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Opposites Attract: Treatments of Sexuality in D. H. Lawrence

Diplomová práce

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Tímto prohlašuji, že jsem tuto diplomovou práci vypracovala samostatě a uvedla veškeré zdroje a použitou literaturu.

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Podpis.....

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INTRODUCTION

The thesis deals with sexuality and attraction between characters in selected works of D. H. Lawrence. The aim is to demonstrate that opposition is the key to sexual attraction between lovers in the works of D. H. Lawrence. This essential aspect of sexuality will be demonstrated via analyses of the main characters of *Lady Chatterley's Lover*, the novella *The Virgin and the Gypsy*, and the selected short stories "The Blind Man," "Sun," "The Prussian Officer" and "The Thorn in the Flesh."

Much has been written about major works such as *Women in Love*, *The Rainbow* and *Sons and Lovers*. The aforementioned short stories will be analysed for they provide the best ground for a discussion. Firstly, unlike large scale works, which contain many digressions and multiplicity of themes, short stories are ideal for analysis and argumentation because they are more concentrated and contain less peripheral elements. Secondly, rather less attention has been paid to shorter works than to larger works, thus there is more space for research and discussion.

The choice of the short stories depends on their content as well, each of them being specific. Unlike most novels, which are focused on the domestic environment, the above chosen pieces of writing are unique in their own way. Each of them is a specimen of a specific thematic element. "The Blind Man" treats the element of love between a physically impaired man and a woman whose beauty he can not see. There is also a mythological explanation to this short story. The short story "Sun" is emblematic of Lawrence's philosophy. "The Prussian Officer" is unique due to its treatment of sadistic homosexual love, which is destructive in the end. Finally yet importantly, "The Thorn in the Flesh" is analyzed for it is unique with its biblical allusions. *The Virgin and The Gypsy* is exceptional since it is a precursor of *Lady Chatterley's Lover*.

Most of the works I will be discussing were written either at the brink of or after the First World War. Europe, on the surface, was recovering from the devastating effects of the war. The impact it brought about was not only on the economy and culture, but on nature, society and sexuality as well. I would call the time at which the works were being written or published as The Age of Impotence, not only physical impotence, but emotional impotence as well. Clifford in *Lady Chatterley's Lover* is impotent not only physically; he is emotionally impotent as well. The Captain in "The Prussian Officer" suffers from emotional impotence as well and this leads to finding

sexual arousal in sadistic behaviour. The key element in harmonious relationships in the works of D. H. Lawrence is passion. This passion is achieved via dynamic interplay of opposing forces in the relationship.

The purpose of this thesis is to prove that the characters in the works of D. H. Lawrence are attracted to one another by a certain type of opposition. Be it physical, national/racial, class, character opposition or all of them. Each couple in the selected works is analyzed in detail according to the above-mentioned criteria. Particular criteria are discussed in relation to each short story, novella or novel respectively. Character opposition will be decomposed into smaller sub-criteria, which in individual pairs will be evaluated according to slightly differing aspects. This is because not all protagonists have the same personality and application of the same benchmark for all character traits would lead to speculation. As a supportive source for discussing character opposition, I will be using comments from Kate Millett's *Sexual Politics*, which found the dominant/submissive aspect the most important. I will be demonstrating to what extent their opposition is instrumental to their attraction and the following success of the relationship.

In the opening chapter, I discuss the sexual mores and attitudes towards marriage at the turn of the twentieth century. In the following chapters, I deal with Lawrence's life and influences on his writings. Following this, an analysis of the selected works follows. In the closing chapter, I discuss the feminist point of view and as a main critical source, I am using Kate Millett's *Sexual Politics*. In the last chapter, there is a conclusion, which demonstrates that opposites attract in the works of D. H. Lawrence.

CHAPTER 1: SEXUAL MORES AND ATTITUDES IN THE UK AT THE TURN OF THE 20TH CENTURY

Attitudes to Marriage

Attitudes to sexuality in Victorian England were extremely complex. Marriage and cohabiting were legally defined by Lord Hardwicke's Marriage Act 1753 and consequently Divorce Act 1857. Between the years 1760 and 1840 cohabitation was more common than in the period following up to 1880 when the public view of sexual non-conformity became more lenient. Regarding marriage and cohabitation, there was a difference between classes and areas in the UK. Generally, living out of wedlock and thus becoming involved in sexual activity with cohabiting partner was more common among working class and in urban areas than in middle class and rural area. People did not get married for three main reasons. First group of people did not live in marriage since there were legal obstacles, for example still being married to someone else or due to blood affinity. Second group of people were those who did not want to be married and they protested against the institution of marriage as such. Third group of people avoided marriage just because they did not feel the need to live in such legal union and the society did not force them to do so. Consequences of such cohabitations were direr to women than to men. The socialist, anarchist and feminist movements fighting to bring about legal change so that women would not be vulnerable to economic and social risks of cohabiting marked the years between 1880 and 1914. No matter how many couples lived happily without being married, the attachment to marital institution was strong for most Victorians; they called themselves 'husband' and 'wife' even though they were just cohabitants. Some even had marriage ceremony, albeit illegal in their case.

Victorian Sexuality

Sexuality of Victorian time was the topic of curious discussion. A great number of people born at that time were severely uninformed and few information sources focused on this area. Officially, according to testimonies, denial of sexuality, puritan and frigid attitudes were prevailing. Yet this superficial and oppressive mode was counterbalanced by secret Victorian pornography and prostitution. Despite sexuality having been mythologized and full of scientific misconceptions, it was central in both art and medicine. As opposed to generally held idea, sexual pleasure was not solely a male domain. Yet, the presupposition was that women had no sexual desires and

feelings. However, men were encouraged to abstain from any sexual activity as well. Masturbation was considered baleful, inhibiting artistic genius and leading to various mental and physical diseases. Procreation was limited only to preserving family line. Even in the realm of marriage life, sexual activity was supposed to be rationed because of its debilitating effect it was supposed to bring. Some doctors made effort to curb sexual pleasure by harsh methods such as penile cauterisation and clitorodectomy.¹ During Victorian time double standard of sexuality prevailed. Belief that women lacked carnal motivation was the founding idea of the argument that advocated female superiority, thus enhancing their status and enlarging their opportunities in the 19th century.²

Conclusion

Lord Hardwicke's Marriage Act 1753 and Divorce Act 1857 defined marriage and cohabitation. The attitude toward marriage and cohabitation varied across classes and areas in the UK. The standard among decent society was to live in wedlock or at least pretend to be married. Sexuality at the turn of the century was not considered a solely male domain, however, the double standard prevailed and women were presumed to be without any sexual desires. Masturbation was considered baleful and intercourse was generally accepted only as a tool for maintaining family bloodline.

1. "Sex and Sexuality in the 19th Century," Victoria and Albert Museum, April 25, 2013, accessed June 11, 2016, <http://www.vam.ac.uk/content/articles/s/sex-and-sexuality-19th-century>.

2. Nancy F Cott, "Passionlessness: An Interpretation of Victorian Sexual Ideology, 1790-1850," *Signs* 4, no. 2 (1978), accessed June 11, 2016, doi:10.2307/3173022, <http://www.jstor.org/stable/3173022>.

CHAPTER 2: CENSORSHIP IN THE UK AT THE TURN OF THE 20TH CENTURY

In this chapter, I will outline some of the most influential personalities and groundbreaking works, which affected the readership at the turn of the twentieth century. First, I will mention Freud as an influential personality who developed the theory of sexuality and unconscious. Second, I will explain how his and Lawrence's view of unconscious differed. Following information on Freud, works such as *The Well of Loneliness*, *Ulysses* and *Lady Chatterley's Lover* will be discussed. As a closing note, Lawrence's view of obscenity and pornography is presented.

