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## BAKALÁŘSKÁ PRÁCE

The theme of sexuality in D.H. Lawrence's *Lady Chatterley's  
Lover*.

Sexualita v románu *Milenec lady Chatterleyové* od D.H.  
Lawrence

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Odevzdáním této bakalářské práce na téma The theme of sexuality in D. H. Lawrence's Lady Chatterley's Lover potvrzují, že jsem ji vypracovala pod vedením vedoucího práce samostatně za použití v práci uvedených pramenů a literatury. Dále potvrzují, že tato práce byla využita k získání jiného nebo stejného titulu.

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## **ABSTRAKT**

Tato práce zkoumá koncept sexuality v románu *Milenec Lady Chatterleyové* z roku 1928 britského spisovatele D. H. Lawrence. V teoretické části jsou prezentovány autorovy představy o sexualitě, včetně jeho víry v genderové opozice a dosažení harmonie prostřednictvím sexuální lásky. Odkazuje také na kritické přijetí této práce během dvacátého století, včetně feministické kritiky. Praktická část analyzuje román a zkoumá různé aspekty Lawrencova komplexního pojetí sexuality.

## **KLÍČOVÁ SLOVA**

Sexualita, pohlaví, kritické přijetí, vášen, D. H. Lawrence

## **ABSTRACT**

D. H. Lawrence, published in 1928, aims this thesis at exploring the concept of sexuality in the novel *Lady Chatterley's Lover*. In the theoretical part, it considers Lawrence's ideas about sexuality, including his belief in gender oppositions and the achievement of harmony through sexual love. It also refers to the critical reception of this work during the twentieth century, including feminist criticism. The practical part analyzes the novel to explore the various aspects of Lawrence's complex concept of sexuality.

## **KEYWORDS**

Sexuality, gender, criticism, passion, D. H. Lawrence

## Table of Contents

Introduction.....	7
1 Theoretical Part .....	8
1.1 Biography .....	9
1.2 The theme of intimacy between people in Lawrence’s works .....	9
1.3 Lawrence’s view on the modern civilization .....	10
1.3.1 Against the society’s values .....	10
1.3.2 Reason and its impact.....	11
1.4 Sexuality.....	12
1.4.1 Philosophical concept.....	12
1.4.2 Instinct as an escape from mechanic civilization .....	13
1.5 Duality in sexual relations .....	15
1.5.1 Polarity of two sexes .....	15
1.5.2 Sex (as a trait of individual) and its role in sexual relationship .....	17
1.6 Criticism .....	18
1.6.1 General criticism .....	18
1.6.2 Lawrence and Lady Chatterley’s Lover .....	20
1.6.3 Feminist criticism: the second-wave .....	20
1.6.4 Feminist criticism: the third-wave .....	22
1.6.5 Conclusion .....	25
2 Practical Part .....	26
2.1 Introduction to the novel .....	26

2.2 Main motifs in Lady Chatterley's Lover.....	27
2.2.1 Disillusionment with civilization and bourgeois values.....	27
2.2.1.1 A portrait of Sir Clifford .....	28
2.2.1.2 Wragby Hall and Tevershall.....	30
2.3 The perception of sexual intercourse in the novel.....	31
2.4 Constance's sexual resurrection .....	32
2.4.1 The vital realm.....	34
2.5 Women and their role.....	35
2.5.1 Role of women.....	36
2.5.1.1 Constance and the feminine ideal. ....	37
2.5.1.2 The Magna Mater and sexuality.....	40
2.5.2 Vital polarity between two protagonists .....	41
Conclusion .....	43
Works Cited. ....	44



## **Introduction.**

David Herbert Lawrence was not only a great English writer, an original essayist and thinker, but also a man of nature, of "deep spiritual harmony" (Mayers 9). In his quest to understand humanity, he delved into the question of instincts, and reflected on civilisation, barbarism and intelligence. Being a son of a miner, he understood not only the problems of ordinary people, but also the tragedy of one ordinary person in the context of "capitalistic and mechanistic society", since he draws a parallel between the concept of being "simple" or "noble" and degenerative processes which can take place if a person goes too far from their nature and inherent wishes (Mayers 9).

The main motive of his works is "the rejection of the dehumanizing influence of industrial society and the return to the naturalness and spontaneity of life" (Britannica, "poetry and nonfiction of D. H. Lawrence"). He "urged his contemporaries to open themselves to the dark gods of nature", which meant that "feeling, instinct, and sexuality" and a renewed contact with these forces was "the beginning of wisdom" (see *ibid.*).

This thesis is aimed at describing the theme of sexuality in the work of D. H. Lawrence, *Lady Chatterley's lover* (1928). It considers the aspects through which Lawrence shows his vision of a life balance by touching on the topic of sexual intercourse, both directly and symbolically. This work examines the problems of interaction between a "mechanical" and "corrupt civilization" and an individual. The work also addresses criticism of Lawrence, in particular early criticism, criticism of his novel *Lady Chatterley's Lover*, and criticism by the second and third-wave feminists. This juxtaposition is presented to show how different the judgments of feminists were at different times and what was more pertinent to Lawrence's vision (Mayers 9).

The practical part deals with the work *Lady Chatterley's Lover* as an example of Lawrence's philosophy, indicated in the theoretical part. This work has been chosen as it shows directly the intimate relations and elaborates on its importance.

It also presents the opposition to the mechanical civilization by the life-giving energy, which derives from the relationship between the polarized sexes. Subsequently, the thesis narrates about the bond between carnal desire, the forces of nature and the wholeness of an individual with the opposition to the "mechanical" world and "excessive rationality" (see *ibid.*).

## I. Theoretical Part

### 1.1 Biography

Culture, art, spiritual values, sensitivity – all these values were adopted in the Lawrence's childhood. The boy grew in the atmosphere of kindness and tenderness towards nature, and as a child, he showed a great desire to spend his free time alone in the bosom of it. Lawrence spent his formative years in the coal-mining town of Eastwood, Nottinghamshire (transfrom *Royallib* 2-3).

The contrast between the village's picturesque countryside and the dirty streets lined with identical, ugly, smoky brick houses on both sides was as striking as between the bleak environment in which Lawrence grew up and his sophisticated, refined prose (trans. from *Royallib* 2-3).

Lawrence was distinguished by such qualities as "sharp observation and great impressionability"; he perceived the world around him in his own way (*Royallib* 4).

"In 1906, he began work on his first novel *The White Peacock* originally called *Laetitia*, after the title character. This novel occupies a worthy place in the creation of Lawrence" (*Royallib* 6-8). However, for the thesis, it is interesting because it depicts the colorful figure of the huntsman Enable, the "forerunner" of the forester Oliver Mellors, the lover of Lady Chatterley in the famous novel of the writer (*Royallib* 6-8). Even from such a simple fact that Lawrence already in his first novel uses the archetype of an ordinary man, whether a huntsman or a forester, it is possible to deduce his vision of nature, and his vision of a man.

Lawrence's work is the outcome of his continual examination of the link between the emotional, sociological, democratic, and the metaphysical, which directly effect the reception of his work. Furthermore, because intimate, concealed thoughts, especially provocative or even forbidden, are never welcomed, Lawrence was directly affected by this. He is a writer whose work has sparked a variety of critical responses. His life as a writer created various issues, and the

establishment, which he frequently attacked, banned some of his writings. Lawrence's thinking was influenced directly by his working-class, nonconformist upbringing. Lawrence's connection to literary tradition and his engagement to modernist literary practice remain critical themes for contemporary readers" (Becket 25-26).

His work examines questions of identity, sexuality, and specifically the relationship between men and women. He also develops social and political themes that increase environmental awareness and promote acceptance of man's natural position in the universe.

