

Chapter III :

Psychoanalytical Study of Man-Woman Relationship in *The Rainbow*

Introduction:

Lawrence is perhaps the only English novelist who has strongly and lively emphasised the Psychology of Sex in his novels and of course he was influenced by the writings and philosophies of Sigmund Freud. According to most of the critics of the 20th century, of all his novels, *The Rainbow* is the most comprehensive book on this subject. There is a remarkable account of the emotional relationship of mother, father and child through two generations. Twice in the story the readers have the father, baffled in his urge towards the mother, turning to the daughter for his emotional fulfilment.

Lawrence refrains from using the hackneyed technical psychological terms like the unconscious process of self-maximisation through love, transference and sublimation, he also does not use terms like the inferiority complex, a sex psychology which takes a religious form, etc. But Lawrence's dominant subject in *The Rainbow* is a battle of the sexes. We find this subject in the plays of Strindberg and Ibsen. This battle of the sexes is incident to the complexity of circumstance under which two individuals meet the elemental urge to fulfilment running everywhere upon obstructions - difference of temperament, difference of power, conflicts of will, faulty emotional synchronisation, etc.

An amalgamation of symbolic narrative and psychoanalytic novel, the work is seen as both Lawrence's prophetic visions of the possibility of renewal in society and a scathing critique of modern civilisation. The novel throws light on social change and liberation of women. Education of women urged men to regard women as equals. The novel is a history of three generations in the Brangwen family. Each Brangwen protagonist struggles against the limits of farm or village life and reaches for a wider range of personal experience in the society and with ideas. Each protagonist pushes life a tiny bit forward toward new possibilities of total human fulfillment before he or she self-confinement of his achieved social identity.

Even though individuals largely fail in their personal goals, the promise of human success in keeping alive and extended by each generation and the novel ends with an ecstatic suggestion of what the future can be for common mankind.

Also Harriet Martineau's *Autobiography* on the liberation and education of women dealt with the treatment of women and created a kind of awareness among women about their identities. "The financial and economic developments due to Industrialisation affected the unity of family and shattered the status of the husband and father as a symbol of authority over his wife and children. This can be called 'Women's Spiritual Liberation'. (Chapman: 1983, p.84)

The Rainbow is a meticulously planned three stage process that uses the symbol of the womb after conception as a metaphor for the human race's necessary striving for a birth to unfettered freedom and organic wholeness.

Lawrence quotes in *Psychoanalysis and the Unconscious*:

"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 foetus, 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: 2004, p. 147)

In the opening pages, a highly generalized view of the Brangwen ancestors, presents in a pre-curtain episode, or a dumb-show, the social and psychological situation that will influence the history: like Fate that curbs and spurs all individualism. Nameless, vaguely characterized Brangwen men live in close, unthinking contact with the order of natural life as they work on farms, and they feel strength replenished by sharing the vitality that lifts the grain and moves the animals. Their womenfolk, however, are weary of heavy work, resentful of their solitude and the early loss of youth. They look beyond the farm to the horizon where the church steeple and the town signify opportunities for self development and more vivid and more varied experience.

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Because the psychology of this development and its metaphorical equivalent are enunciated in Lawrence's 'polyanalytical' essays and because this embryonic development is the basis of the rhythmic patterns in the novel, a discussion of the psychology of rhythm in 'The Rainbow' is a convenient means of closing the gap between form and content in the treatment of Lawrence. The novel describes the efforts of three generations of the Brangwens to be born - that is, to escape to a meaningful freedom by ridding themselves of all restrictions to their organic being and thus, providing for the unhampered expression of their essential selves. The cyclic, systematic concern with generations and inherited qualities is one of the few conspicuous concessions that Lawrence makes in the mid and late Victorian novel.

The *Rainbow* opens with a description of the traditional, rural way of life in the mid - nineteenth century England on Marsh Farm, the Brangwen family land situated near the Midlands town of Ilkeston. Tom Brangwen is a farmer who is ruled by his instincts rather than his intellect and is marked by an inner emotional turmoil. Marues Lydia Lensky, a polish widow whose 'foreignness' he finds particularly attractive. Their marriage is characterised by a vague emotional detachment, punctuated by moments of fervent passion. When their child, the proud and somewhat aloof Anna, reaches adulthood, she marries her cousin, Will Brangwen, a lace-designer whose frustrated artistic temperament soon becomes the defining aspect of his character. Their intense sexual relationship is dominated by a constant struggle of wills. After a tumultuous first year of marriage, their eldest daughter Ursula is born. She, like her father is artistically sensitive and fascinated by the symbolism of Christianity. While still young, she enters into a relationship with Anton Skrebensky. Their affair temporarily ends when Ursula returns to teaching and Anton leaves to fight in the South African Boer War. In his absence, Ursula has an abortive homosexual relation with Winfred Inger, a fellow teacher. Accepting a teaching post at the Brinsley Street School, Ursula moves to Ilkeston, but her ordeal there and later at Nottingham University College leaves her disillusioned with modern education. When Anton returns six years later, he asks Ursula to marry him. The engagement ends in failure primarily because of Ursula's feeling that he lacks a passion to match her own. After learning that she is

pregnant, Ursula discovers a renewed love for Anton and writes to him for forgiveness. While Ursula receives a cable from Anton declaring that he has married, which serves as tacit proof that the relationship is over. Sitting at her window, Ursula then sees a rainbow that seems to sweep away the corruption of the world around her and afford the hope of regeneration in the future. We know that a rainbow in mythology, especially in biblical tradition, is a symbol of peace. It showed Noah that the flood was finally over. So the flood of power and passion is over in Ursula's life.