Freud's Influence

Toward the end of the nineteenth century and at the beginning of the twentieth century, the conception of human sexuality and its depiction in literature underwent a radical change. According to Anna Katharina Schaffner and Shane Weller, sexology was becoming a genuine science. Just as sexology and psychoanalysis influenced literature, so literature influenced the science. It would not be wise to overestimate the impact of Sigmund Freud and his theory on literature; however, he was an influential figure who definitely had his share in forming ideas of contemporary writers.³

As Anna Grmelová says, at the time when Freud was considered to be subverting rationalism, Lawrence studied his work. However, rationalism of Freud and rationalism of Lawrence differ in the approach in terms of treatment of the unconscious. For Lawrence, the unconscious is related to the present and is redemptive, while for Freud, the unconscious is connected to the past.⁴ I argue that the unconscious as a reflection of past was crucial aspect in *The Virgin and the Gypsy*. Yet writers of Freud's time could hardly neglect his concept of sexuality.

Censorship

Anna Katharina Schaffner and Shane Weller claim that when the concept of sexuality changes, literature mirrors the change as well. This was certainly the case of modernist writers. Various forms of sexual desire are at the centre of major movements and art at the beginning of the twentieth century. Let us mention at least expressionism, Dada and surrealism, Guillaume Apollinaire, Djuma Barnes, Georges Bataille, André

3. Anna Katharina Schaffner and Shane Weller, ed., *Modernist Eroticisms: European Literature After Sexology* (Basingstoke: Palgrave Macmillan, 2012), 1-5.

4. Anna Grmelová, *The Worlds of D.H. Lawrence's Short Fiction (1907-1923)* (Prague: The Karolinum Press, 2001), 35.

Gide, Radclyffe Hall, James Joyce, Virginia Woolf, Franz Kafka, Michel Leiris, Thomas Mann, Robert Musil, Marcel Proust, D. H. Lawrence and many others. In modernist writers, the representation of the erotic elements in relationships is rather more explicit than those in romantic, realist and naturalist literature. The threshold between the erotic and obscene/pornographic is often ambiguous.⁵

Schaffner and Weller continue, if works were too erotic, they were charged with obscenity under the British Obscene Publications Act of 1857. Among those works were for example Havelock Ellis's *Sexual Inversion* (1897), Joyce's *Ulysses* (1922), Lawrence's *The Rainbow* (1915) and *Lady Chatterley's Lover* (1928) and Radclyffe Hall's *The Well of Loneliness* (1928).⁶ The works of D.H. Lawrence were a breakthrough in contemporary literature. John Worthen says that works of D. H. Lawrence were victims of censors and publishers who asked him to tone down some of the scenes if he wanted to have his books published.⁷ His works were under censorship for indecency and obscenity for a considerable amount of time. In the following paragraph, I am mentioning a few more works that were under critical censorship as well, either due to their indecent use of language or pornographic depiction they provided.

The Well of Loneliness, Ulysses and Lady Chatterley's Lover

As Rachel Potter mentions, *The Well of Loneliness* considerably shifted the view of literary censorship. The novel was unique due to its realistic portrayal of lesbian love, which at that time was an unspeakable taboo. By 1929, it had become a bestseller at international level. However, in Britain it was seized by the police and put to trial. Writers such as Virginia Woolf, Ethel Smyth, Aldous Huxley, E.M. Forster and T. S. Eliot defended the book on the grounds of free speech. Lawrence saw the censorship of *Well of Loneliness* as a clear conspiracy against writers.⁸

Another work, which was labelled as indecent was James Joyce's *Ulysses*. According to Anna Katharina Schaffner, "female breasts, arse, womb and cunt"⁹ are the key to the entire novel. This work provoked upheaval not only due to its openly

5. Schaffner and Weller, *Modernist Eroticisms*, 1-5.

6. Ibid., 9.

7. John Worthen, "Frieda and the Escape Abroad," in *D. H. Lawrence: A Reference Companion*, ed Paul Poplawski and John Worthen, (London: Greenwood Press, 1996), 30.

8. Rachel Potter, *Obscene Modernism: Literary Censorship and Experiment 1900-1940* (Oxford: Oxford University Press, 2013), 130-132.

9. Schaffner and Weller, *Modernist Eroticisms*, 6.

sexual scenes, but also because it would lead to general anarchy in society. Sexual pleasure, unless being sealed by marriage, was unspeakable. As Celia Marshik concludes, *Ulysses* was published in its entirety in Paris in 1922 and thus it could start circulating all around the world. Nevertheless, it was extremely difficult to obtain any copies in the UK until 1930s. Since most readers could only reach criticism of *Ulysses* but not the book itself, Joyce was thus a very prolific critic of his own work and made an effort to counterweigh the negative criticism of his work by writing positive articles about the book.¹⁰

Lady Chatterley's Lover shattered the world of literature. As stated in *The Encyclopaedia of Censorship* the number of taboo words in *Lady Chatterley's Lover* exceeded by far the acceptable amount of expressions in contemporary fiction. In order to depict the passion between the lovers, Lawrence made use of most Anglo-Saxon vocabulary that outraged majority of the society. Such words could be seen only in *Ulysses*, which was censored as well.¹¹

Pornographic and Obscene

The terms 'pornographic' and 'obscene' have varied throughout the history. Let me illuminate what 'pornographic' meant for Lawrence. According to Martin Hilský, Lawrence condemns pornography and defines it as something that degrades and blemishes sex. Lawrence argues that the best weapon against pornography is fresh, natural spontaneity. At the same time, Lawrence condemns free sex, which is degrading as well and by no means does he want to be immoral, since it would be against his philosophy.¹² Lawrence defended his own work in *Á Propos of Lady Chatterley's Lover* by discussing what obscenity and pornography is. He wants the majority to decide what the word obscene means to them. For Lawrence, pornography is something unpleasant and base. He recalls an essay on pornography which concludes that pornography is something that arouses sexual feelings. At the same time, he suspects that people who are repelled by stirrings of sexual feeling are in a way pervert. Lawrence's view is that

10. Celia Marshik, *British Modernism and Censorship* (Cambridge: Cambridge University Press, 2006), 158-159.

11. Jonathon Green and Nicholas J. Karolides, s. v. "Lady Chatterley's Lover," *The Encyclopedia of Censorship* (New York: Facts On File, 2005), 313.

12. Martin Hilský, *Modernisté: Eliot, Joyce, Woolfová, Lawrence* (Praha: TORST, 1995), 211.

sex is a beneficial and vital powerful stimulus in human life. He compares the sexual stimulus to warm, natural flows. It is like sunshine to him.¹³

The philosophy of vital energy that is created during the sexual intercourse is crucial for rendering relationship successful in Lawrence's works. From his view, one of the evils in society and partnership is masturbation. In his essays on pornography and obscenity, he argues that masturbation is a bad habit with null effect, where human body only gives stimulus and empties itself and leads to no other result than the feeling of exhaustion. In sexual intercourse, he says, there is the element of give and take, but masturbation does not contain the reciprocity which is so necessary for nourishing relationship. He likens masturbation to the worst vice in society.¹⁴

As can be seen in the affair which Constance Chatterley had with Michaelis, the relationship did not survive mainly because it showed signs of masturbation. The same is applicable for the relationship between Mellors and his legal wife Bertha. Here the relationship failed not only due to incompatibility in sex, but also due to lack of female submissiveness. This aspect, though, will be discussed in the chapters devoted to the actual analysis of the selected relationships.