## **1.2 The theme of intimacy in Lawrence's works.**

Many of Lawrence's novels are "autobiographical or echo his philosophical views". The novel *Sons and Lovers* was based on the conflict between his parents. His mother stood a step higher than his father in terms of class. She was mentally and intellectually more developed. "His mother's dictum" will later be a response in many works, both on the relationship between mother and child and between men and women (*Portrait of a Genius but...: Sons and Lovers*, 10-11, trans. from Royallib 3-4).

When Lawrence finished writing *Lady Chatterley's Lover*, it was instantly apparent that English literature had never previously seen such an honest account of a sexual love between a man and a woman. (The Guardian, *Lady Chatterley's case*). Additionally, Lawrence consented to using vulgar, so-called "four-letter" terms in the book (Nearly all vulgar terms in English have four letters) (Spilka 76).

According to Lawrence, men and women live the same life in the natural world. People react to all living things with enthusiasm, embracing nature and immersing themselves in it. The whole world is seen every day as something newborn. This is why Lawrence sought to show the intimate relationship between man and woman as natural and fundamental (Boulton 427-429).

A life-giving current flowed from his body, like the heat from a candle; life burned in him with a gloomy and even golden flame, and it seemed to her an incomprehensible miracle, for she caught fire only from the head and feelings

(*Sons and Lovers* Chapter 1).

Sex is a powerful, beneficial, and necessary stimulus in human life, and we are all grateful when we feel warm, natural flow through us, like a worm of sunshine. We can dismiss the idea that sex appeal in art is pornography. It may be so to the old grey Puritan, but the grey PURITAN is a dick man, soul, and body sick, so why should we bother about it? It may be argued that a mild degree of sex appeal is not pornographic, whereas a high degree is. Nevertheless, this is a fallacy (SLC, *Pornography and Obscenity* 145).

Despite all the physiological details, the love story of a forest ranger and an aristocrat is written poetically. The relationship between lovers is filled with such tenderness that this book cannot be called pornographic in a bad way. Lawrence himself understood how much society would reject this and what a scandal could erupt against this background. However, in his "A Propos of Lady Chatterley", he claims, "only insults and general hatred await" him (Moore 223).

### **1.3 Lawrence's view on modern civilization.**

#### **1.3.1 Against the society's values.**

Lawrence, in his work, stands against those who sow prejudice and hypocrisy. He saw his chief enemy in bourgeois society, which sought enlightenment through the accumulation of money and dubious achievements. It is possible to say that he was the second Thomas Hardy, his alter ego or continuation, for he denounced and condemned Victorian morality (for example, in the novel *Jude the Obscure* and *Tess of the D'ubervilles*). Lawrence did not hesitate about using the human body as a means of protest.

By blaming capitalist civilization, which had enslaved and dehumanized man, Lawrence sought to contrast it with the freedom of feeling and passion, for only in the spontaneity of their expression is the true beauty of human existence (Boulton 274).

Lawrence thought that an individual is a living being by virtue of who they are. An individual must display their inherent simplicity and charm. According to Lawrence, such a man is opposed to mechanical and industrial society because it

fosters a deep unhappiness with life, a drive for collecting things, and an effort to elevate oneself above nature. Money, ease of labor, and commercial success are all examples of false ideals that have left a lasting impact on the fortunes of modern men and women, causing them to either wallow in them or to give them up and seek harmony with themselves. They lose the natural force of passion and spontaneity of emotion when they are separated from nature, saturated with the evil and corrupting spirit of the world, with its quest for affluence and hypocritical morality.

The ordinary collier had a peculiar sense of beauty, coming from his intuitive and instinctive consciousness, but the fact that he met with just cold ugliness and raw materialism killed something in him and in a sense, spoiled him as a man (Boulton 289).

He discusses that people are "defeated, spiritually broken. Their defeat for a while can create the appearance of well-being, an abundance of convenience, and then disaster looms ahead" (Boulton 290). The root lies precisely in the rejection of one's nature, of passion, of animal instincts in favor of the material, which subsequently gives rise to disintegration. Man ceases to be a strong, proud, and beautiful being and becomes an appendage of the "mechanical civilization" triumphant in the 20th century (see *ibid*).

However, he offers the escape from it, which lay in the relationship between men and women. It must not be the kind of material, comfortable bond, but a spiritual connection, which is based on bodily interaction, spiritual harmony and connection to nature (*Fantasia of the Unconscious* 174).

### **1.3.2 Reason and its impact**

Lawrence writes that people "must know themselves before they can break the automatism of ideas and conventions" (*Psychoanalysis and the unconscious* 30). The individual is too dependent on the autonomic centers. Their desire, which stems from a mechanical, weak-willed bodily part, is what mattered most. Even yet, despite having misconceptions, we endeavor to comprehend ourselves through sight, perception, and thoughts. Nevertheless, this simply leads to

emptiness since what is instinctive in a person cannot exist without being stripped of a logical mind. (*Psychoanalysis and the unconscious* 31-32).

What emerges from this is his philosophy of vitalism - it is the principle of dynamism and evolution in which vitalists saw principles of accepting nature and reality. According to Schopenhauer, there are only two kinds of perception of reality: universal Desire, which is intuitive, and feeling, which is the manifestation of it. Desire is a strange impulse, which is difficult to comprehend (Zoll 2).

The replacement of a potential totality of knowledge with a little real thought is known as sublimation, and it occurs during the shift from primary consciousness to rational consciousness (*Fantasia of the Unconscious* 71). Even the Latin roots of the English term "education" point to this. It must have originally meant the process of "bringing" or "attaining" the complete development of each of our innate qualities. In fact, though, it now refers to adding potential or dynamic awareness to a perceptible, limited, and static consciousness. The static form of awareness is a regression, as Lawrence put it (*Fantasia of the Unconscious* 71). According to Lawrence

the dynamic type of consciousness is determined by birth, development and connection with the mother and then realised in the sex drive. However, this dynamic type of consciousness cannot be brought to an end by inhibiting its development by overly rational influences (*Fantasia of the Unconscious* 73).

Lawrence proposes to get away from rationality altogether, he proclaimed it in his essay "The State of Funk", in order to free ourselves from the burden of the world that was created by man. The momentum that Lawrence needs lies solely in dynamism, activity, energy opposition.

## **1.4 Sexuality**

### **1.4.1 Philosophical concept**

Lawrence's strong views on civilization and the impoverishment of the spiritual in favor of the material and industrial, led to a personal quest to overcome the crisis. There are several directions in Lawrence's work in which he saw redemption: in

harmony with nature (for example, his short story "The Sun" is about discovering harmony, discovering oneself through the power of the sun. The story also has an interesting parallel with the novel discussed in this work, as the energy of the sun not only makes the woman able to enjoy nature, but also opens her sexuality and frees her from the bonds of respectability). The second strand is sexuality. He does not mean to "advocate perpetual sex", but rather "an adjustment in the basic physical realities" (Boulton 429). Sex has an ultimate importance, for sex is the most natural, instinctive thing left to a man.

That other entire affair, of work and money, should be settled and subordinated to this, the great game of real living, of developing ourselves physically, in subtlety of movement, and grace and beauty of bodily awareness ... but we must first wring the neck of the money bird (Boulton 428).

Victorian morality dictated honor and prudence, which was based on high morality and chastity. When one reads Hardy's novels, for example, one cannot help but wonder how much these people live in disharmony. Lawrence found a way out - sexuality. "Sex is necessary to life. Sex must be endured in marriage" (Nazareth 38). Lawrence also claims that

We need to return to the ranks of a single humanity to achieve some great goal. A goal that has nothing to do with sex. Sex is always individual. Every man has his own sex. Therefore, making sex a common cause is a false goal. Sex as the only supreme motive of being will inevitably plunge the world into a state of despair and anarchy (*Fantasia of the unconscious* 207).