The Rainbow is constructed as an argument, solidly and intellectually wrought. Each chapter of the book is the crystallisation of Lawrence's fundamental intuitions about life and their sequence embodies one kind of relation he sees between those intuitions - a kind of argumentative logic. His 'Philosophic' insights pervade and shape the action in such a way that they perform double function, to trace the unbroken line of natural growth and returns over the generations of Brangwens, unfolding the stage of human experience and at the same time to unfold Lawrence's thematic purpose to mark the stages in the total argumentative sweep of the novel. As a 'story' the book is naturally divided by the three generations that form its subject matter as an argument, it also falls into three main sections. From the opening chapter itself, the 'Brangwens' life emerges as the image of human norms (a dynamic norm, not a static ideal) a richly imagined symbol that assumes the force of any argumentative premise; here human being is fulfilling itself within and in vital connection with its context of impersonal natural forces and social traditions. The following chapters develop - the dark external forces of physical life, selfhood, marriage, the mutual implication of growth and decline, the relevant social traditions, the limited consciousness - are all fallen and realised. The thematic unfolding continues unbroken, even though the shift in the story, where Anna's spontaneous development begins to emerge, until it is at last recapitulated in the wedding scene. From there, however Lawrence begins the process of analysis, to clarify and define more explicitly terms that have become problematical, have turned into issues.

While no critical agreement exists as to the precise thematic structure of *The Rainbow* the forces at work are generally seen as a conflict between masculine

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and feminine. These forces played out within the contexts of a larger antagonism that of the individual personality versus modern society. The male Brangwens, Tom and Will, represent the instinctual and spiritual sides of humanity, they contrast with the female Brangwen, who are prone to intellectualisation and abstraction. The result of these consistently opposed forces is played out in the sexual relationships of the characters. A sense of contrast is evident between Brangwen men and women:

“She (Ursula) faced outward to where men moved dominant and creative, having turned their back on the pulsing heat of creation and with this behind them, were set out to discover what was beyond, to enlarge their own scope and range and freedom; whereas the Brangwen men faced inwards to the teeming life of creation, which poured unresolved into veins”. (Lawrence: 1981, p. 3)

The description of the men suggests their unconscious, virile qualities. The women on the other hand suggest aspiring mentality. In broader terms, *The Rainbow* also levels a critique against modern industrial society, which Lawrence dramatises as destructive and dehumanising. This commentary is apparent throughout the novel and personified in the characters of Ursula's uncle, the younger Tom Brangwen and his wife Winfred Inger. Along with these issues, Lawrence addresses the problem of spiritual and emotional self-fulfilment in the character and actions of Ursula. As the representative of three generations of the Brangwen family, she symbolises both an overall decline, the success of the male/female relationship and in her perception of the rainbow at the close of the novel - a hope for reconciliation, harmony and fullness of being at the end.

Man-Woman Relationship:

The rhythmic gradation in character is reflected in *The Rainbow* by the significant differences and similarities between the three central pairs of men and women in the novel. The interweaving theme which is expressed through the gradation in character, concerns an escape to freedom and the struggle for birth

that each generation of male and female Brangwens undergoes. Not only love and marriage in three generations are described and explored here, but also generation after generation of the wonder of womanhood, the magic of the secrets lying hidden behind folds of the female mind, the unintelligibility of it and yet the spell of it. The flowering of it is magnificently registered too. The span of *Rainbow* covers both man and woman, but it is the woman who lands the arc, its glittering colours. The man is a restless wanderer, groping blindly for comfort and reassurances, always demanding too much from life. It is the woman who sits serene and quiet, poised at the centre of her being. Tom is unable to build a healthy relationship with his wife Lydia and always fears that he will lose her. But Lydia tries to preserve the family institution. She decides to communicate with Tom

‘Why do you go away so often?’

‘But you do not want me’, he replied.

‘You think I am not enough for you’

‘But how do you know me? What do you do to make me love you?’

‘Why do you want to deny me?’ (Lawrence: 1981, p. 99)

Lydia makes Tom realise that she is lonely and in need of her husband’s affection.

The Rainbow is a story of a number of men who come and go with it - Tom Brangwen, Will Brangwen and Anton Skrebensky. But more sharply, it is the story of Lydia Lensky, Anna Brangwen and Ursula Brangwen - ‘woman’ - woman with her hundred faces and hundred limbs and a hundred thousand moods: Woman as a child, woman as an adolescent, woman as a mother, women in joy, and woman in sorrow. The novel begins and ends with meditations of womanhood. In the middle as well it deals with womanhood.

The Rainbow thereby is an acceptance of the otherness of woman, of her independence. The Brangwen women are not portrayed as obedient females. They look out from the dark farm life to the developments and changes of the industrial

revolution. As the women learn more about the outside world, they demand more educational and economic freedom.

“...But the woman wanted another form of life than this, something that was not blood intimacy.... She stood to see the far-off world of critics and governments and the active scope of men, the magic tend to her, where secrets were known and desires fulfilled. She faced outwards... to discover what was beyond, to enlarge their own scope and range and freedom’. (Lawrence: 1981, pp.42-43)

It is this recognition of her separate, independent existence that perpetuates the love between Tom Brangwen and Lydia Lensky in the first generation of marriage in the story and the approach is upheld throughout the novel. Acceptance of the woman’s independence, her separateness, enables Lawrence to develop his point that love is something which should be there between two persons, not because of similarities, but in spite of differences, in spite of dissimilarities and in spite of the material disparities. It should just happen, in spite of oneself and once it does happen, it should enrich the self, make the self deeper and make one’s outlook on life full of understanding. It can be presumed that Frieda, his wife brought this understanding in Lawrence’s life. Of the loves described in *The Rainbow* it is the relationship between Tom Brangwen and Lydia Lensky that is most successful. Lawrence insists on the passion that begins as the unharnessed assertion of the sexual apartness of each lover - in separate and often uneasy ways. The men have greater difficulty in accepting this pure unknown in their mates. Lawrence portrays the men in *The Rainbow* as always looking to the institution of marriage as the social instrument for delivery into the unknown. The women try to show the men that as males, they instinctively desire a link to eternity through their wives. But their civilised male egos, which have been conditioned to settle for the wages of a protective day’s work on the farm, urge them to avoid risking their souls in enterprises that depend on acts of faith. *The Rainbow* develops its theme of men and women relationship, of men and women constantly entering new circles of existence and experience between birth and death. The novel is about growth and development. In reference

to Lydia, she was a still born in her first marital experience and with Tom Brangwen, it was a new birth for her.