Conclusion

Authors and artists at the turn of the century were facing an uneasy task. On the one hand, they wanted to create art which was innovative, on the other hand, they had to face obstacles in the form of censorship. Even though Freud was not an artist, his work shaped the thinking of many movements. Lawrence was reading Freud as well and despite the fact that he did not agree with him in many aspects, they shared the idea of the unconscious as a significant part of human psyche. Lawrence saw the unconscious as related to the present, whereas Freud saw the unconscious as result of the past. Censorship was ruled by the British Obscene Publications Act of 1857. Havelock Ellis's *Sexual Inversion*, Joyce's *Ulysses*, Lawrence's *The Rainbow* and *Lady Chatterley's Lover* and Radclyffe Hall's *The Well of Loneliness* were mercilessly denounced. D. H. Lawrence claims that obscenity and pornography are terms that vary throughout history and individual opinions.

13. D. H. Lawrence, "Pornography and Obscenity," in *Á Propos of Lady Chatterley's Lover and Other Essays*, ed. Mark Schorer (Harmondsworth: Penguin Books, 1961), 60-67.

14. Lawrence, "Pornography and Obscenity," 73-74.

CHAPTER 3: D. H. LAWRENCE'S LIFE

It is crucial to mention highlights in D. H. Lawrence's life since he counted among writers who wrote about events that were happening during his lifetime. D. H. Lawrence was a writer who was not detached from the real life and incorporated people and circumstances of his vicinity in writing. In this chapter, I will be focusing on major phases of his life and the works he produced at that time. As a main source, if no other reference made, I will be using *A Complete Critical Guide to D. H. Lawrence* (2002) by Fiona Becket and *D. H. Lawrence: A Literary Life* (1989)¹⁵ by John Worthen and University of Nottingham webpage by the same author.¹⁶

Early Life

David Herbert Lawrence was born to Lydia and Arthur John Lawrence in Eastwood on 11th September in 1885. His father was a coal miner, a cheerful companion at local pubs, working since the age of ten. His mother was born to lower middle class family, later working in lace industry with aspirations for self-improvement and moving out of the working class. This mismatched marriage between his mother and father influenced many of his works largely. Lawrence's mother herself believed that she married below her level and this feeling can be observed in many female protagonists of Lawrence's works, to mention at least the novel *Son and Lovers* and the short story "The Odour of the Chrysanthemums." As a result, his father felt belittled by his own family. The recurring motif of uneven relationships of educated women and lower class men is prevalent throughout his works. He laboriously wrote about his experience of growing up in a mining town.¹⁷

Studies and Early Writings

Since early childhood, Lawrence suffered from chest condition and physical weakness. His condition was the cause of his absence at school and bullying from other boys. As a counterweight to his physical frailty, little David was blessed with intellectual and literary abilities. At the age of 12, he won the scholarship to Nottingham High School, though leaving no impressive results after graduation. As early as a little

15. John Worthen, *D. H. Lawrence: A Literary Life* (London: Palgrave Macmillan, 1989), ix-160.

16. "Extended Biography of D. H. Lawrence," *Nottingham.ac.uk*, accessed June 11, 2016, <https://www.nottingham.ac.uk/manuscriptsandspecialcollections/collectionsindepth/lawrence/extendedbiography/contents.aspx>.

17. Fiona Becket, *Complete Critical Guide to D. H. Lawrence* (London: Routledge, 2002), 5-6.

boy, he decided not to follow his father's steps. In 1901, he took a clerical job in Nottingham factory providing surgical appliances. In the same year, his older brother died and because of the shock, Lawrence fell ill with pneumonia. Later when he recovered, he took up a position of a student teacher at British School in Eastwood. He began writing poetry and his first novel *The White Peacock*. At this time, he met his intellectual companion Jessie Chambers. She indulged in poetry and fiction, thus making a perfect partner for lively discussions about literature. She was also supportive of his literary efforts. In December 1904, Lawrence took King's Scholarship examination and in the same year, he became very popular; his name was printed in the local newspapers. His relationship with Jessie was broken after he was confronted by his family who told him that he should either become engaged with Jessie or see her less often. Following this, Lawrence told Jessie that he did not love her enough to marry her, which inexpressibly hurt her. His experience from this relationship can be approximately linked to the one that can be seen between Paul Morel and Miriam in *Sons and Lovers*.¹⁸

During his college years, he developed his attitude to religion and declared himself a Pragmatist. Following his graduation year 1908, Lawrence had problems finding a job. Yet, he was determined to start working and move out of Nottinghamshire. After spending the summer at the Hags farm, he was finally accepted for the position of Assistant Master at the Davidson Road Boys' School, starting in October 1908. When working in Croydon, he went through hard times, which were reflected in accounts of Ursula's experiences at school in *The Rainbow*. In Croydon he found little intellectual stimulus, so he devoted himself to writing poems and managed to finish revision of *Laetitia*, which was later known as *The White Peacock*. This work succeeded at grasping the attention of Ford Madox Ford, at that time known as Ford Hermann Hueffer. Due to this friendship, he established himself in London literary society and made himself acquainted with Wells, Yeats, Pound and other significant personalities.¹⁹

Affairs and Frieda Weekly

By autumn 1909, he had undergone various experiences in affairs with women. Beginning with a relationship with Helen Corke, followed by unfulfilled engagement to

18. Becket, *Complete Critical Guide to D. H. Lawrence*, 6-10.

19. Worthen, *D. H. Lawrence: A Literary Life*, 3-20.

Agnes Holt who refused to become sexually involved with him and ending with Jessie Chambers with whom he maintained sexual relationship, which eventually failed to result in a marriage.²⁰ In 1910, he finished his *Saga*, proceeding to work on his third novel *Paul Morel* (1911), which was laborious and did not come up to his expectations. In the meantime, he attempted at re-establishing his relationship with Helen. Seeing that this effort was leading to a dead end, he started a love affair with Alice Dax, a married woman whom he knew from Eastwood. Again, this resulted in an unhappy affair.²¹

In 1912, he met Frieda Weekley, a wife of Ernest Weekley, Professor of Modern Languages at the University of Nottingham. She was renowned for specializing in extramarital relationships and having an affair with Lawrence was no serious issue for her. Contrary to her feelings, Lawrence was taken up by the relationship much more seriously. He was fascinated by her and thought she was an exceptional woman. After a period of seeing each other secretly, they eloped to Europe and even during that time, she had affairs with other men. Most of the time they spent together was marked by financial difficulties and moving from place to place. Frieda's influence on his works could be seen in the novel *The Sisters* or *The Rainbow* and *Women in Love*. The theme of marriage was now central to his works. *The Wedding Ring* was written as a reaction to Frieda's divorce from her husband.²²

The First World War and Later Travels

The First World War took away his dreams and hopes for happy life. Paul Poplawski says that Lawrence described England "like a long, ash-grey coffin slowly submerging."²³ The war not only affected his psyche, but his wallet as well. *England, My England and Other Stories* was written under the influence of WWI, which later made him exile.

In 1921 he finished his novel, *Aaron's Rod*, which unveiled his temporary feelings about relationships and marriage that "individual must stand apart, married or

20. Becket, *Complete Critical Guide to D. H. Lawrence*, 10-13.

21. Worthen, *D. H. Lawrence: A Literary Life*, 19-20.

22. "Chapter 3: Frieda and the Escape Abroad: 1912-1914 - the University of Nottingham," April 1914, accessed July 9, 2016, <https://www.nottingham.ac.uk/manuscriptsandspecialcollections/collectionsindepth/lawrence/extendedbiography/chapter3.aspx>.

23. Paul Poplawski, *D. H. Lawrence: A Reference Companion* (London: Greenwood Press, 1996), 43.

unmarried: must only admit subordination to a being he or she knows to be superior.”²⁴
This idea he later developed in his *Fantasia of the Unconscious*.