When sexual passion is subordinated to a great common goal, wholeness is attained. On the other hand, full sexuality can only become a unifying factor if it is based on the satisfaction of each of the individuals in terms of their sexual life. No great goal can endure unless everyone's sexual passion is fully realized (see *ibid.*).

This means that sexual life is an auxiliary, but indispensable product in everyone's life. Man finds himself through the realization of his spiritual, intellectual and moral goals, as well as through harmony with nature, non-violence, rejection of all-embracing rationality. The preservation of gender purity is crucial. And when we



use the word "pure," we don't imply that both boys and girls should be identical and sterile. We refer to a man's genuine masculinity and a woman's pure femininity. Really, a woman is polarized downward and toward the center of the planet. Her inner optimism lies in the moon-pull, the downward movement.

Man is also polarized upward, toward the light and the activities of the day (*Fantasia of the unconscious* 207).

Lawrence wants to assert the power of the deepest instinctive forces over the more superficial and personal kinds of drive generally recognised in the civilised world (money, excessive rationality). For him it was necessary to accept consciousness and the presence of sex (Moore 218).

In this, he sees the degeneration of body and soul. According to him, people here do not live but lead miserable lives, for they are mired in their own delusion about their own nature and innate needs, which makes them miserable (see *ibid.*).

### 1.4.2 Mechanic civilization and human body

Lawrence was a huge influence on Orwell. Orwell struggled with European civilization by denouncing it, for example in his novel *1984*, where he describes the breakdown of civilization through the metaphor of a totalitarian society using allusions to modern society. However, his metaphor is external, where Orwell called for a struggle against society, recognizing responsibility for social political acts. Whereas Lawrence turned inwards and wanted to radically change the world through man and woman. Nevertheless, like Orwell himself, Lawrence understood the wheel of samsara would keep turning and that his dreams were purely utopian. Lawrence deeply opposed Western civilization and his thoughts are elucidated in his radical work *Apocalypse* (1929-1930).

What is demanding is a movement away from our mechanized civilization, which is not going to happen, and which he knows is not going to happen. ... The ultimate subject matter of nearly all Lawrence's books is the failure of contemporary men, especially in the English-speaking countries (Meyers 5).

Nevertheless, he chose the path of woman and man for his struggle. Their bodies and their interaction he made his religion, through which he preached the way of deliverance.

Lawrence has a great belief in blood and flesh. He perceives them wiser than the intellect. The thing he doubts about is reason. "What our blood feels is always true, Lawrence claims, the intellect is only a bridle" (Ellis 52).

The deep psychic disease of modern men and women is the diseased, strophied condition of the intuitive faculties. There is a whole world of life that we might know and enjoy by intuition, and by intuition only (Moore 52).

I imagine the human body like a flame, like a candle, eternally straight and burning, and the mind is just a reflection falling on it (Moore 54).

By the dictates of the sexual instinct, he tries to explain the complexity of relationships between people, the originality of behavior of each person in their

personal and social life. In the very nature of man, Lawrence saw a combination of primitive, instinctive impulses with mystically inexplicable principles, which are not subject to analysis, associated with dark world of the subconscious (*Fantasia ...*, 205). A halo of mystery surrounds Lawrence and the power of attraction, forming the relationship between a man and a woman.

The closer a person is to nature, to the natural principles of life, the more possible such assimilation becomes. Lawrence considers sexual love to be the central sphere of manifestation of the possibilities hidden in a person – and not only the main one but also the only one (Hough 240).

## 1.5 Duality in sexual relations

### 1.5.1 Polarity of two sexes

Lawrence's philosophy is naturalistic.

For man, as for flower, beast, and bird, the supreme triumph is most vividly, most perfectly alive. Whatever is the unborn and the feast may know, that cannot know the beauty, the marvel of being alive. (Hough, 222-225).

He sticks to the philosophy of Schopenhauer that is why he is dualistic (Zoll 2). It corresponds to opposite pairs: Light and Dark, Sun and Moon, Will and Flesh. The parallel to the Yin and Yang of Chinese philosophy suggests itself – the masculine, active and principled is opposed to feminine and passive. The prime example of polarity is the polarity between the sexes. The sex-relation is the only way to achieve duality, while duality means harmony and Cosmos (Hough, 223).

In his notion of polarity, which precisely delineated the two genders, male and female, there are clear roles. Women are unable to understand or experience what males do. Men also never really understand or experience what women do. A man cannot feel a single non-masculine emotion, regardless of how passive or feminine his actions may be. Women do it the other way, being able to understand the world primarily via their emotions while logic lags behind. Women teach men emotions, whereas men teach women rational consciousness. Women will thus always have feelings, but males will always have a natural sense of purpose (*Fantasia of the unconscious* 174).

Lawrence talked about the so-called positivity and negativity. It is asserted that a man is best realized in volitional mental activity while a woman is in feeling. In love, it is natural for a woman to love, for a man to be loved. In love, a woman is positive, and a man is negative. In love, a woman asks man answers her request. In life, the opposite is true. In knowledge and "doing", a man is positive, and a woman is negative: a man is an initiator; a woman lives by inertia (see *ibid.*).

However, this naturally established order can also naturally be violated. Action

and utterance, which are the prerogative of a man, are polarized in opposition to feeling, and emotions, which are the prerogative of a woman, are opposed to action (Boulton, 275).

According to Lawrence, "the main essence of the masculine principle is to be realized in a woman, while the main essence of a woman is to be realized in a man" woman (*Fantasia of the unconscious* 180). Then the poles change places again, although the man remains both "a doer and a thinker" (see *ibid.*). Nevertheless, he exists only for the sake of a woman who is sensual and gives life.

From now on, the culmination of his being is that sweet moment when he gives himself to a woman and gives a selfless answer to her huge sensual request. All thoughts and all actions serve only as a preparation for this great moment, the moment when he dissolves in the sensual passion of a woman (*Fantasia of the unconscious* 181).

A woman maintains her inherent emotional optimism. Then, a man firmly upholds his goodness of being, and his acts must not be "domestic" but rather manly, and not exclusively committed to the welfare of the woman. A man must continue to devote himself fully to his positive way of life. The loyalty to God and his own willpower are the obligations a man needs to uphold. The ability to recognize and trust in one's own power is the most crucial quality for a man (*Fantasia of the unconscious* 173).

In this essence, it is imperative for people to be selective and rule by instinct rather than the alluring appearance or natural convention, for the essence knows better.

### **1.5.2 Sex (as a trait of the individual) and its role in a sexual relationship**

Sexual relations between a man and a woman culminate in the act of intercourse, while sex is the result of vital polarity (Moore, 55).

The convergence and fusion of a man's positively charged blood and a woman's negatively charged blood during a sexual encounter causes a tremendous outbreak of exchange and alters the composition and quality of the merged blood, which affects both parties' qualities. A man's blood carries a massive charge of life-giving energy ("electricity"), and this charge reaches its peak during sexual activity. A

strong outflow then enters the Woman's blood. Lawrence asserts that sexual equality is of utmost importance. A woman must incorporate and integrate her sentiments into her existence, but a man must follow the impulses of his spirit and give himself fully to his cause. The act of reproduction is only a result of sexual activity for both men and women. The act of having sexual relations is a very emotional experience, and this is a highly important event. A crucial experience is necessary for the person to even exist (*Fantasia of the unconscious* 98-99).