“The first pangs of this new parturition were so acute; she knew she could not bear it. She would rather remain out of life, and then be torn, mutilated into this birth, which she could not survive”. (Lawrence: 1981, p. 49)

In another passage, we find embryonic struggle more pronounced.

“She looked at him, at a stranger who was not a gentleman, yet who insisted on coming into her life, and the pain of a new birth strung all his veins to a new form.... A shiver, a sickness of new birth passed all over her”. (Lawrence: 1981, p. 34)

Lawrence’s radical notions of the vital relations between men and women in the novel are framed by an affirmation in each Brangwen generation of the legal state that sanctions a marriage. Norman Mailer writes:

“Lawrence’s point is that - people can win at love only when they are ready to lose everything they bring to it of ego, position or identity - love is sterner than war and men and women can survive only if they reach the depths of their own sex down within themselves. They have to deliver themselves ‘over to the unknown’. (Mailer: 1971, p. 77)

The Relationship of Tom Brangwen and Lydia:

Tom was the last child of his parents and a favourite of his mother. She wanted to make him a gentleman and forcibly sent him to the Grammar School in Derby. But his mental constitution was unfit for education. Tom was glad to leave school and came back to the farm to which he belonged. He grew up very fresh and alert with zest for every moment of life. When he was twenty eight, one day when he was returning from the town, he caught a glimpse of a foreign looking woman with thick brown eyebrows and a wide mouth. He at once explained to himself that she was the woman for him. On inquiry, he learnt that she was a

German widow of a polish doctor living with her young daughter as the housekeeper of the Vicar. She was Lydia Lensky, the daughter of a polish land owner and his wealthy German wife. She married Paul Lensky, an intellectual, educated at Berlin who returned to Warsaw, a doctor and a patriot. Paul moved to Russia then to London. Lydia followed him and when he died, she along with her daughter Anna was sent to Yorkshire to nurse a rector in his rectory. The Vicar, died and she was shifted to a place near Marsh as a house-keeper of another Vicar. It was at this juncture, that she encountered Tom Brangwen, a sensation of life brushed her like the wind. He was the man who had come nearest to her for her awakening. Then a struggle followed in her between apathy and test for life. They were attracted to each other and every time they met, the attraction increased. Lydia hesitated for sometime because Tom was not of her class, but she felt the rooted security that he offered and besides, he was fresh and young and the blue, steady liveliness of his eyes, she enjoyed like morning. So, when he proposed, she did not waver, but accepted the proposal. After marriage, she came to live at the Marsh and they entered into a blissful state. The warmth passed into her and she opened as a flower and offered herself to him. So she started the second phase of her life as Lydia Brangwen. Lydia Lensky, the polish wife of Tom is a character who embodies a woman trying to build a healthy relationship with her husband despite their different educational and social backgrounds. Lydia's Polish background is of importance in the novel it symbolises the universality of the female identity and the influence of the industrial revolution on all women in the world. Being educated, emancipated and also aristocratic by birth, Lydia prefers a very simple farm life by getting married to farmer husband in order to escape from the harsh realities of the industrial world.

Before entering the life of Tom, Lydia lost her two young children and her husband, which made her tough towards life. And it also made her aware that she would have to begin again and to find a new being.

But the infatuating early stages of relationships do have their beneficially purging results. When Tom meets Lydia, her possession excites him as he finds that

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“She set him curiously free.” (Lawrence: 1981, p. 34)

“Free”, because she inspires him to a confidence that breaks the circle of his own egocentric worries. The circle image moves out slightly and curious because such a feeling is quite unknown to him. As he dwells on her and warms to the idea of life with her, he is significantly described as ‘a creature evolving to a new birth’. Then, the inexperienced Tom unsurprisingly begins also to fear the strange demeanour of Lydia and the birth metaphor completely disappears. Their educational and social difference brings disillusionment because Tom being a farmer cannot respond to her needs.

“And he remained wrathful and distinct from her, unchanged outwardly to her, but underneath a social power of antagonism to her, of which she became gradually aware. She lapsed into a sort of sombre exclusion, a curious communion with mysterious powers”. (Lawrence: 1981, p. 98)

Lydia gradually closes herself and moves away from him and becomes indifferent to him. Tom thinks Lydia is a stranger to him rather than a wife. There is a growing fear in him of losing his wife and being left alone. But Lydia tries to preserve the family institution because she realises how important it is for her. She uses her education for her family happiness and not for her ambition.

When he senses the challenge, she represents to his own chaste, being pure fear stimulates his desire for her as much as sensual passion and men are not born to suppress such emotions. At Tom’s moment of decision, Lawrence quietly rephrases a line in a proactive way,

“And then, it came upon him that he would marry her and she would be his life. (Lawrence: 1981, p. 35)

‘Life’ and not the expected phrase ‘wife’ - for the substitution indicates the quality of Tom’s error. He retards his birth to freedom and reflects his own still

born development by picturing marriage as a prerequisite rather than the after function of proud complete male hood.

“When man loses his deep sense of purposive, creative activity, he feels lost and is lost, when he makes the sexual consummation, the supreme consummation, even in his secret soul, he falls into the beginning of despair”. (Lawrence: 1981, p. 143)

It is interesting to note that Tom’s marriage to Lydia is not the one of ‘despair’ but generally of a dull bovine contentment which is interrupted by periods of unhappiness, the origin of which Tom can sense but characteristically cannot quite put into words. But Tom’s defence mechanism works for him. He is more often content than unhappy in his marriage because he can never feel the despair of losing what he once had, for he never had it. In the best and worst senses, his wife is his best part. He cannot feel that he has lost part of his foundation for creative activity because unlike Will Skrebensky, Tom went into marriage in a rather purposeless state. He goes into marriage willingly to compromise his freedom with the belief that his wife Lydia and her daughter Anna are more than sufficient for him, that they will make him ‘free’. He significantly proposes Lydia with the central metaphor of the novel and the word that weighs most heavily on his mind “you are free, aren’t you?” (Lawrence: 1981, p. 39)

She delays her response and then answers that she is free to marry. The answer sounds like a qualification of Tom’s question. After Tom embraces her when she virtually accepts the proposal, Lawrence writes,

“He returned gradually, but newly created, as after a gestation; a new birth in the womb of darkness.” (Lawrence: 1981, p. 41)

Thus, every critical event in Tom’s history - from the episode with the prostitute to his infatuation with Lydia, to his one-line proposal is described with the related metaphors of birth and escape to freedom. They are ‘fixed symbols’ that are plotted with great frequency around the ‘expanding symbol’ of the rainbow.