Between the years 1922 and 1924, he went on a tour around the world, during which he travelled through Ceylon, Australia, America, Mexico, Europe, and America back to England. The years 1924 and 1925 Lawrence spent living on ranch where he suffered his first outbursts of blood from lungs, foreshadowing the onset of the tuberculosis he suffered from the last five years of his life. Lawrence devoted his time to *Lady Chatterley's Lover* from 1926 to 1928 when the third version was published. This piece of writing brought him immense fortune and altered his reputation. Unfortunately, this fortune could not alter his condition and in Paris 1930, at the age of 44, he died.²⁵

Conclusion

D.H. Lawrence was born in 1885. His parents who were of different class were a source of inspiration for many of his later writings. As a child, Lawrence suffered from lung condition and for his weak health; he was a subject of his classmates' bullying. His literary talent counterweighed his health disadvantage. The inability to create long-term relationships was influenced by strong fixation to his mother, which was depicted in the novel *Sons and Lovers*. His meeting Frieda interrupted the spell of turbulent relationships, with whom he spent rest of his life. Frequent moving and financial problems marked their relationship. In 1930, his chest condition was fatal to him.

24. Worthen, *D. H. Lawrence: A Literary Life*, 48.

25. *Ibid.*, 114-160.

CHAPTER 4: D. H. LAWRENCE AND HOMOSEXUALITY

D. H. Lawrence drew inspiration for his novels from own experience or people living around him. Therefore the reader can assume that homosexual allusions in his works are not mere products of his imagination. In this chapter I will be focusing on D.H. Lawrence's sexuality and its reflection in his work.

A Letter to Henry Savage

As a person who had a genuinely libertarian mindset, he could not come to terms with the conventions prevalent around him. His turbulent behaviour was attributed to his sexual confusion as a young boy. This might imply that he was not courageous enough to show his homosexuality openly. The male characters in his works were consequently an outlet to his spleen over society and censorship of the time.²⁶ In one of his letters to Henry Savage, when mentioning Shelley, he wrote the following:

I should like to know why nearly every man that approaches greatness tends to homosexuality, whether he admits it or not: so that he loves the body of a man better than the of a woman – as I believe the Greeks did, sculptors and all, by far. I believe a man projects his own image on another man, like on a mirror. But from a woman he wants himself re-born, re- constructed. So he can always get satisfaction from a man, but it is the hardest thing in life to get ones soul and body satisfied from a woman, so that one is free from oneself.²⁷

Yet, there is no clear evidence whether or not Lawrence was a homosexual. In some of his letters he recalls dreams about beetles, which according the analysis of the subconscious symbolized homosexuality. The mere thought of homosexuality was unpleasant to him; however, bisexuality was not unacceptable for him.²⁸

Indirect Evidence

In his works Lawrence prefers flirting rather than openly homosexual scenes since this male to male love could be labelled as effeminate.²⁹ In *Women in Love*, in a chapter called “Gladiatorial,” there are scenes that appear as homosexual and Lawrence's depiction is very close to what at that time would be called sodomy. In the

26. “D. H. Lawrence's Motives,” in *Sons and Lovers* by D. H. Lawrence, (London: Collins Classics, 2010), vii-viii.

27. D. H. Lawrence to Henry Savage, 2 December 1913, in *The Letters of D. H. Lawrence: Volume 2, June 1913-October 1916*, edited by George J. Zytaruk and James T. Boulton, (Cambridge: Cambridge University Press, 1982), 115.

28. Howard J Booth, “D. H. Lawrence and Male Homosexual Desire,” *The Review of English Studies* 53, no. 209 (February 2002), accessed July 9, 2016, doi:10.2307/3070410, https://www.jstor.org/stable/3070410?seq=9#page_scan_tab_contents.

29. Kate Millett, *Sexual Politics* (Urbana: University of Illinois Press, 2000), 266.

following scene Birkin offers Gerald to show him jiu-jitsu fight as a form of changing one's mood.

So they wrestled swiftly, rapturously, intent and mindless at last, [...] with a strange, octopus-like knotting and flashing of limbs in the subdued light of the room [...]. Now and again came a sharp gasp of breath, or a sound like a sigh, then the rapid thudding of movement [...], then the strange sound of flesh escaping under flesh. [...] there was no head to be seen, only the swift, tight limbs, the solid white backs, the physical junction of two bodies clinched into oneness.³⁰

In this scene, Gerald and Birkin were pretending to wrestle. It might be convincingly argued that interpretation of this fight is very close to a sexual intercourse if fully applicable. The 'oneness' in which they were lying on the floor is highly suggestive of a sexual unity. According to Kate Millett, Birkin in *Women in Love* is a projection of Lawrence and it is the homosexual sympathy between Gerald and Birkin that is viewed positively by Lawrence. The double standard is hereby set. Millet concludes that according to Lawrence male homosexuality is superior to female homosexuality.³¹ In "The Prussian Officer" the fight between the Captain and the orderly seems to be the outlet of sexual and sadistic desire as well.

As Jeffrey Meyers states, Lawrence's wife Frieda said that David was interested only in men. She believed that he had more than a platonic relationship with William Henry. Lawrence composed two overtly homosexual works which were influenced by his love towards William Henry: "Goats and compasses" and *Prologue to Women in Love*. The former work was destroyed by Lawrence himself.³²

Conclusion

Despite wide speculation whether D. H. Lawrence was a homosexual or not, homoerotic content is definitely visible in his work. Without any question it is portrayed in the short story "The Prussian Officer" I will be analysing later.

30. D. H. Lawrence, *Women in Love* (New York: The Viking Press, 1960), 263.

31. Millett, *Sexual Politics*, 266.

32. Jeffrey Meyers, *D. H. Lawrence: A Biography* (New York: Cooper Square Publishers, 2002), 214-215.

CHAPTER 5: D.H. LAWRENCE – SCIENTIFIC, PHILOSOPHICAL AND ARTISTIC BACKGROUND

D. H. Lawrence was not only a prolific writer of novels, short stories and poetry; his genius formed the ideas in the area of philosophy as well. However, every author must be a voracious reader in order to be able to build upon and produce his own ideas. In this chapter I will be examining essential philosophical influences and ideas that formed Lawrence's philosophical views and subsequent fictional works. The chapter opens with a debate on *Fantasia and the Unconscious* and *The Psychoanalysis and the Unconscious*. Major influences such as Schopenhauer's vitalism, Nietzsche's aggressive affirmation of life and other authors will be briefly discussed so that the reader can sufficiently understand Lawrence's perspective of life and literature. As a closing to this chapter a comment on Lawrence as a painter will be made, since his art and philosophy are interwoven.

Philosophy

Martin Hilský in his book *Modernisté* describes Lawrence's philosophy of *Fantasia of the Unconscious* (1922) which consisted of cosmological thesis based on the idea that at the very beginning of the universe, there was a man and when he died his soul flew to two poles, to the sun and the moon.³³ This created the elementary polarity which is part of his philosophy. Polarity or opposition has to be in equilibrium in order to achieve happiness. Hilský claims that for Lawrence, the opposites are crucial and that the eternal fight between the opposites is necessary for life itself. He explains that Lawrence's philosophical dualism interweaves throughout all his works and is present in recurring motifs, such as male-female principle, sun-moon, life-death, mind-body, lion-unicorn, intellect-intuition etc.³⁴

D. H. Lawrence suggests in his *The Psychoanalysis and the Unconscious* that there are polarities within one individual and several polarities in relation to other individuals; he believes that the beloved is something that we are not.³⁵ We love people because they possess a certain quality that is not present in us. This statement of polarity

33. Martin Hilský, *Modernisté: Eliot, Joyce, Woolfová, Lawrence* (Praha: TORST, 1995), 196.

34. Hilský, *Modernisté*, 197.

35. D. H. Lawrence, *Psychoanalysis and the Unconscious and Fantasia of the Unconscious (the Cambridge Editions of the Works of D. H. Lawrence)*, ed. Bruce Steele (New York: Cambridge University Press, 2006), 31-38.

is the launching platform for my thesis, in which I am going to argue that opposites in D. H. Lawrence's works attract.