## **1.6 Criticism**

### **1.6.1 General criticism**

In terms of criticism, there are a wide range of views about Lawrence. Controversies have erupted concerning the writer's works and his status as a creator both during his lifetime and after his death. There were also debates over Lawrence's function and place in literature. "Lawrence was admired and resented for his courage, he was extolled and subverted, his novels were read by seeing in their author a prophet and a seer", they were viewed as cursed and indecent. (Becket 118).

Lawrence was declared a preacher and moralist, a poet of the world of emotion and a search engine; he was seen as an innovator and criticized for his verbosity, imperfection of style, and a limited range of interests. Readers were outraged by his egocentrism; others were conquered by the power of his talent. He did not leave anyone indifferent (Becket 120).

Respected writers and critics remarked on Lawrence's early works very quickly after their publication. Henry James described the author of *Sons and Lovers* as "one of the most promising novelists of the younger generation" (Becket 122). Edward Garnett noted the inherent in poetry of Lawrence "the strength of vital energy and the fury of feelings"(see *ibid.*). Lawrence's poetry, he stated, "are born from the flow of emotional energy boiling in the tumultuous ocean of existence." (see *ibid.*) It is said forcefully, powerfully, and directly. Lawrence's ideas and searches were similar to those of his colleagues Richard Aldington and Aldous Huxley. Virginia Woolf wrote about Lawrence's contribution to the renewal of the

literature of his time in the articles "Contemporary Fiction" (1919), "Notes on D. H. Lawrence" (1931). Woolf placed Lawrence among J. Joyce and T. S. Eliot, calling them all "spiritualists", the author's creativity was regarded as "penetrating and strong" (see *ibid*).

T. S. Eliot was accountable for the popular perception of Lawrence in the 1930s as a defective, undisciplined writer with dubious principles. His critique can be found in the essay collection "After Strange Gods." (1934) (Becket 118-120).

Critic F. R. Leavis positioned Lawrence as "a genius being highly prolific" (Leavis 12). He wrote works dedicated entirely to D.H. Lawrence.

### **1.6.2 Lawrence and *Lady Chatterley's Lover***

Since Lawrence became popular in various circles in America and Europe, as well as in academia, an unprecedented decision was made to publish an unedited version of the novel. *Lady Chatterley's Lover* was published in 1960 by Penguin Books, which led to litigation and a trial. (Albright 78).

The 1960 obscenity trial that led to the acquittal of Penguin Books for publishing DH Lawrence's novel *Lady Chatterley's Lover* is a seminal case in British literary and social history (The Guardian, *Lady Chatterley's legal case*).

Witnesses for the defense included critics and intellectuals – Graham Hough, Helen Gardner, Vivian de Sola Pinto and Richard Hoggart were among them (Leavis did not participate) – as well as distinguished writers like Rebecca West and E. M. Forster (Becket 131).

The trial of the book marked its acquittal, and that verdict was an important victory for free speech and led to a much more liberal publishing industry in the UK. This was a watershed moment in the acceptance of the freedoms that had not previously existed. By discouraging discussion of sexually explicit behavior, "sex was no longer taboo in art and entertainment" (The Guardian, *Lady Chatterley's legal case*). It profoundly influenced public opinion on significant human rights issues such as the legalization of homosexuality and abortion, the elimination of the death penalty, and separation reform (see *ibid*).

There was a gap between liberal society and the old conservative society, which was very worried that such a book could be read by wives or servants, from the very clear position of enslaving them (The Guardian, *Lady Chatterley's legal case*).

### **1.6.3 Feminist criticism: the second wave**

Deleuze's idea of phallogentricity, which can be misunderstood through the prism of a too superficial reading of his work, and Lawrence's emphasis on the difference between the sexes provided a confrontation with second-wave feminists. Lawrence presented women as the Other, that is, the mystical, passive, and lunar, while the male is active, volitional, and solar. Their representatives were Simone De Beauvoir and Kate Millett.

The book *The Second Sex* by Simone de Beauvoir is an analysis of the oppression of women and is regarded a major work of feminist literature. The novelist writes a chapter on Lawrence called "D. H. Lawrence or Phallic Pride". There is an assertion that receives a lot of repetition in the 1970s. De Beauvoir sees Lawrence rediscovering the typical bourgeois view of sexual interactions. Lawrence's ideal of the "real woman," that is, the woman who embraces being identified as "the Other," is presented to us once more (De Beauvoir 270-272).

De Beauvoir states that "otherness" lies in the fact that a woman is the eternal "splendor" of another reality, "mystical and tangible". "Reaching each other in the noble yearning of passion, the lovers reach the Other together. She for him is a strong, strange, wildlife, which mixed with his life, but which he can never comprehend ". Thus, from the criticism of De Beauvoir it emerges that people are not equal and cannot be equal, which is confirmed in *Fantasy and Unconscious* (De Beauvoir 273-275).

Furthermore, De Beauvoir states that the "Phallus represents the male's position of power within a given society and not an anatomic sign for any biological supremacy, as Freud claimed it", it was her response the Phallic Pride (De Beauvoir 273-275).

Kate Millet in her Magnum Opus *Sexual Politics* shows highly antagonistic views on Lawrence. This had a contribution to anti-feministic opinions about him. Her



book was so prominent that it became a manifesto of second-wave feminists (Millet 2-3).

When referring to the novel, Millet's accusatory argument draws on her identification of Lawrence with Mellors. She claims that Constance is passive, however Mellors is active, so it means that Lawrence himself as a man is active and dominant, whereas Constance and women are passive. Moreover, Kate Millet raises the topic of phallogentrism, coined by Deleuze, which manifests itself in the belief phallos priority and superiority (Bhowal).

#### **1.6.4. Feminist criticism: the third wave**

With the publication of Simone de Beauvoir's *The Second Sex* (1953), and a few years later, Kate Millett's *Sexual Politics* (1970), both of whom accusing Lawrence of phallogentrism, his reputation as a writer was damaged for a few decades (Zangenehpour 182).

To construct a female subject, as Beauvoir and Millett do, is to repeat the practice of patriarchal goals that diminish the importance of traditional femininity and limit the effectiveness of feminism. Female characters ususuffer because they are autonomous and distinct individuals who behave differently from female characters in contemporary works. (Bhowal).

Describing the cosmic mystery of Connie's *jouissance*, this often misogynistic English novelist defines an orgasm whose implications, paradoxically enough, appear to anticipate the fusion of the erotic, the mystical, and the political that sometimes seems to characterize Cixous' thought on this subject, for Connie's coming to sexuality is also a coming to selfhood and coming away from the historically hegemonic Western nerve brain consciousness that would subordinate body to mind, blood to brain, passion to reason (Gilbert 85).

With the development of the third wave of French feminist theories, there was a shift in theories. Many opposed Millet in her radical and oppositional views. Third-wave feminists saw certain parallels between their ideology and the Lawrence's.

The acceptance and celebration of heterogeneity is the most striking similarity between Lawrence as a cultural critic and third-wave feminism. It is emphasized in French feminist thought. Three feminists describe difference in various ways. Cixous addresses sexual diversity as physical desire and promotes sexual independence. Irigay connects femininity to the body in order to free it from its marginal condition in patriarchal ideology, while Kristeva pays attention to such apolitical aspects as the linguistic side of the perception of gender (Bhowal).

A similar subject is raised by D. H. Lawrence. For women, Lawrence shares Cixous' emphasis on achieving creativity through the inclusion of the Other, symbolized by a woman. Lawrence, the cultural critic, has lost faith in Philosophy in the West. He aims to counter it by broadening the realms of mind beyond those of "Judeo-Christian civilization" (Bhowal). While Lawrence does it through the concept of "the Other", Cixous sympathises with him.