In reference to Lydia, her charismatic aloofness, so attractive and terrifying to Tom is not merely the result of an inevitable awkward in a foreign country. She was still born in her first marital experience and the memories of the pain of her previous marriage colour her vision of the future with Tom Brangwen;

“The first pangs of this new parturition were so acute; she knew she could not bear it. She would rather remain out of life, than to be torn, mutilated into this birth, which she could not survive”.

(Lawrence: 1981, p. 49)

Lydia had served her first husband not as a wife, but as a servant. He lived and died oblivious of her and now with Tom, she understandably hesitates to initiate a giving, ‘Sympathetic’ circuit; she fears that once again the exchange will be one-sided with her on the burnt out end. Later, less traumatized and more confident, she meets Tom again and the pain becomes more intense and the rhythm of embryonic struggle more pronounced as the sexual connections tighten between her and Tom.

But a marital discord is predictable. Tom marries a woman before he is a man. He centres his life on his wife’s inexperienced shoulders (she formerly had depended on her polish husband entirely) and he resents any exertion of her ‘otherness’, her need for separateness.

Tom characteristically believes that the ‘unknown’ or ‘strange’ quality about her is proof that she will leave him. His childish lack of strength is very clear.

“How could a man be strong enough to take her, put his arms around her and have her and be sure he could conquer this awful unknown next his heart... she might go away.” (Lawrence: 1981, p.

53)

The insecurities of Tom are due to his childishness. When he receives a look of recognition from Lydia, it makes a great scalding peace pass over him. But, if Tom was stronger, he need not have waited for the look. It is part of the pact of real marriage.

But Lydia is also responsible to some extent for this marital discord. She too is irritated if she is too obviously made aware of him as a separate power. The remnants of her sympathetic reticence caused by the unhappiness of her previous marriage make Lydia unable to rouse Tom out of his chronic fear and inferiority syndrome. Lawrence is aware that an unjealous acceptance of the supreme otherness of your mate is not easy to attain. Above all, it takes compromise, adjustment and occasional capitalisation - you must know when to play the lover and the confidant and when to leave the beloved in his strange solitude. Though Lydia does not respond to the calls of Tom's insecure soul in a selfless, constructive way, she usually compensates for Tom's immaturity with some receptivity and deft initiatives of her own.

A dramatic instance of the contrast between the receptive Lydia and a restrained Tom occurs after she accepts his proposal:

“He went white as he stood and did not move, only his eyes were held by hers and he suffered. She seemed to see him with her newly opened wide eyes, almost of a child and with a strange movement that was agony to him.... And it was sheer, bleached agony to him to break away from himself”. (Lawrence: 1981, p. 40)

Lawrence provides conflict between 'white' and 'bleached' agony and 'darkness' and a 'dark face' - that which is 'dark' and strange is procreative and that which is 'white' and 'bloodless' is reticent.

Lydia is frequently described as 'writing', 'an open flower', 'unfolded' and 'ready to receive'. Tom is described as 'stiffened', 'afraid' and 'raging'. Her usual receptivity which is more than merely sexual does contrast with Tom's frequently paralysed behaviour. In short, Tom's childish insistence on dominance and his related self-restraint are most destructive forces on the marriage than the Lydia's occasional coldness. Tom's fears about Lydia are expressed in a clipped repetitious syntax that reflects his childish kind of panic:

“Did he win her? Was she here forever? Or might she go away. She was not really his; it was not a real marriage. She might go away’.
(Lawrence: 1981, p. 55)

He felt, he wanted to break her into the acknowledgement of him, into awareness of him. After two years of marriage, an exhausted and older Tom Brangwen no longer ‘shrank from yielding to her’ and he began to flow towards her, the same image of flowing movement that Lawrence used earlier for Lydia. This salutary, but qualified reconciliation is described in terms of widening circle, the symbol that Lawrence uses twice during the progress of the next two generations of Brangwens. Most significantly, the circle symbol concludes the first generation’s rhythmic pattern of those fixed symbols of birth and freedom as Tom and Lydia receive their initiation into a safe, stable and dull life. Their progress is from fear and constraint to stability and domesticity - fine progress in relative terms. Tom compensates for the strained relationship with his wife by establishing a dangerous sympathetic relationship with his step-daughter Anna.

Tom and Lydia have no rules or regulations to go by, they have no means of ‘knowing each other, their relationship is built practically on nothing, except the usage of the soul.

Of the loves described in *‘The Rainbow’* it is in the case of Tom Brangwen and Lydia Lensky that we find the union most successful.

Of the three generations in the novel, Tom Brangwen and Lydia Lensky have the most difficulty in establishing a relationship, yet their success is greater than that of their children or their grandchildren.

William Brangwen and Anna: Lawrence depicts the pre-industrial agricultural, social order within the Brangwen family, which represents the microcosm of the society. The Brangwen men are typical patriarchal rural figures while women not only question the established norms, but also demand equal rights with men, both in education and in social life. This fact is evidenced illustrated by Anna and Will’s marriage. She the example of liberated woman is purely evident because she not only asks for her domestic and economic freedom,

but also exemplifies the separation of spiritual breakdown. Anna, thus represents the unconventional woman, who has a sense of independence. Her resistance to the idea of total obedience of the female makes her realise that she and her husband are not one in their marriage and cannot build up a healthy relationship because of the differences. She sees her marriage as an obstacle to her self-development and feels as if she was trapped like a wild animal.