According to Anna Grmelová, Lawrence studied Schopenhauer's vitalism at a very young age and became influenced by it. He favoured Schopenhauer's formula of sexual polarisation and desire because it clarified the marriage of his parents to him. He saw a divine impulse in desire since it had a positive cosmic religious dimension for him. Unlike Schopenhauer, who saw sexual polarisation as a struggle, Lawrence formulated the idea that sexual polarisation was not only struggle, but a basis for renewal as well. He changed the view from a pessimistic to a positive one.³⁶

Grmelová continues with the explanation that another influence on Lawrence's work was Nietzsche and his aggressive affirmation of life. Besides Nietzsche's positive affirmation of life, criticism of Christian ethos and Victorian sentimentality, it was also vitalism that Lawrence appreciated. He especially drew from Nietzsche's polarity between the artificial system of morality and vitalism. Lawrence also identified himself with Nietzsche's concept will-to-power as an effort to dominate life. Lawrence studied the works of Carlyle, whose quasi-Romantic resistance to technological expansion and dehumanisation utilitarianism influenced his organicism.³⁷

It was only around 1915 when Lawrence explicitly formulated his metaphysical principle of the universe, a principle of polarity as a never-ending struggle of conflicting opposites. Among other philosophers and writers who influenced Lawrence were J. G. Frazer, F. B. Tyler, G. Murrey and W. M. F. Petrie. Lawrence felt that there is a unity between human, animal and plant life and that ritual is an act, in which all the participants interact in a greater whole. Lawrence was indebted to the friendship with Thomas Hardy, of whom he thought as of a congenial spirit. Hardy also did not limit himself only to social and moral dimensions of Victorian writers. Hardy's conception of human life as an interplay between cosmos, microcosm and macrocosm, sun, moon and stars constructed the backbone of Lawrence's philosophy as well.³⁸

36. Grmelová, *The Worlds of D. H. Lawrence's Short Fiction*, 26.

37. *Ibid.*, 26-30.

38. *Ibid.*, 31-32.

Art

According to Jack Stewart, Hilda Doolittle first observed the relationship between the works of Lawrence and Van Gogh's paintings and letters, especially his cult of the sun. With Van Gogh he shared the vision of incarnated cosmos. Lawrence favoured Cézanne's art as well, especially the concept of otherness of objects.³⁹ Cézanne's influence can be visualised in "The Thorn in the Flesh" where there is Cézanne's depiction of a village similar to the paintings of Cézanne. Another short story influenced by Cézanne's art is "The Prussian Officer" where the opening scene shows the reader a picture of a hot valley, fields and mountains with cold caps. Van Gogh's art, on the other hand, is clearly visible in the short story "Sun," where he employs similar colours. There were also innumerable influences on the works of D.H. Lawrence, though, for the purpose of this thesis the list of the above mentioned is crucial and I hope sufficient.

Science

As George G. Williams states, it is difficult to fully comprehend the writing of D.H. Lawrence with lack of knowledge of the theory of evolution.⁴⁰ *On the Origin of Species* had been published only one generation before Lawrence was born, consequently his works must have been influenced by it. According to the theory, species choose a partner from a different tribe/ culture to enrich their genes and thus increasing the chance for survival for their offspring. Yet from the historical perspective, there has been a certain reluctance to create a link between Lawrence and Darwin, since over many years, Lawrence made many negative comments on Darwinism.⁴¹ Since a young age, Lawrence was reading works of Charles Darwin and he accepted the core idea of the theory of natural selection. As Grafonsky claims, Lawrence, as a worshipper of human body and its needs, he identified himself with the materialistic theory.⁴² I argue that there is a link between Darwinistic theory, where species are attracted to mates from different areas in order to enrich their genetic information and Lawrence's work. There is a similarity between Lawrence's philosophy

39. Jack Stewart, *The Vital Art of D. H. Lawrence: Vision and Expression* (Carbondale: Southern Illinois University Press, 1999), 7.

40. George G. Williams, "D. H. Lawrence's Philosophy as Expressed in His Poetry," *Rice Institute Pamphlet - Rice University Studies* 38, no. 1 (April 1951), 73-94. Accessed August 12, 2016, <http://hdl.handle.net/1911/62689>.

41. Ronald Granofsky, *D. H. Lawrence and Survival: Darwinism in the Fiction of the Transitional Period* (Montreal: McGill-Queen's University Press, 2003), 13-14.

42. Granofsky, *D. H. Lawrence and Survival*, 13-14.

of polarities which attract due to necessity of balance and Darwin's theory of selecting mates from different tribes.

Conclusion

The thesis would be incomplete without explaining rudimentary connections between the philosophical perspective of D.H. Lawrence and influential philosophers such as Schopenhauer and his vitalism and Nietzsche and his positive affirmation of life. Additionally, Lawrence's work and philosophy drew inspiration from visual art and the colour symbolism of Cezanne and Van Gogh, which impacted on his novels, short stories and poetry. I argued that the short stories "Sun," "The Prussian Officer," "The Thorn in the Flesh" drew inspiration from the aforementioned artists. As the last point, connection between Lawrence and Darwinist theory was made.

CHAPTER 6: ANALYSIS

In this chapter, I am analyzing the works selected for the demonstration of my thesis which argues that opposition is crucial element of the attraction between the protagonists in the works of D.H. Lawrence. The chosen criteria are physical opposition, character opposition, class/social opposition and national opposition. In demonstrating character opposition I am also employing criterion which was proposed in Kate Millett's⁴³ *Sexual Politics*; that is the aspect of submissiveness and dominance. If any of the criteria is not applied, it is due to lack of sufficient evidence. Elaboration on the criterion would only lead to a speculation. Despite the fact that there are subchapters focusing on each criterion, it is necessary to involve a brief discussion on another criterion, since they are often relate to each other and interpretation of one aspect is dependent on another aspect as well. Among the chosen pieces of work are "Sun," "The Prussian Officer," "The Thorn in the Flesh," "The Blind Man," *The Virgin and the Gypsy* and *Lady Chatterley's Lover*.

"Sun"

As Sheila Lahiri Choudhury states, Lawrence was in perpetual search for warm climate, partly because of his weak health and partly because he wanted to escape the decaying civilization. His numerous travels to southern Europe and subsequent visit of America inspired both his paintings and literary works. Choudhury claims that "Sun" is in a way a prelude to *Lady Chatterley's Lover*; they share the warmth of the Italian afternoon. This short story was censored because of its reference to phallus and a naked woman's body. The description of the naked body, though, never being obscene or pornographic, was according to the publishers too much for the decent readership. The story provides not only opposition between the married couple of Maurice and Juliet, but also contrasting images of ancient Italian civilisation and the modern world.⁴⁴

According to Barbara A. Schapiro, the short story "Sun" is about a quest for self-surrender. There is a vibrant sexual depiction of sun that has a face and a phallus by which he penetrates Juliet's whole body. Lawrence shows the opposition between female submission and male dominance as a necessary aspect of harmonious

43. Kate Millett, *Sexual Politics* (Urbana: University of Illinois Press, 2000). 237-293.

44. Sheila Lahiri Choudhury, "Cosmic Carnal Connections: Lawrences Sun and the Indian Sun Gods" in *Lake Garda: Gateway to D. H. Lawrence's Voyage to the Sun* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2013) ed. Nick Ceramella, 171-174.

relationship.⁴⁵ In this case, though, the female submission and male dominance is present only in the relationship between Juliet and an inanimate object, the sun.

In the opening scene, the doctor advises Juliet to take a sun cure. After initial reluctance, like other Lawrence's female protagonists, Juliet agrees and takes her son, mother and a nurse with her to the Mediterranean Sea. Similarly to Constance Chatterley, Isabel and Emilie, Juliet is not able to resist the will of a decisive man, here a doctor who advised her to settle her nerves by going on holiday in the sun.