French feminists were on the way of liberating a female body. Kristeva, for example, proclaims the theory of "abject" (Bhowal). It means that there is an object trying to achieve an independent identity. However, it is impossible since body cannot either accept or ban, it is subordinate. "The huge material biological sensuous world that we are", that is how Cixous sees it (Bhowal). We see the same vision in Lawrence. The body does not live in isolation from the mind but is an integral part of it. We cannot simply command the body as if it were a separate entity; everything must be in harmony with the mind and true nature.

Another feminist, Donna Haraway, is the author of "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century".

According to Haraway, the cyborg has no gender, which means that the usual categories of sexuality are inapplicable to him. A new person in all respects does not fit into the current social framework, which means that the cyborg will need a new, post-gender model of society. That is why the third-wave criticism was on the contrary more positive towards Lawrence, since his concept of "Otherness" is close to cyber-feminism and *Ecriture* feminine characteristics (Haraway 2-4).

### **1.6.5. Conclusion**

The first wave received Lawrence very ambiguously - some praised him, some condemned him, but all were unanimous in their opinion that he was a pioneer in the world of human sexuality. With the arrival of the second wave of feminism, the view of the woman was radically changed, now she had exactly the same opportunities as a man, and therefore many second wave feminists read and interpreted Lawrence as a misogynist, because they saw his novel as phallogocentric. With the arrival of the third wave of feminism, however, attitudes towards equality changed dramatically. Many began to question gender as such, while others stressed that Lawrence himself was a feminist and created a woman who was different and separate from men, just as he separated the man from the woman, i.e. he created two independent entities. This, in turn, cannot be regarded as misogyny, but should be regarded as the definition of two different beings, without diminishing anyone's importance.

## **2. Practical Part**

### **2.1 Introduction to the novel**

The novel *Lady Chatterley's Lover* is undoubtedly one of the heights of Lawrence's work. It was popular both among the writer's contemporaries and among his descendants. It is the story of a woman who preferred less "intellectual" life, based on mutual tenderness and physical to a wealthy and reasonable one with her aristocrat husband. This story has become one of the archetypes of world literature.

Our century is basically a tragic age, so we refuse to perceive it as tragic (*Lady Chatterley's Lover*, 2).

As it has been discussed in the theoretical section, Lawrence was looking for ways to overcome crisis. This severe problem, which turned as overwhelming reason and wealth, lay in the revelation of dark energy and sexuality, in discovering sexual polarity and positivity. Such ideological conflict could not be tolerated in human connections. He said that those who adopted capitalist principles, rose to the status of reasonable thinkers, and utterly lost sight of their fundamental nature and purpose were to blame for the disaster.

Lawrence's conception of the unity of nature and man is beautifully evident in the novel. The forester, as the embodiment of nature, breathes life into the last good and vital thing that is in Wragby, into Connie. She abandons the concept of high culture, education, affectation and vanity in favor of him. While many develop the concept of elitist culture, proclaiming its values as the ultimate aesthetic, Lawrence strictly opposes rotten culture and calls for the abandonment of sensible marriage, based on rational respect, in favor of sexual harmony.

Lawrence, on the other hand, was not far from the concept of a realistic novel. Lawrence's Freudian scheme of human relationships is obsessively repeated in

each of his novels. Likewise, in the novel *Lady Chatterley's Lover*, one can discern Freudian tendencies. As has already been said, everything mechanical disgusted him. This mechanistic in the novel is evident in Sir Clifford, his views, and even his disability. The fact that he is confined to a wheelchair may be a metaphor for mechanical civilization, for instead of having legs and living flesh, he is paralysed. Vital, bright, promising are Connie and Mellors.

This work reflects his entire dislike of society, of the civilisation in which he lived. One cannot deny even the irony with which he wrote about the bourgeois in this novel. Even the fact that Clifford was a man crippled by war, loyal to his wife, did not prevent him from hating such a hero, and in the context of his hatred of excessive rationality the reader can see that this is logical. His obvious doctrines, set out in such characters in Constance and Mellors, help to understand his entire philosophy throughout the novel, which is elaborated while elucidating the differences between Constance and Mellors and other characters, how they behave and what is their attitude towards sex, instinct and rationality.

## **2.2 Main motifs in Lady Chatterley's Lover**

### **2.2.1 Disillusionment with civilization and bourgeois values**

As mentioned earlier, Lawrence was contrasting himself with the society. Nevertheless, in order to reveal the theme of contempt for society, it is necessary to decompose that society into smaller details. These constituents are evident in one of the characters, Sir Clifford, as well as in the very place where the action of the novel is played out, Wragby Hall. Later it is discussed referring to the women characters and Mellors, the gamekeeper.

All of the above are examined through the prism of sexuality. The novel raises his theoretical views, such as the connection between sexuality and harmony, and examines the polarity of man and woman as reflected in the female protagonists, Connie and Mrs Bolton, as well as in the male protagonists, the gamekeeper and Clifford.

#### **2.2.1.1. A portrait of Sir Clifford**

The events of Lawrence's novel take place in England, on the estate of Sir Clifford Chatterley, a former war veteran who has been seriously wounded and forced to lead an invalid life. Clifford is forever deprived of the happiness of physical love. The horrors of war have done to him what is most terrible to Lawrence; they have taken away his sensitivity in every sense. And even with many of his other virtues. For example, despite the fact that in the novel he appears as a writer, as a developer of mining infrastructure, he is neither praised nor pited. On the contrary, all his callousness, indifference to any bodily life with his wife, and in principle in life, leads to a profound disharmony and, as a consequence, to an unhappy ending for him.

He becomes a writer and achieves fame, but neither money nor fame can bring his wife happiness, since she is deeply dissatisfied. Subconsciously, she feels that the intellectual in the sphere of which her husband lives and to which he is forced to limit himself due to his illness, cannot saturate her life. Nor does her love affair with one of her husband's friends, who belongs to the modern "cultured" people of "her circle", bring her a long-playing satisfaction.

Clifford, as conceived by the writer, should symbolize the product of the mechanical civilization that is hated by Lawrence.

In his essay *A Propos on Lady Chatterley's Lover*, Lawrence wrote:

In *Lady Chatterley's Lover* we see Sir Clifford - a person who has completely lost all ties with his male friends and with women, except for those with whom he communicates on a daily basis. And all the warmth left him, his heart cooled, his existence in the usual human understanding ceased. It is the true product of our civilization, and at the same time it is the death of human nature (*A Propos* 120).

Clifford himself could possibly be a positive character who, in many other novels, would have earned praise for his loyalty, respect for his activity and pity for his injury and a low moral wife, but Lawrence gave him a completely different role for his devilry and sensual paralysis.

Having suffered so much, the capacity for suffering had to some extent left him. He remained strange and bright and cheerful, almost, one might say, chirpy, with his ruddy, healthy-looking face, and his pale-blue, challenging bright eyes. His shoulders were broad and strong; his hands were very strong. He was expensively dressed, and wore handsome neckties from Bond Street. Yet still in his face one saw the watchful look, the slight vacancy of a cripple (*Lady Chatterley's Lover* 3).

But he had been so much hurt that something inside him had perished, some of his feelings had gone. There was a blank of insentience (*Lady Chatterley's Lover* 3)

Clifford's paralysis is a symbolism for his soul. It is indicated that Clifford was not originally conceived as a wheelchair user, but then the novel itself was overgrown with a deep connection between paralysis of the soul and body. (*A Propos*, 120)

The natural world and the deadening civilisation of machines are symbolically opposed when Constance finds the gatehouse. At the same time, Clifford's image embodies that which is hostile to real life. He is a victim of war and an inhuman

civilisation, but he becomes one of its ugly offspring (*Lady Chatterley's lover*, 96).