Unlike Will, who isolates himself from life? Anna wants to be involved in the vivid and shiny world outside, which seems to promise her a different future with its materialistic features. She wants to get out of this marriage. Here Anna signifies the spirits of women who become aware of their identities, and this is the early period of industrialisation that provides women with their first state of independence from the male dominance of the family sphere.

Anna's desire for changing Will's conservative way of living destroys their relations. The more Anna tries to practice her power on him, the more Will resists her and tries to preserve his patriarchal authority at home. Here Anna stands for liberated women who want to achieve their spiritual independence in their domestic lives and who want to have open minded husbands who can easily adopt themselves to the conditions of the new world. Will, however, is the symbol of patriarchal power that he believes should be preserved in marriage. Thus, both of these characters convey the spirit of the industrialised world with their own attitudes towards life. This struggle of power continues until their first baby Ursula is born, who changes both Anna's and Will's ways of living.

She realised that they were opposites, not complements because she prized the mind and worshipped knowledge while he had subterranean darkness in him and attached no significance to the human mind. In his approach to religion and the church, he was something of a mystic, absorbed in rapture and exalted bliss which made him to the petty things and the individualities of the world. She began to attack this side furiously and almost maliciously till the poor man became more moderate and lukewarm in his faith.

The struggle for the organic birth of Will and Anna is more complicated and exhaustive than that of the previous generation of Brangwens. The Psychology of this embryonic development is similar to Tom and Lydia's and the rhythm is quite familiar in this section of the novel. Will and Anna are given more space in *The Rainbow* because they have more depth, more potential for meaningful birth. The battle that they wage with each other, through courtship, through marriage is not equal. Anna has that certain edge which cuts deep into the more susceptible will, she develops a separatist self-sufficiency before her husband and she is better able to resist his over-sympathetic behaviour.

In this generation, Lawrence increases the areas of disagreement between this couple (Anna and Will) and multiplies their pains and problems. It is as though their versatility, quite simply gives them more to disagree about. Although, the assignment of 'blame' for specific period of their discord varies according to the prominence of Anna's self-involvement and Will's inhibitions, Lawrence presents their problems with a language that holds the husband primarily at fault.

'Always her husband was to her the unknown part of himself, the extension of his will'. (Lawrence: 1981, p. 166)

Like Tom, Will experiences an immobilising insecurity when he confronts his wife in her pregnancy. When she reveals to him that she is pregnant, the turbulent wind again charts a comment on his fear.

'And he trembled as if a wind blew on him in strong gusts, out of the unseen. He was afraid. He was afraid to know he was alone. For she seemed fulfilled and separate and sufficient in her half of the world'. (Lawrence: 1981, p. 175)

Will experiences the same insecurity and fear that Tom once had. He is afraid that Anna might leave him and go away. They conclude their pseudo-intercourse with a kiss and Anna happily withdraws to enjoy her happy moment. But Will's response is different.

'It hurt him when she withdrew away from his breast. It hurt him with chagrin. Why did she withdraw away from him?' (Lawrence: 1981, p. 120)

The language is very much familiar when Tom says, 'She was not really his, she might go away' (Lawrence: 1981, p. 55) and the psychological pattern of the male Brangwens is also frightfully consistent. It is that over sympathetic male, a victim of his own insecurity, who denies the justifiably separatist response of the female because he predicates his success in life on the foundation of his relationship with the female. In fact, as if Will is mortally hurt by her drawing away, Lawrence finishes him off in no uncertain terms.

"Suddenly, he said, as a simple solution stated itself to him", 'Well get married Anna', Shall we'. (Lawrence: 1981, p. 121)

It reflected the immature state of Will at the time of the proposal. He wanted her; he wanted to be married to her. It is the childish rhetoric of a minor tantrum. Like Tom Brangwen and like Anton Skrbensky, Will cannot recognise the separatist assertion of his wife because he is unable to function separately on outside her orbit. There has hardly been any indication of the existence of a purposive self for Will Brangwen throughout his courtship with Anna. He makes carvings and knows his church architecture, but his whole being does not extend beyond his girlfriend.

Lawrence states the important distinction between Wills' dangerous reliance on Anna and Anna's intelligently proportioned appreciation of him.

'But for him, she was the essence of life.... But to him, she was a flame that consumed him till he existed only as an unconscious, dark transit of flame, deriving from her'. (Lawrence: 1981, pp. 125-26)

Note that he is derived from her, his dependence on her. On the contrary, Anna's appreciation is very proportionate and not of dependence. And their marriage is based on this psychology of appreciation. But every marriage adjusts

with changing time and circumstances and a temporary resolution of their marital conflict is expressed through that changing metaphor of drowning. For many months, Will has been described as sinking into deep water, unable to stand by himself.

“Why was she the all, the everything, why must he sink, if he were detached from her”? (Lawrence: 1981, p. 183)

What is implicit in all this watery imagery is that old process of drowning leading to rebirth? Will must go in deep water by himself - that is, without Anna, he must drown himself in the waters of the world, of society, to encourage his birth as a secure and independent man.

‘A vagueness had come over everything, like a drowning. And it was an infinite relief to drown, a great, great relief..... he would force her no more’. (Lawrence: 1981, p. 186)

Will’s decision here to ‘give in’ simply is based on his exhaustion from his struggles with his wife. Thus, at this stage in his life, Will still has no independent, purposive being. Yet, although, he still depends on his wife, he finally does grant her a measure of separateness and Lawrence appropriately defines this stage in Will’s life as a qualified rebirth. Anna, however, does have a potential to strive for ‘the infinite and the unknown’ without relying her success in this quest only on the basis of her relationship with her mate. She is strong enough to ask herself if she should travel beyond maternity and domesticity and the questions naturally call for the expanding symbol of the novel. The reviving potential of sex in a Lawrencian marriage is evident when Will and Anna re-establish their vital connection to each other.