The short story "Sun" is specific in its treatment of mental health as well. The protagonist, as the story proceeds, gradually changes into an insane person, which sharply contrasts the personality of her rational husband. The recurring motif of sun and sunbathing accentuate the brainwashing of the protagonist.

Juliet and Maurice

Anne McKay claims that Lawrence presents an emancipated woman as a significant risk and a source of a problem in a relationship.⁴⁶ Such a statement is fully applicable in the case of Juliet and Maurice. She is so active and bossy towards her husband that he is afraid of her. According to Poplawski the relationship has become terribly weary⁴⁷ and they are "like two engines running at variance, they shattered one another."⁴⁸ The attraction between the partners is ambiguous since the relationship is no longer functioning. On the other hand, a new lover in the form of Sun helps Juliet restore her womanhood and brings her to life again.

Physical opposition

Juliet and her husband are contrasting opposites. First, there is the age difference. He is a businessman in his forties and she is a twenty-year-old woman. A note on the colour symbolism is vital for the explanation of the personality traits as well. Juliet's body is described as turning to either sun-tanned or pink. According to Francis M. Adams and Charles E. Osgood, pink is a shade of red, which symbolizes not only

45. Barbara Ann Schapiro, *D. H. Lawrence and the Paradoxes of Psychic Life* (Albany: State University of New York Press, 1999), 59-61.

46. Anne McKay, "A Study of D. H. Lawrence's Treatment of Women in the Short Story" (master's thesis, McMaster University, 1984), 90.

47. Poplawski and Worthen, *D. H. Lawrence*, 366.

48. D. H. Lawrence, "Sun," in *Selected Short Stories*, ed. Brian Finney, 7th ed. (London: Penguin Books, 1982), 424.

romance, but activity as well.⁴⁹ The gold colour is obviously a substitution for yellow that represents the sun. The colour of her skin is the reflexion of her own character. Throughout the story, she is the one who commands other people and has the air of an energetic person. She commands either her husband, or her son. Juliet is also a lively and strong personality and has become the embodiment of spontaneity. The grey colour, which is so prevalent in the description of Maurice, i. e. his hair and his clothes, stands for his subdued character. Grey is also the colour of the passivity.⁵⁰ Similarly to the major in *Virgin and the Gypsy*, Maurice wears grey colour and is also the type of man who acts as a submissive element in the relationship. Another aspect, which is important to highlight, is the fact that Juliet is not a typically feminine woman. She is a flapper. Her breasts are “fruit that would wither but never mature.”⁵¹ Juliet has “fair, bobbed hair curled in a little cloud at her temples.”⁵² Fair hair contrasts with Maurice’s grey-black hair. The fact that Juliet wears bobbed hair indicates her dominance and independence since hair length used to be a significant gender assigner. Bobbed hair was an attribute of a modern, assertive, independent and advanced woman.⁵³ Description such as follows, describes Maurice’s plainness: “his grey, city face, his glued, grey-black hair [...]. He had the uneasy, gold grey eyes of a creature that has been caught young, and reared entirely in captivity, strange and cold; not knowing of warm hopes.”⁵⁴ His greyness reflects his personality. However, there is a shade of gold in his eyes, which indicates that there might be something warm in his nature.

Character opposition

Unlike the gypsy in *The Virgin and the Gypsy* or Mellors in *Lady Chatterley’s Lover*, Maurice is not hopeful. He has stuck in his cold business life and cannot move further. Years of running his business formed Maurice’s sober and dutiful personality “He managed his own business carefully, without startling success, but efficiently.”⁵⁵ He is a man who has lived his life in a peaceful, moderate manner. Obviously, he has

49. Francis M. Adams and Charles E. Osgood, “A Cross-Cultural Study of the Affective Meanings of Color,” *Journal of Cross-Cultural Psychology* 4, no. 2 (June 1973), accessed July 15, 2016, doi:10.1177/002202217300400201, <http://jcc.sagepub.com/content/4/2/135.full.pdf+html>.

50. Adams and Osgood, “A Cross-Cultural Study of the Affective Meanings of Color.”

51. Lawrence, “Sun,” 426.

52. Lawrence, “Sun,” 429.

53. Charles Sowerwine and Patricia Grimshaw, “Equality and Difference in the Twentieth-Century West: North America, Western Europe, Australia, and New Zealand,” in *A Companion to Gender History* (Oxford: Blackwell Publishing, 2003), ed. Teresa A. Meade and Merry E. Wiesner-Hanks, 589.

54. Lawrence, “Sun,” 440.

55. *Ibid.*, 436.

never had any aspirations, since he managed his business without a breathtaking success. This might be a possible explanation for why Juliet married him. She enjoys being worshipped by someone as uninteresting as a mousey, older businessman. Other women notice his mousiness as well. “The old woman of Magna Graecia saw him at a glance: he is good, she said to herself, but not a man, poor thing.”⁵⁶

As can clearly be seen in the parting of Juliet and her husband, Maurice is the one who is more dependent and intrusive into his wife’s personal space. With a tone of apprehension and hope, he whines: “These partings are no good, you know. [...] I don’t like them.”⁵⁷ As a matter of fact, more than the sun; Juliet needs to flee her husband. Now he admires his wife’s beauty. “He was dazed with admiration, but also at a deadly loss. [...] and this was no longer a person, but a fleet sun-strong body, soulless and alluring like a nymph.”⁵⁸ During the first encounter with his wife in Italy, Maurice realizes how much Juliet changed and how beautiful she is. As can be seen from her demeanour, she is full of spontaneity and unconventionality.

A mere glance at the naked body of his wife makes Maurice turn his eyes away from her. “[...] he glanced away from her, turning his face aside.”⁵⁹ While she likes exposing her naked body to the world; he is unwilling to uncover anything from his body. His introverted, moderate nature contrasts her personality. I argue that Lawrence made Maurice the embodiment of the society, the reserved society which glances away at a mere sight of a naked body. He also painfully realizes that his personality is not strong enough to represent the male principle in the relationship. After his wife tells him that she does not want to come back to their home, he is not strong enough to force her to come home with him. Had he been a stronger personality, the female in her would be more attracted to him.

Juliet, as opposed to her husband Maurice is also very vain and conceited. She prides herself in her beauty. After an old Sicilian woman tells her that beautiful women should not expose themselves to the sun, she replies: “Who knows if I am beautiful!”⁶⁰ said Juliet. “But beautiful or not, she felt that by the sun she was appreciated. Which is the same.”⁶¹ Her conceit and self-centred nature and narcissistic tendencies are in

56. *Ibid.*, 437.

57. *Ibid.*, 425.

58. *Ibid.*, 438.

59. *Ibid.*, 437.

60. *Ibid.*, 429.

61. *Ibid.*, 429.

contrasting opposition with Maurice's humble nature. Juliet assumes that she is beautiful, her strong ego prides on the fact that her body is healthy and attractive. "So she remembered that the Greeks had said a white unsunned body was unhealthy, and fishy."⁶² It can be concluded that she not only considers herself beautiful, but she puts herself above others as well.

The reader nearly feels sympathy towards Maurice. "He was totally out of the picture, in his dark grey suit and pale grey, monastic face of a shy businessman, and his grey mercantile mentality."⁶³ Maurice himself is aware of his own lack of glamour in contrast to his wife. He knows that she is out of his league and suffers in painful jealousy. He comes to visit his wife on her holiday not only because of his dependency on her, but also because of complete lack of trust in her and because of other men who could surround her. "[...] he confided in nobody."⁶⁴ On logical grounds, his introverted nature stems from the lack of trust in other people. His wife is probably the only one he has opened himself to and therefore he adheres to her so much.

