires only .
14. Many characters in his novels symbolize real figures in the author's real life.
15. Lots of images in Lawrence's works reflect images of the author's life himself.
16. Sons and Lovers shows clearly Oedipus complex that the author suffer from in his life.
17. In *Sons and Lovers*, Paul, temporarily visualization his mother as a attractive young sleeping girl, bends and kisses her "passionately," as if to arouse her like an attractive gentleman only to be horrified by her emotionless and unfeeling lips. This adumbrates the novelist's succeeding change in loyalties to the "sensuous flame of life" related to his father.
18. *The Rainbow* finishes as it starts in a symbolic way. The characters are unexpectedly met with the physic "ego" i.e., the enigmatic life potency, Ursula faces a herd of rushing stallions. Whether imaginary or real, the stallions appear to signify the "dark" energies to be realized on her mission but evaded her. At this moment, because she is scared, she runs away. She gets sick with pneumonia,

loses her child by Skrebensky. This is the peak of Ursula's unsuccessful expedition.

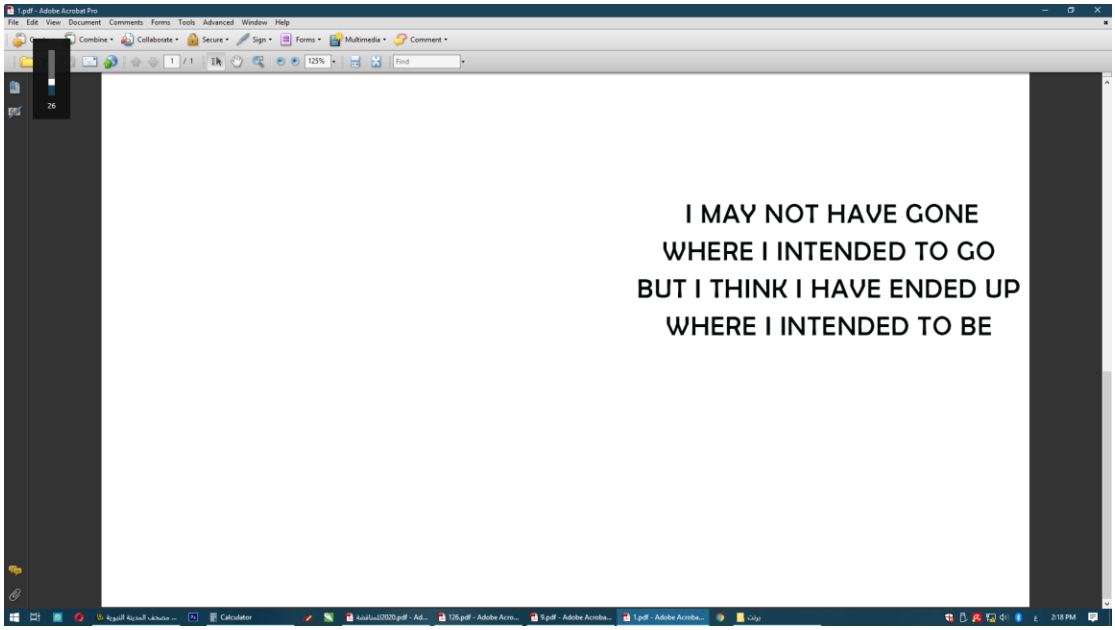
19. *Women in love* symbolizes a far-flung gloomier vision of the world. As Lawrence puts in *Women in Love* the consequences in one's feeling of the war. The novel is completely negative.
20. The novel's image of contemporary civilization as a fading being "infested with little worms and dry-rot" proposes that the motivation to demise and demolition is hence persistent as to brand the war sauna voidable. In this novel, the worker, distant from struggling the desensitizing machinery of the industrial organization, is happy to be part of the machine even if it ruins them." The upper class is perceived as likewise deceived and ruined.
21. Subsidiary characters in *Women in Love* symbolize the consequences of the transposition of the old-fashioned system by mechanization; the replacement of the automated norm for the animate. But Hermione, they are regularly offered stagnant parts set for them by a stagnant people.

6.3. Recommendations

The study recommends the following:

1. Literary criticism, when assuming the analysis of a literary work, should take into consideration the life and biography of the author to come to terms with his ideology about life and society.
2. The author comments on his own works can largely support and give insight to the analysis under discussion.

3. There may be some kind of connection among the works by the same writer, so connecting these works altogether may help the critic to get a better understanding of the thoughts and views therein.
4. One of the difficulties that may face Arab readers and scholars of English literature is the symbolic language. Therefore, it is recommended to teach Lawrence's novels, which are rich of symbols , in different stages of in undergraduate and post-graduate level to enhance the students' awareness of the use of symbols and images in the literary works.
5. Making a comparative study between Arabic and English fiction with a special focus on the use of symbolic language will help the Arab readership understand and thus go through English literature with a critical perspective



6.4. Suggestions for further studies

1. A study of the psychological factors in the works of D H Lawrence can be conducted.
2. The motives of writer behind choosing his titles is a possible future study.

3. The repetition of theme in the works of some writers and the causes and effects of such behavior.

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