The mutilation is a symbol of the war; Clifford's injury is a symbolism that Lawrence himself acknowledged (Letters 427). This mutilation, namely paralysis of the groin and legs, became an obstacle between him and his wife. Precisely it became a symbol for Lawrence of the impossibility of life, as he cannot carry the life-giving instinct. With his mutilation he goes against the principle of vitalism, because of the impossibility to the pleasures of life, he chooses a rational approach, the destruction of nature and the ugliness of the mining town he enjoys.

He is a product of civilization, a person who has lost all ties with his compatriots, men and women. He does not know the warmth of human relations; his hearth is cold, his heart is dead. He is kind, as the foundations tell, but simple human participation is alien to him. Sexuality in him was initially dead even without his injury. Everything sensual is alien to him. Clifford's character develops further towards infantilism, which is particularly evident in his relationship with his nurse, Mrs Bolton.

### **2.2.1.2 Wragby Hall and Tevershall**

As Lawrence did not hide his hatred of war, which he perceived as the ugliest phenomenon generated by a sick civilization, it is plausible that it became the backdrop of his novel. Such a setting was not chosen by chance, since the whole idea of the novel was to show what civilization was doing to people.

It stood on an eminence in a rather line old park of oak trees, but alas, one could see in the near distance the chimney of Tevershall pit, with its clouds of steam and smoke, and on the damp, hazy distance of the hill the raw straggle of Tevershall village, a village which began almost at the park gates, and trailed in utter hopeless ugliness for a long and gruesome mile: houses, rows of wretched, small, begrimed, brick houses, with black slateroofs for lids, sharp angles and wilful, blank dreariness (*Lady Chatterley's Lover* 15).

The people were as haggard, shapeless, and dreary as the countryside, and as unfriendly. Only there was something in their deep-mouthed slurring of the



dialect, and the thresh- thresh of their hob-nailed pit-boots as they trailed home in gangs on the asphalt from work, that was terrible and a bit mysterious (*Lady Chatterley's Lover* 16)

Lawrence writes about the degeneration of society and people, about their senseless existence and the absence of future. His vision finds its embodiment in Sir Clifford, who is the bearer of everything mechanical and artificial Clifford enjoys living in such an environment. Subsequently, he even flourishes and gains confidence by running such a town.

### 2.3 The perception of sexual intercourse in the novel

Young bourgeois in this novel, modern young intellectuals, willingly demonstrate their free-thinking, including the matters of morality. The themes of free love and sex, which was fashionable in the 1920s, become a frequent topic of their conversations. They do not believe in love but stand up for sex, understanding it at the level of "natural function" (*Lady Chatterley's Lover* 32).

But it seems to me you might leave the labels off sex. We are free to talk to anybody; so why shouldn't we be free to make love to any woman who inclines us that way (*Lady Chatterley's Lover* 33)

Connie, however, during her "silent presence" at these intellectual conversations does not leave the feeling that "they really do not know what they were talking about".... "That behind their exquisite witticisms, behind refined intellectualism, there is a void and a lack of genuine life" (*Lady Chatterley's Lover*, 46).

"Lord, what cold souls they have!" (*Lady Chatterley's Lover* 33), Connie realizes.

Gradually, this assessment extended to her husband, Clifford. Seeing how her husband was gradually more constrained by mental paralysis, how increasingly he closed or fell into insane melancholy; Connie wanted to scream in despair. She understood that as if his mental wounds made themselves feel stifled and bound with a chain.

Michaelis became Constance's first lover. Unlike her later lover, Mellors, who is more strong-willed, more dynamic in terms of strength, masculinity, and natural principle, Michaelis is weak and ordinary; he cannot become an exemplary man and carry the gift of preaching Lawrence's morality.

Michaelis has an amazing gift for Lawrence because he is incredibly lonely. He speaks with the utmost frankness and does not play on the feelings of his interlocutor. For Lawrence, his passion for Connie overcomes his pathetic position. He is a stranger amongst his own kind, and, because of this, Connie is able to inflame her feelings, since he is like her, and so unlike the cold inside Clifford. Constance, as a compassionate person, is able to discern a poor lonely

man in him. Their sexual union for Lawrence is the only one as an answer to a tormented soul who does not live by his rule'. This is not to say that the protagonist chose this character by chance, as he evoked pity in her. Moreover, the universal sentiment reflects a woman's quest. A man who has won a woman's pity can already become a lover.

He seemed so old...endlessly old, built up of layers of disillusion, going down in him generation after generation, like geological strata; and at the same time he was forlorn like a child. An outcast, in a certain sense; but with the desperate bravery of his rat-like existence (*Lady Chatterley's Lover* 30).

Constance, on the other hand, shows to be a very changeable heroine from beginning to end. At first, she comes across as someone who is free of sexual pleasures, who values dignity and soul mate in her husband. Constance is born into affluence. She champions the ideas of freedom and equality of the sexes. At the beginning, we see her visiting "Paris and Florence and Rome to breathe in art"..."the Hague and Berlin, great Socialist conventions", where she builds and grounds her opinion on true connection between people (*Lady Chatterley's Lover* 4).

However, her views change radically when she begins to unconsciously realise that a connection is necessary between the abstract and the rational, as discussed in the theoretical section. Abstract is the flesh, an instinct, unconscious desires, glowing bond between men and women. And without this, it is impossible for either a man or a woman to achieve harmony. At first, quite unconsciously, through a complete disgust with the place and people around her, she comes to fully understand the Lawrence's world. As the storyline develops, Constance becomes aware of a growing restlessness, which is running through her mind (*Lady Chatterley's Lover* Chapter 3).

The anxiety overwhelms her; she is shown to us as a heroine who is waiting for an awakening. Moreover, this awakening is born in her sexuality, in her bodily liberation, which she experiences with the simple gamekeeper Mellors.

## 2.4 Sexual resurrection

The theoretical part discusses the theme of sexuality and the significance of this phenomenon in the context of Lawrence's philosophy. Sexual energy and the vital polarity of the sexes for Lawrence is the key to liberation from the burden of the world. This polarity he encompassed in the sexual energy between a properly attuned man and woman and in their common harmony in the struggle against the world, England, which Lawrence disliked so much.

Constance feels like her body is beginning to lose shape, beginning to fade. She gradually notices how the body that was once hers is turning thin and boyish. She thinks it is impossible to bear a child with such a body. In time, she realizes that it is about Clifford's inability to provide and meet her needs. Now it is not about material things, but things internally. Her disgust for her disabled husband unconsciously comes from his neglect of her body, and her body becomes not even an exhibit, but an asset to history denial (*Lady Chatterley's Lover* 99).

Her body was going meaningless, going dull and opaque, so much insignificant substance...Old through neglect and denial, yes, denial (*Lady Chatterley's Lover* 99).

And in her bitterness burned a cold indignation against Clifford, and his writings and his talk: against all the men of his sort who defrauded a woman even of her own body (*Lady Chatterley's Lover* 100).

When Oliver Mellors enters Connie's life, Connie's pity for her husband becomes replaced by disgust:

This feeling culminates in a scene when Clifford reads *Racine* to her after dinner. Connie came that evening after another walk in the woods after physical intimacy with Oliver. She did not even take a bath that evening because his scent, his sweat on her body were her most precious relics. She came from the forest all transformed (*Lady Chatterley's Lover* 201).

So, in the flux of new awakening, the old hard passion Lady Chatterly's Lover flamed in her for a time, and the man dwindled to a contemptible object, the mere phallos-bearer, to be torn to pieces when his service was performed...She did not want it, it was known and barren, birthless; the adoration was her treasure (*Lady Chatterley's Lover* 201).