The failure of Will and Anna is implicit in their first love scene. The speed, with which they came together contrasts with the painful slowness with which, Tom courted Lydia. Anna set afire by the moon, is always first looking beyond, while Will follows, like a shadow. The motifs of woman in the light of the heavens and man in the shadow are used earlier in connection with Tom and Lydia and later with Ursula and Anton Skrebensky.

Lawrence concludes the Will and Anna section with an interlude that links the fate of young Ursula with the prothalamic theme that frames the novel. So Anna sees the rainbow - significantly faintly and from a distance while her mother never ever glimpsed it. After she approaches the symbol with the rhetoric of cautious questioning, she rejects it. It is 'the hope', 'the promise', but never the realisable fact for her and she gives up the battle for the most conventional of reasons.

Ursula Brangwen and Anton Skrebensky:

The history of the third generation deals with the experiences of Ursula. She is restless, intelligent and in search of a suitable partner. The most revolutionised female character among the three generations is the daughter of Anna and Will Ursula. She is Lawrence's modern woman and shares many of his own attributes and ideas. She gradually frees herself from all ties and discards all illusions in order to develop her own individuality and carve out a position for herself in the world of man. It is a difficult position like that of a ship-wrecked mariner in the uncharted waters and the frustrations are bound to arrive, but Ursula gets over all of them and looks with hope to a bright future.

She is marked, right from her very birth, by her father as his especial favourite and he intertwines his very soul with the child and comes almost to depend on her as his solace and protection. But when her father storms at her and treat her roughly, she is filled with malice and regards him as a part of that alien, external world which terrifies her. When she is sent to school, she refuses to follow the routine and develops a spirit of revolt to all authority.

As she advanced from girlhood towards womanhood, the cloud of self-responsibility gathered upon her, she became aware of herself as a separate entity, who must do something and go somewhere, but she was tormented to think that she had no sense of direction in which to proceed. Even as a girl of twelve, she was glad to burst the narrow boundary of her native place where only limited people lived. Outside was all vastness and a throng of real proud people whom she would love. She wanted to read great, beautiful books and be rich with them, she wanted

to see beautiful things and have the joy of them forever, she wanted to know big, free people, and there remained always the want she could put no name. Ursula neither pays attention to the established norms, nor tries to build a healthy marriage; instead she strictly questions the social regulations and goes against them purposefully to see her boundaries. She can be considered as a revolutionised heroine. Through Ursula, Lawrence tries to show the different impacts of the industrial revolution on women. She is the only character in the novel that truly represents the industrialised woman, who has an ambition to look outside in order to discover the unknown, and to gain a proper place in society for a better personal development. Unlike her mother and grandmother, Ursula forces, the social restrictions to the extreme and tries to prove herself as an individual by achieving both her financial and spiritual freedom. Being a revolutionised woman, Ursula fights for things that matter to her and tries to insist on the right of women to take equal place with men in the field of action and work.

When she was a girl of sixteen, smouldering with her desires and dreams, her visions and revisions, she happened to meet young Skrebensky, an engineer in the army, on a one month holiday who came to her place in company with her Uncle Tom. He appeared with all the glamour of the unknown world about him, like the 'Sons of Gods' of the days of you and she a daughter of Eve' opened her heart to receive him. His face was irregular, almost ugly, but his eyes were transparent, his skin fine and his figure slight and beautiful. Ursula thought him to be wonderful, so distinct, self-possessed and self supporting. She thought him to be a gentleman.

The young man responded to her with the readiness and intensity of youth and became her constant companion in all the sports of love, which were all the more exciting because they had to be carried on secretly away from the eyes of Ursula's parents. But before long Skrebensky felt repelled by the sudden change in the girl who became cold, hard and self-possessed almost beyond his reach and strove subtly with all his energy to enclose her, to overcome her. Then, she turned to him and kissed him so hard that his whole vitality appeared to be dissolving in her cruel, corrosive heat.

This romance was based on physical attraction merely and Ursula was not likely to be deluded by the illusion. She wanted to get right away. He knew in his heart of hearts that she was not with him, but against him and she was out to destroy him. So, he grew cold and his ice did not melt even when he took leave of her to go to South Africa to join the Boer War.

After his departure, he became a sweet memory to Ursula, who had fallen into the doldrums and developed an extreme sensitiveness to the rude external world and her sexual life flamed into a kind of disease within her. In her affair with Skrebensky, she realises a bitter fact that his life lies in the established order of things which she strongly rejects. She questions the established norms, and challenges the difficulties and wants to change the old order. After Skrebensky's departure for Africa to war, her lesbian attachment with the school mistress is a consequence of her admiration for a modern woman and constitutes another part of her search for selfhood.

Meanwhile, she was anxious to do something to make herself economically free and to lead a larger life than the one of seething domesticity offered by her mother. So she took the job of a school teacher in the hope that by her love and generosity, she would affect a revolution. But she was disillusioned. The school closed round her like a prison-house where she lost herself in the crowd of boys and girls, who were conditioned against her humanity. Her emotional life was in suspense, for after the departure of Skrebensky, 'So Skrebensky left the girl out and went his way, serving what he had to serve and enduring what he had to endure' (Lawrence: 1981, p. 374), she came in contact with her School Mistress, Miss Winifred Inger and had a taste of 'Lesbian Love', very exciting in the beginning but disgusting in the end. Then Ursula met Miss Winifred Inger and felt the warmth of love for her.

'Ursula lay still in her mistress's arms, her forehead against the beloved maddening breast.

I shall put you in', said Winfred. But Ursula twined her body about her mistress.... They stood up to it with pleasure'.

(Lawrence: 1981, p. 387)

She had grown mentally to perceive the hollowness of Industrial Civilisation and aristocracy based on money. Her mind was bent upon the cultivation of her intellect and she was happy to find herself in the cloistral atmosphere of the college. She thought every lecturer to be a priest of learning devoted to his work as a missionary of education. But hardly, the first year of her stay at the college was over, before she discovered that 'college was barren', 'cheap, a temple converted the most vulgar, petty commerce'. She had an ash of disillusion. "Always the shining door way ahead and then upon approach, always the shining door was a gate into another ugly, yard, dirty and active and dead".