Juliet, on the other hand, is a strong personality, "she had always been mistress of herself, aware of what she was doing, and held tense for her own power."⁶⁵ She is the self-confident element of the partnership, partly because Maurice puts her on the pedestal all the time, partly because she had no other option after living with such a moderate kind of man.

Another aspect why Juliet does not fit into a stereotyped model of a woman is that she does not have motherly instincts. She is amazingly indifferent and cold in relation to her son. "She resented, rather, his little hands clutching at her, especially her neck."⁶⁶ This trait renders her the opposite of Lawrence's ideal female model. For example, Constance Chatterley desperately feels the need to have babies, Emilie in "The Thorn in the Flesh" takes care of children in the household, and Isabel in "The Blind Man" is expecting her second child and is looking forward to it. However, Juliet feels coldness in her womb when her child or husband approaches her.

62. Ibid., 429.

63. Ibid., 439.

64. Ibid., 436.

65. Ibid., 431.

66. Ibid., 427.

National opposition

Lawrence hints that both Juliet and Maurice are American. Therefore, they do not constitute opposition in this aspect. There polarity is not strong enough to create attraction in this case. Attraction is not strong enough even in the following aspect. The couple are probably middle class since American society is not so class concerned and stratified as English society.

Class opposition

The reader does not know much about Juliet's class status, yet we can conclude that she has not had much money before she married Maurice. Firstly, the age at which she marries is so low that hardly any person, especially women at that time, would be able to earn significant amount of money. Maurice is middle class since his apparel and demeanour do not imply higher-class personality status. The reader knows as well that Maurice's business has not achieved any startling success, so he can not belong to the upper class.

Sexual level

Juliet actually does not feel attracted to her husband. She thought that "only his black eye-brows and eye-lashes were nice. She did not take him in. She did not realize him. Being so sunned, she could not see him, his sunlessness was like nonentity."⁶⁷ The sexual attraction between the two is obviously just one-sided. "He was the soul of gentle timidity, in his human relations, and her silent, awful hostility after the baby was born, had frightened him deeply. [...] He had felt himself ground down under the millstone of her helpless enmity."⁶⁸ When he saw his wife after the period of separation, "he felt the desire stirring in him for the limbs and sun-wrapped flesh of the woman: the woman of flesh. It was a new desire in his life and it hurt him."⁶⁹ There is some evidence that Maurice is completely overwhelmed by his wife's beauty, especially when he sees her naked. Logical explanation to their cold marriage is, again, lack of intimacy. The desire for his wife is actually a new feeling to him. This is where it all falls down, there has not been enough sexual attraction between the two of them throughout the marriage. Now he sees his transformed wife, he is attracted to her and realizes his greyness in comparison to her. Conversely, when Juliet is in his presence, a

67. Ibid., 440.

68. Ibid., 439.

69. Ibid., 437.

shadow of coldness always casts over her womb. When he approaches her during their first encounter in Italy, she is “‘hanging back from him and [feels] a cold shadow falling on the open flower of her womb.”⁷⁰ The two of them are not compatible. Juliet has already undergone a change. A transition from neurotic, independent American woman to a woman who is more connected to the local natural world than to the city life. Her womb is only open to the sun. Via this gap, the opposition of these two characters becomes more prominent. Yet, it leaves some space for Maurice to find the male power in himself and to restore natural balance in the relationship. Nevertheless, despite her inner instinct, in the final part of the short story, she decides that the next child she begets, will be Maurice’s one.

Juliet and Sun

The symbolic intercourse and adultery with Sun, restores Juliet’s womanhood. Even though at the beginning, she was not willing to give herself to the sun, she gave up her will and surrendered to this inanimate force. She is on her way to a submissive self and might be able to give herself to her husband as well since she decided to beget her next child with him.

Symbolic sexual level

As has already been mentioned, “Sun” is an extraordinary short story, since it reflects Lawrence’s philosophy in which the sun is a living element, endowed with regenerative force and pulsing with male potency. Lawrence personifies the sun and makes him an ideal lover for Juliet.

So the desire sprang secretly in her, to be naked to the sun. She cherished her desire like a secret. She wanted to come together with the sun. But she would have to go away from the house--away from people. And it is not easy, in a country where every olive tree has eyes, and every slope is seen from afar, to go hidden, and have intercourse with the sun.⁷¹

Juliet looks forward to her encounters with the sun as if they were real dates between two lovers. Unlike in her relationship with her husband, she desires the sun and wants to have an intercourse with him, he is a male incarnation to her. In the first phase, exposing herself to the sun leads to her physical regeneration. In the next phase, it also

70. Ibid., 437.

71. Ibid., 425.

leads to recovery of womanhood. Due to the fact that the sun takes the form of ideal male force in her life, Juliet is able to take her natural role of a woman.

She slid off all her clothes, and lay naked in the sun, and as she lay she looked up through her fingers at the central sun, his blue pulsing roundness, whose outer edges streamed brilliance. Pulsing with marvellous blue, and alive, and streaming white fire from his edges, the Sun! He faced down to her with blue body of fire, and enveloped her breasts and her face, her throat, her tired belly, her knees, her thighs and her feet.⁷²

Lawrence contrasts Juliet's rosy body with blue and white fire that pulses from the sun. According to Jack Stewart, there is a direct link between the art of Van Gogh and Lawrence, since Juliette offers her body to the sun at the foot of cypress tree that functions as a connector between the opposing principles of light and darkness. The cypress tree is far more than just a sexual symbol in his works; it is an incarnation of cosmic energy and otherness.⁷³ It pumps new life into her.

Before the intercourse with the sun, she does not feel anything but indifference and coldness towards her son, he is a mere burden to her. In her treatment of children, she is similar to the Jewess from *The Virgin and the Gypsy*. She would be happiest if she did not have children at all. However, the sun has transformed not only her body but her mind as well. In the final scenes, she decides to beget next child and it will be Maurice's one.

Conclusion

The short story "Sun" is extraordinary for its significant reflection of D. H. Lawrence's manifestation of his vitalistic philosophy. The two protagonists, Juliet and Maurice, are in opposition regarding their appearance and character. The author manifests their opposition via colour symbolism. His grey-black hair, grey skin, grey-gold eyes and grey business suit are only emblematic of his mousey, unadventurous life of a businessman. On the other hand, Juliet is a representative of a new, modern, independent woman. This is reflected by her flapper image; her blond, bobbed hair and her decisiveness. Maurice is the embodiment the cold city society. His apparel only mirrors his inner qualities. He does not want to uncover his body to the sun, since his timidity does not allow him to do so. While Maurice is demure, his wife, on the

72. Ibid., 426.

73. Jack Stewart, *The Vital Art of D. H. Lawrence: Vision and Expression* (Carbondale: Southern Illinois University Press, 2001). 146

contrary likes to expose her naked body to the sun. Lawrence makes use of vivid colour symbolism. He contrast totally greyish looks of Maurice to Juliet and the colourful environment she is set it, i.e. the gold, scarlet and blue-white white fire of the sunrays, the ultramarine sea, the yellowish cliffs and green trees. All accentuates the connectedness to the nature. The author compares her breasts to fruits that ripen and are full of sap in the sun.⁷⁴ Her transformation from a nervous New York woman to a person connected to the nature is reflected through the pink-gold colour of her skin. However, it is not her husband, who brings up her womanhood. Despite the fact, that he is strongly attracted to her, she only feels a cold shadow over her womb in his presence. Lawrence masterly manifests his vitalistic philosophy via making the sun a lover who has a metaphorical intercourse with Juliet and awakens the lotos flower in her womb. The sun pumps new energy and life into Juliet via symbolic intercourse. This relationship is similar to the one of the Jewess and the major in *The Virgin and the Gypsy* in the way that Maurice, like the major is the greyish element in the couple. Maurice is obviously submissive in the relationship with Juliet. When compared to Mellors and the gypsy, he is not in touch with the nature and is not hopeful as the two other men. No matter how contrastive the two protagonists are, they do not fit into the important pattern submissive/dominant partner, where the male part is dominant. However, there is a little hope for their relationship. In the final scenes, Juliet decides that the next child she begets, will be Maurice's one.