Lady Chatterley's nurse Mrs Bolton guesses from the look on Clifford's face that Connie has a lover, even her husband did not see, but rather sensed some change in his wife. Clifford felt uneasy in his soul. He would not let her go after dinner, though she so wanted to be alone. He offered to read aloud to her. Clifford prided himself on reading Racine in an authentic, stately French manner, but that evening Connie found his reading monotonous and loud (ibid. 202).

She was gone in her own soft rapture, like a forest sighing with the dim, glad moan of spring, moving into bud. She could feel in the same world with her the man, the nameless man, moving on beautiful feet, beautiful in the phallic mystery. And in herself in all her veins, she felt him and his child. His child was in all her veins, like a twilight. 'For hands she hath none, nor eyes, nor feet, nor golden Treasure of hair...' She was like a forest, like the dark interlacing of the oak wood, humming inaudibly with myriad unfolding buds. Meanwhile the birds of desire were asleep in the vast interlaced intricacy of her body (Chapter 201).

Actual life was revealed to Connie in Mellors' forester's hut. Constance does not feel guilty for what she did, just as Lawrence does not blame her for this, he sees her betrayal as a natural move. Clifford, she believes, is the epitome of all that is antipathetic in existence. She despises the city and the area where she must live because it is a mechanical and intellectualized bourgeois world where the hunger for wealth and the drive for power overflow even in a family setting.

Constance, being sophisticated and educated, at first, was aware of the social barriers separating her from Oliver. Nevertheless, instinctively reached out to him, attracted not only and not so much by his masculine beauty and charm, but by the genuine integrity of his personality, his incomprehensible confidence that

happiness is possible, that it is nearby, in the charms of rural nature untouched by civilization, in an unpretentious gatehouse in a forest thicket, which he rarely and reluctantly leaves.

Her departure and her love for Mellors are not the result of another plot involving an unattractive wife and a gorgeous forester. Lawrence's entire ideology is brought to a head in this novel by his assertion that smartness and pragmatism are unnecessary.

#### **2.4.1. The vital realm<sup>1</sup>**

There is the concept of vitalism presented in the Lawrence's creation (Mark Spilka). Constance symbolizes the passage from darkness to light. Wragby is overrun by the corrupted world, and the setting is not suitable for developing a link with the cosmos and the universe. (*A Propos* 6).

It is the Deed of life we have now to learn we are supposed to have learnt the Word, but alas, look at us. Word- perfect we may be, but Deed-demented (*A Propos* 6).

Constance may seem as merely a bored woman with a low moral character, because of her interest in Michaelis and her previous affair with German students. However, to Lawrence she is the embodiment of vividness.

The novel "dramatizes two opposed orientations toward life: abstract, reasonable and physical, organic" (Moynahan 66). The forest hut where Mellors and Constance meet is a vivid allusion to the island of salvation where they escape the crushing Wragby into nature's embrace.

The main idea that the author tries to convey to the reader is the need for harmony of human contacts. Lawrence regards the spiritual and physical union of Constance and Mellors as the only way to realize happiness, irreducible only to love consent but unattainable without it.

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<sup>1</sup> The title is taken from the *Collection of Critical Essays* by Mark Spilka

Perfect concentric fluid of feeling, and she lay there crying in unconscious inarticulate cries. The voice out of the uttermost night, the life! The man heard it beneath him with a kind of awe, as his life sprang out into her. (*Lady Chatterley's Lover* 307)

The shadow leaves a dark mark on Clifford and Connie's marriage. Connie's need for physical intimacy cannot be met by Clifford in any way since he is a wheelchair user, which is why Connie and Clifford's perfect harmonious union collapses with the appearance of the huntsman.

Each of the heroes has a special role and corresponds to Lawrence's theoretical views. The opposition of Mellors and Clifford relates to Lawrence's ideas about natural life, that is, organic and harmonious life, and life struck by the civilization that Lawrence condemned in his theoretical works. Mellors is the personification of life-giving energy, while Clifford is a metaphor for the mustiness and moss that extends to the estate and city. He hated the mechanized and intellectualized bourgeois world, where the thirst for the enrichment and the desire for power manifest themselves even in a family atmosphere. He despised modern civilization with its formalization of relations, cultivated selfishness and self-interest, and destroyed people's original ideas about justice.

Love should satisfy both the soul and the body, Lawrence rightly believes. Giving preference to one thing is a false path that does not balance the body's forces and upsets the harmony of relations between a man and a woman. The inability to achieve harmony in relations with Constance, who can only love spiritually, is the profound reason for the failure of the "union of two" (Sagar 183).

Lawrence pledges us to accept "the sexual, physical being of ourselves, and of every other creature", not to "be afraid of it, not to be afraid of the physical functions". The words themselves are perfect. They are horrible because of the unnecessary Victorian dread (*The State of Funk* 224).

There are specific explanations in the book for why Mellor keeps using the "common" terminology to allude to sex. Even Sir Clifford says he can speak

eloquently, despite the fact that he has a rural accent. This is done particularly as a comparison to thinking freely and without moral constraints, which is analogous to accepting sex in certain respects. Mellors thinks he can communicate in his own manner even with the mistress because he does need high language, since he can be spontaneous.

Here we can draw a parallel between the natural acceptances of the concept of sex with the natural language spoken by an ordinary forester close to nature. Mellor's rural real language is an allusion to his full acceptance and understanding of sex. This is contrasted with those Englishmen who, according to Lawrence, are afraid of everything, cannot express themselves in normal language about such everyday things as sex.

At first glance the principal paradox about Lady Chatterley's Lover is that in it Lawrence, by setting out to talk about sex, does precisely the thing he apparently most despises. In the first half of the book, he sets up a series of sterile conversations which take place between Clifford and his forward-thinking friends on men, women and sex. It is part of Lawrence's point to contrast the painful self-consciousness of these conversations with the discussions between Mellors and Connie. However, one of the risks to the novel's seriousness must surely lie in Mellors' remarks to his penis, 'John Thomas' (Becket 76).

'Ay!' he said at last, in a little voice. 'Ay ma lad! tha're theer right enough. Yi, tha mun rear thy head! Theer on thy own, eh? an' ta'es no count O' nob'dy! Th ma'es nowt O' me, John Thomas (Becket 77).



## 2.5 Women and their role

### 2.5.1 Role of women

#### 2.5.1.1 Constance and a feminine ideal

In this novel, one can trace the formation and development of a woman both in her feminine way, which Lawrence himself encouraged, and vice versa, those representatives whom he tried to renounce.

These are Constance and Mrs. Bolton. We can say that for Constance there is a bildungsroman, because at first, she appears before us as freedom-loving, independent of Victorian morality, who knew men early and did not even enjoy this connection. She thinks that sexual desire is rudimentary, whereas a sensible talk is something worthy of affection (*Lady Chatterley's Lover* 10).

The novel shocks how casually Constance and her sister relate to the topic of sex: it was not something very sacred for them to know a man, and not just one, but one gets the impression that it is like having a dinner. Already such freedom after the fall of Victorian values is progressive; nevertheless, Lawrence condemns it (see *ibid.*).

Already from the second chapter, the writer begins to compare Connie with the image of the bewitched by evil spells, who sleeps, distant from the world, in the "cold emptiness of a crystal coffin" and sees joyless dreams. At first they fascinated Connie with a sort of horror; she felt she was living underground (*Lady Chatterley's Lover*, Chapter 2). Such a "glass wall" separates Connie from her husband: their closeness is exclusively mental, "physically they simply did not exist for each other" (see *ibid.*).

They were so intimate, and utterly out of touch (*Lady Chatterley's Lover*, 23).