She was getting nervous, dissatisfied and reflective and naturally turned her mind off and on to the happy past, the bright days of romance with Skrebensky. He had come to England and came to meet her at college. But when he stood in front of her, she perceived at once that he was an alien, coming from a different world. They were, in fact, enemies, come together in truce. But he was a man now and his manliness captured her.

"Yet she flashed with excitement; in his dark subterranean male soul, he was kneeling before her darkly exposing himself, she quivered, the dark flame ran over her. He was waiting at her feet, helpless at her mercy. So she yielded. A glow came over his face. His warmth invigorated her. He seemed like a living darkness upon her, she quivered as if she were being shattered and shattered and destroyed." (Lawrence: 1981, p. 367)

Thus, the game started once more and threw herself into its dark excitement.

The Failure of the Relationship:

Ursula's love for Anton is Lawrence's inversion of the command of dominance between patriarchal and matriarchal values. Lawrence renders this relationship a failure. Love and power become love or power in Ursula's case. Ursula was never satisfied in this relationship. She was perfectly sure of herself, perfectly strong, stronger than the world. She owned his body and wanted to enjoy

it, but he was becoming aware of her fierce desire to resist. She told him that she was dead against the values and the words cut him through: a horrible sickness gripped her. He turned to other women which infuriated her. So she was aware of the growing distance between them, but his charm held her, but soon she got tired of it too, there remained no mystery for her to explore. There was no glamour of the unknown with him. They met several times, but every encounter gave him the impression that she was cold and cruel, but upon breaking his bones and obliterating him. His will was broken, he was scared. He gave her up and quietly married his former girl and left for India. After he left, Ursula discovered that she was pregnant with his child. She wrote a letter to Skrebensky that she was willing to marry him and awaited his reply. Meanwhile, she lost the child in an accident on a rainy night.

When she received Skrebensky's message that he had married, it led her to repudiate him completely. She kept repeating to herself that all her ties were unreal. Even if the child were alive, it would not have made the connection with Skrebensky real. The responsibility for the failure of this relationship is definitely Ursula's but she has hope within her, a hope that she would find a perfect match for herself.

"It's not for her to create, but to recognise a man created by God. She was glad to think that the man would come out of eternity to which she herself belonged". (Lawrence: 1981, p. 344)

She grasped and groped to find the creation of the living God. Out of the stiffened bodies of the Colliers, out of the cold, noisy machines, out of the mud and smoke lying upon the earth, she saw the emanation of coloured columns moving up the sky to form a rainbow. Her mother had glimpsed it as a vision gleaming in the distance, but she was able to see it near at hand, as a symbol of hope that out of the sordid people who crept selfishly and separately on the earth a new life will germinate and out of the brittle corruption of houses and factories shattered by time, there will arise, 'a living fabric of truth, fitting to the overarching heaven'.

Ursula's life can be considered as the process of women's search for their identities and personal improvements during the industrial revolutions. She represents the determination of self and takes her own decisions.

Psychoanalytic approach to Man-Woman relationship in *The Rainbow*

Throughout the novel, the man-woman relationships are represented in a form of psychological notation, highly characteristic of Lawrence. The imagery of this psychological notation is drawn from gestation and death from violent changes used as metaphor, in the organs of the body from flame, flood, chaos and regeneration. In this instance, the external acceptance - a couple matched - is counterpointed by an imagery of the Psyche showing the difficulties the couple have in coming to terms with each other.

“And after a few days, gradually she closed again... he went on unliving”. (Lawrence: 1981, p. 50)

The imagery is that of exclusion and it counterpoints the naturalistic narrative. Lydia lapses into a sort of sombre exclusiveness. She feels a void in the relationship. Her Psyche is not satisfied with him. This image is the first intimation of the Rainbow symbolism which is one of the key sequences in the book. Yet, the potentiality of renewal is still there. And indeed the couple came together again in their emotions. Things are easier for these good and simpler people than for their descendants. There has been a separation, but their coming together again is a matter of recognition: his recognition that her apparent indifference might be uncertainty, hers that this had given rise to his sense of being excluded. It is a return of the rainbow imagery, essentially, a symbol of married life.

This counterpoint of external description with psychological notation develops in the second phase of the novel, that which deals with Anna and her husband Will. But Anna and Will do not exist only on a plane of physical description. The fluctuations in their relationship are the result of their psychological approach to their relationship, Will's insecurity about Anna, it flows on, an internal process, into imagery of disaffection. When Will seeks eventually to approach her, the imagery of emptiness and dark is gradually transfigured through

numbness to flame once more. They have given way to what Lawrence terms 'infinite sensual violence'. Unlike the first couple Tom and Lydia, the union of Will and Anna survives on a dark, unknowing level, they had adequate links neither with each other nor with the whole society. Indeed, so sectioned off is Will's sensual life that 'it sets another man in him free... He wanted to be unanimous with the whole of purposive mankind. It is a classic bifurcation between ego and super-ego or as Lawrence himself might have phrased it, between intuition and mind. It is the responsibility of each person to balance the ideal of the mind, the impulses of the soul and the tradition of the Psyche - Lawrence's voluntaristic version of the id, ego and superego. But whether to restructure Freudian dogma or not, these psychological distinctions are at the very core of the rhythmic struggle between Anna and Will. Their battles are indicative of the stress that they alternately place on different modes of living. Thus, the content of the novel reflects the psychology of the situation. In a 'balanced' marriage, the relatively equal depths of unknowable consciousness, the unconscious, which is, by its very nature, unanalyzable, indefinable, inconceivable in each partner serves as the channel through which this necessary urge to reach the unknown is directed. This idea is not simply a more elaborate version of familiarity breeding contempt. It is really quite conventional if we translate it basic psychology into the framework of Lawrence's stress on the sustaining value of 'separateness' in any heterosexual relationship. To commune with the unknown is to retreat into that solitude which belongs to one lover and not the other - that is, which recognises and grants some inviolable 'otherness' that will tolerate no intrusion by a mate. Thus, Anna Brangwen dances to 'annul' Will Brangwen. She wipes him and the marriage off the records, for with his obsequious need for his wife, his lust for the church and his lack of satisfying depth, Will has not really consummated his marital responsibility, he leaves a frustrated wife. By observing Anna's dance, Will felt that 'he was being burned alive', which is rather difficult to understand, but the rhythm of Lawrence's art is based on the psychology of life and because certain psychological patterns can be 'felt' rather than seen.

Another aspect of the novel, though not very elaborate is the 'Electra complex' which is seen in the father-daughter relationship between Tom

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Brangwen and Anna were in the first generation and Will and Ursula in the next. This relationship is synonymous with 'Paul-Mrs. Mord' relationship in *Sons and Lovers*.

In Psychoanalysis and the Unconscious' which explores certain 'pollyanalytical principles dramatized in his fiction', Lawrence provides a doctrinal explanation for the relentless impulse behind Ursula's treatment of Skrebensky. It is perhaps difficult for us to realise the strong, blind power of the unconscious on its first plane of activity. It is something quite different from what we call 'egoism' - which is really mentally derived - for the ego is merely the sum total of what we conceive ourselves to be. Lawrence provides an explanation for the abrupt sequence of changes in Ursula's mood and health in the novel's last pages. In a complimentary letter to Edward Garnett, he writes,

"You mustn't look in my novel for the old stable ego of the character. There is another ego according to whose action, the individual is unrecognizable and passes through as it were allotropic states which, it needs a deeper sense than any we've been used to exercise". (Lawrence: 1922, p. 183)

While Ursula is herself, in Lawrence's psychological notation, appears bright as a steel blade, brilliant and hard and as coldly burning as salt. This is how Lawrence gets across a sense of inner psychology. There is no doubt about the external description of character, but in addition we have an inner area of conflict and withdrawal. Ursula's antagonism to the imprisoning male is identified with the moon, symbol of unsubjected femininity. Ursula is a prefiguration of the modern woman. Her grandfather became reconciled with his wife, her father and mother came to, at least, a working compromise, she alone is unable to match her body and her mind. Her narrative is full of protest at deprivation. She asks a number of questions right from her childhood to adulthood.

"Will somebody love me, grandmother?"

What did it matter if their books were dirty?" (Lawrence: 1981, p. 77)

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All questions were parallel and they do not converge. The emotions and the intellect are set apart, one from another. It is Lawrence's way of indicating the bifurcated nature of the modern consciousness.

Ursula herself is characterised as a lonely maid, a wandering spirit, a dusky fragment, a traveller on the face of the earth, a soul wandering in some other world. All her more external images are those of the traveller, the wanderer. However, she feels herself trapped in her love affairs with Winifred Inger and Anton Skrebensky. Here the imagery goes inward and becomes a notation of imprisonment in which she herself acts the role of a weapon striving to get free. Heterosexual contact is for Ursula inherently more appealing. Her lover, Skrebensky, however, is not sufficient a personality, in this eroded age to impress her. Therefore, her resistance to Skrebensky is all the more powerful.

Ursula is like a wild creature trapped in an unhealthy relationship, how is she to find her natural mode of being. However, Ursula is keenly responsive to natural beauty. One poignant scene during her affair with Skrebensky represents her alone, looking out to the sea as though all the unrisen dawns were appealing to her, all her unborn souls was crying for the unrisen dawns. This indicates the fulfilment Ursula seeks, is associated with freedom and release. It has to do with the darker antecedents - pre-Christian primitive - of the saint whose name she bears.

The rainbow finally stands for a vision: the sweeping away of corruption of factories and houses and the release of all the people on earth into a new life.

Conclusion:

The dominant subject in *The Rainbow* is the battle of the sexes or 'Man-Woman' relationships. This battle of the sexes is incident to the complexity of circumstance under which two individuals meet - the elemental urge to fulfilment, difference of temperament, difference of power, conflicts of will and faulty emotional synchronisation. Lawrence has tried to go inside the character in order to show, behind the stable ego, the many fluctuations of impulse and empathy. She

polish lady, Lydia accepts Tom, and this awakens in him an inner response. It is represented in a form of psychological notation highly characteristic of Lawrence.

“He had her in his arms and obliterated, was kissing her. And it was sheer, blenched agony to him, to break away from himself... in the womb of darkness”. (Lawrence: 1981, p. 17)

The imagery of this psychological notation is drawn from darkness and light; from gestation and death, from violent changes, used a metaphor. In this instance, the external acceptance - a couple matched - is counterpointed by an imagery of the psyche showing the difficulties. The couple has in coming to terms with each other. *The Rainbow* is a splendidly ambitious novel. The attitude is predominantly critical and yet interfused with descriptions of the counter side and intimate details of the life live there. Moreover, it commands respect for the way in which it reconciles its traditional narrative of the passing generations with the psychological notation, Lawrence evolved to indicate the inner moods and changing affinities of his central characters. Lawrence in ‘*The Rainbow*’ has written a chronicle indicating a progressive deterioration in human relationships; he has ended it with a triumphant promise amounting to ‘These things shall be’. The novel commands respect for the way in which it reconciles its traditional narrative of the passing generations with the psychological notation. Lawrence evolved to indicate the inner moods and changing affinities of his central characters.

It is that of shifting relationship between what Lawrence calls ‘the heated blind intercourse of farm-life and the spoken world beyond’. His radical notions of the vital relations between men and women in ‘*The Rainbow*’ are formed by an affirmation in each Brangwen generation of the legal state that sanctions a marriage. Lawrence is equally faithful to psychological probability as he is concerned to achieve a truth to explore human experience. Lawrence enters the traditional field of the novel - our familiar, everyday world, where we relate people’s values to what they are and where the novelist has to give people, beliefs, principles, forces, a socially representative significance and a simple honesty to

confront them. The novel is an example of subtle inter-relatedness that man has discovered.

* * *

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