She explains why she chose her husband. He charmed her with his nobility and knowledge, which she initially appreciated very much (*Lady Chatterley's Lover Chapter 1*). Nevertheless, even though she appreciated nobility and manners in herself (for example, when Mellors spoke like a "bumpkin", when he showed

impudence and self-will in matters of the key to the gatehouse), it is under the influence of this hero that she begins a real bodily and spiritual awakening.

One can see Connie becoming a true Lawrencian woman who lives beyond achievement or does not try to become an instrument for overcoming the purpose of society, as, for example, Clifford used her as a trophy that cannot bear or bring live which makes her derperate. She abandons the benefits of civilisation and a poverty-free old age for a quiet, solitary life in the soft quiet rivers of energy and peace (*Women Don't Change* 153).

The estate, the servants... in fact, they do not exist. Nothing can awaken her: "Her whole life was a dream; she was only pretending to be reality (see *ibid.*).

#### **2.5.1.2 The Magna Mater and sexuality**

Haruna Tanaka discusses Lawrence's description of Mrs. Bolton as "Magna Mater" and analyses her perverse relationship with Clifford once Connie has left him. As Tanaka puts it, "the Magna Mater is Mother Earth... and is respectively represented by Demeter in Greek and Isis in Egyptian myth. The essential motif of the former is Persephone's resurrection from the earth through Demeter's finding her. The main motif of the latter is the death and resurrection of Osiris.... The Magna Mater has ambivalent features of destruction and creativeness". (Tanaka 31).

The Magna Mater possesses both destructive and nurturing qualities. In addition, the Magna Mater possesses a comparison to the womb. Womb takes precedence over virility that is why she is compared to Mrs. Bolton. Her portrait and their relationship with Clifford are a matter of controversy and even perversity. Her position is defined at the end:

While she was the Magna Mater, full of power and potency, having the great blond child-man under her will and her stroke entirely (*Lady Chatterley's Lover* 291).

Mrs. Bolton, after being employed as a nurse by Clifford, becomes a devoted servant, a companion and a manipulative baby-sitter to him.

Clifford gets absorbed into Mrs Bolton's womb like a baby as he gradually realizes his precarious situation with Connie. Sexual potency returns, but the point is that little by little he is stripped of the polarity discussed in the theoretical part. He is no longer the strong-willed man, but something incomprehensible, absorbed by a mould of a worm. Ironically, his infantile need for Mrs. Bolton is the other side of his manhood as a dictator. He is not reborn because he regains his strength, but rather because she feeds him in the same way as mother feeds her child or the way a defenceless and parasitic womb is nourished. Clifford slowly loses his masculinity in a situation like this. His bond with her further distances him from the idea of a person. This is clear from the fact that Mrs. Bolton regularly trims his beard whereas the gamekeeper keeps one on all the time. Clifford first balks at getting shaved, but he soon starts doing it every morning because he enjoys it so much. When he learns that Connie wants to file for divorce, Clifford becomes like Mrs Bolton's child,

Resting his head on her breast, kissing her breasts in exaltation. She receives him with a mixture of gratification and contempt. They draw into a closer physical intimacy, an intimacy of perversity (Tanaka 31).

Perverse sexuality serves as our guide in understanding that not all expression of sexual attraction, not all revival of it, as Clifford had with Miss Bolton, is the polarity that Lawrence speaks of. Miss Bolton is only a conduit into understanding how rotten the world of Wragby Hall has consumed Clifford and made him not only an external slave but a slave internally, incapable of masculinity and polarity and the consequent death of his soul. Such sexuality as he and Miss Bolton have is antithetical and cannot serve as a support for natural harmony.

### **2.5.2 Vital polarity between two heroes**

The novel shows the duality, the polarity of the characters that Lawrence talks about in his fictions. People need sexual intercourse to manifest polarity. Sex for Lawrence is not an end in itself; he argues that if you make it an end, you can lose all its importance, as it is energy (Dark Sun 231).

In the scene of the Bacchic dance in the pouring rain, the reader sees the following: Her pointy, sharp beastly breasts swayed and moved as she moved (Lady Chatterley's Lover 325).

This is an important detail, indicating the spontaneity of the impulse and hence the possibility of restoring man has lost contact with nature, which is very important in establishing polarity. In her femininity, tenderness and animal nature, Lawrence associated her with the passive feminine part, which is clear in Constance.

According to Lawrence, Mellors embodies traits that define masculinity, including energy, movement, the ability to penetrate, and the capability for energetic engagement. What Mellors may refer to as the ideal of Lawrencian man is primarily created by these characteristics. Connie lives behind a glass hood of her own and other people's beliefs until until she meets the gamekeeper. The main revelation for her is a scenario she unintentionally witnesses: a half-naked Mellors washing in his garden without hinting that he could be observed.

Oliver Mellors comes from a mining family and did not have a military career; and was not educated and well read, He is unwilling to compromise with society. He is hired as a woodsman to be able to live away from people and commune with nature. Mellors is a staunch opponent of modern civilisation, which he believes is killing the human personality and life itself. The characteristic escapism is embodied in the character of Mellors. Oliver Mellors, who for the time being imagines himself invulnerable in the shell of his imaginary egocentrism, overcomes it in love, facing it just as he once fled from people to the solitude of the forest thicket. This too is an inherent feature of Lawrence's loneliness, a rejection of both the slave labour of the miners and the aristocracy.

Constance and Clifford reflected two different genders with different gender roles, forming what Lawrence calls gender polarity.

## **Conclusion**

This work examines the idea of a clash between a man and a machine that destroys society because of human dominance. This is opposed to the fullness of life, which manifests itself in love, passion and harmony.

Sexuality in the work is considered as a philosophical concept that promotes vitality (one of the central concepts of Lawrence's philosophy), and deliverance from spiritual death, which every person could possess. As mentioned above, Lawrence does not accept new ideals, which are manifested in the deification of everything intellectual, technological, and rational; he is an ardent supporter of the natural, sensual, enthusiastic and hidden in the dark corners of a person. His main desire is associated with the impulse to truthfully reproduce the everyday side of the heroes' life and to convey their inherent mystical impulses embedded in their sub-consciousness.

Lawrence denies the blurring of boundaries between the sexes, which is observed with the emancipation of women, he clearly sees the role of two people (a man and a woman) in their union, which should be called harmonious and positive. Completely denying attempts of women and men to take each other's roles, Lawrence cites the example of two heroes - Constance and Mellors, who renounce the suffocating world of Wragby and create a harmonious union of soul and body.

With sexual activity serving as the pinnacle of their relationship, they embody the roles of a balanced woman and a well-balanced man. Although sexuality is used as an example in this thesis, it is impossible to live in peace with oneself and with nature without being content with a bodily connection to the world. For example, the Chatterley family conflict is considered as a reflection of social conflict. Even if Clifford was physically healthy and could give sexual love to his wife, this union could not exist according to Lawrence, since Clifford's soul is marked with the roughness of the Wragby Hall.

However, it is apparent that Both Mellors and Clifford are heroes whose traits are clearly exaggerated to create a completely understandable impression of the problems of class and the problems of the development of the industry at the

expense of nature, feelings, and instincts.

A work as controversial as *Lady Chatterley's Lover* could hardly be avoided. This thesis also considers the criticism that was presented to this work. Especially the second and third waves of feminism. Critics of the second wave of feminism, K. Millet and S. De Beauvoir, were unanimous in the opinion that Lawrence undermines feminism and the role of women in his work, since a woman is something passive, submissive and The Other. However, the third wave of feminism partially criticizes the second wave, and argues that Lawrence, on the contrary, does not have any misogynistic manifestations and speaks exclusively from the concept of gender harmony and cosmology.

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