“The Prussian Officer”

This chapter is dealing with another significant short story called “The Prussian Officer.” As Poplawski states, “The Prussian Officer” was written between May and June 1913. The first title, which Lawrence preferred, was “Honour and Arms,” however, without his consent, the title of the story was changed by the publishers. Poplawski claims that Lawrence created a symbolic masterpiece.⁷⁵ According to Grmelová, it is Lawrence's first short story where ethnic distinctions have profound cultural implications. The theme of ethnicity resonates in his consequent works as well, to mention at least *The Rainbow*.⁷⁶ Together with the depiction of homosexual sadistic love, the short story presents a perfect example of physical, ethnic, temperamental and class opposition.

74. Lawrence, “Sun,” 432.

75. Poplawski and Worthen, *D. H. Lawrence*, 290-291.

76. Grmelová, *The Worlds*, 90.

The Captain and the Orderly

Not only the two protagonists form the opposition throughout the story, but the natural setting does so as well. Lawrence foreshadows the upcoming primary conflict by setting a polarized scene such as follows.

They had marched more than thirty kilometres since dawn, along the white, hot road where occasional thickets of trees threw a moment of shade, then out into the glare again. On either hand, the valley, wide and shallow, glittered with heat; dark green patches of rye, pale young corn, fallow and meadow and black pine woods spread in a dull, hot diagram under a glistening sky. But right in front the mountains ranged across, pale blue and very still, snow gleaming gently out of the deep atmosphere.

Images of darkness and light express the polarity of nature. On the one hand, there is the heat of the road, on the other hand, there are the pale blue mountains with gleaming snow. Lawrence illustrates the natural scenery as a lively interplay of colours. White, green, yellow and blue colour shimmer to create a beautiful scenery. The fields glitter and the sky glistens, whereas snow is contrasting with its deep atmosphere.

And towards the mountains, on and on, the regiment marched between the rye fields and the meadows, between the scraggy fruit trees set regularly on either side the high road. The burnished, dark green rye threw off a suffocating heat; the mountains drew gradually nearer and more distinct. While the feet of the soldiers grew hotter, sweat ran through their hair under their helmets, and their knapsacks could burn no more in contact with their shoulders, but seemed instead to give off a cold, prickly sensation.⁷⁷

By juxtaposing images such as moments of shade and glare, dark green rye and pale young corn, fallow and meadow, snow and suffocating heat, hot feet and sweat - cold and prickly sensation, Lawrence creates a perfect frame for further elaboration on polarity of his two characters that are in opposition as well.

Class opposition

The captain and the orderly in “The Prussian Officer” obviously fall in the class difference category. Taken from this perspective, the captain as a son of a Prussian aristocrat and Polish Countess is superior to the orderly per se.⁷⁸ “[However] having made too many gambling debts when he was young, he had ruined his prospects in the

77. D. H. Lawrence, “The Prussian Officer,” in *Selected Short Stories*, ed. Brian Finney, 7th ed. (London: Penguin Books, 1982), 174.

78. Poplawski and Worthen, *D. H. Lawrence*, 291-292.

Army.”⁷⁹ The reader learns that he has suffered numerable gambling losses, thus diminishing his perspectives for social ascent.

National/Racial opposition

Moreover, these two men are also ethnic/national opposites, which contributes to the general polarity of the story. The Prussian officer is associated with a prototype of a Northern man. The steely blue eyes are the evidence for it. Contrary to him, the orderly is a Bavarian peasant who represents a southern type of a man.⁸⁰

Physical opposition

The captain is strikingly different in his looks from his orderly. His character reflects on his face. He has an expression of irritable tension in his face, leaving the impression of a man struggling with life. The tall aristocratic man around his forties is attractive; there is still some red hair on his head despite the general greying. The coldness of his eyes together with his full, brutal mouth under bristly moustache are signs of his torn personality. Lawrence endows the captain with opposition within his own personality as well. Captain’s eyes, which are set under his bushy eyebrows, seem to be “always flashing with cold fire.”⁸¹ All the aspects of his appearance foreshadow sadistic cruelty of his actions and enjoying sexual arousal via inflicting pain on the objects of desire. As Grmelová implies, the captain is rational, cold, tense and dedicated to the military life to that extent that he is unable to form human relationships of any kind.⁸²

The object of his lust is a twenty-two years old orderly, whose physique is of a more solid basis. Orderly’s name is emblematic of the relationship. Lawrence chose the name ‘Schöner’ to bring forward the physical polarity of the two. He is a dark-skinned, black-haired youth full of warmth and life. Given the evidence, the homosexual captain is attracted to the young man, since he seems to be physically stronger. “He had strong, heavy limbs and was swarthy [...],” while the captain is a gentleman, with long, fine hands and cultivated movements. The reader can conclude that the captain might be the type of homosexual who finds it difficult to attract a partner and therefore compensates for his lack of attraction by exaggerated suppression of feelings.

79. Lawrence, “The Prussian Officer,” 175.

80. Grmelová, *The Worlds*, 95.

81. Lawrence, “The Prussian Officer,” 175.

82. Grmelová, *The Worlds*, 90.

Character opposition

Barbara A. Schapiro finds opposition in the two characters in terms of their inner fullness. The Captain is like an empty shell; he is tense, rigid and suppressed. On the other hand, the orderly lives out of his warm, full nature and gives it off in his every movement.⁸³ What infuriates the captain is the natural, unself-conscious character of the young man. The orderly has an air of “blind, instinctive, sureness of an unhampered young animal [...]”.⁸⁴ Arguably, the strong, heavy limbs and youthful warmth arouse the carnal needs in the discipline-oriented man. It is the instinctiveness and freshness of the youth that moves the captain to bouts of cruelty. As Grmelová says, “The Prussian officer,” with his cold, rigid, rational personality is embodiment of Apollonian values connected with Northern abstraction and mental consciousness. On the other hand, his orderly is his opposite in such aspects as instinctiveness, irrationality, sensuality and represents Dionysian values.⁸⁵ On logical grounds, the captain is jealous of the self-possession and stability of the young man. Schöner is everything the military life took away from the captain. Captain’s face shows signs of twitching; his body is ascetic and pale. Schöner is young, satisfied with his job and has a loving relationship. While the captain has devoted his life to rules and military drill and is isolated from other people by his superior position per se.

As in *The Virgin and the Gypsy*, the captain finds himself compelled by the orderly. Unconsciously, he is enchanted by the physical presence of the orderly. Later, when he finds out that the orderly has a sweetheart, he invents various tasks to prevent him from seeing his girl. “I want you this evening. [...] I want you tomorrow evening also- in fact you may consider your evening occupied, unless I give you leave.”⁸⁶ Unconsciously, the captain became jealous and dependent on the orderly. He is perplexed by energy the orderly possesses, which he in himself does not recognize. The Captain felt the “warm flame”⁸⁷ that was glowing around the orderly and this flame penetrated the captain’s soul. The captain is not the only one who is confused, but the orderly found himself in perplexed state as well. He does not want to be in touch with the officer, he wants to avoid the contact, yet he has to be in his presence, which the captain cruelly enjoys. The story reaches its climax when the captain bruises the thighs

83. Barbara Ann Schapiro, *D. H. Lawrence and the Paradoxes of Psychic Life* (Albany: State University of New York Press, 1999), 61.

84. Lawrence, “The Prussian Officer,” 176.

85. Grmelová, *The Worlds*, 90.

86. Lawrence, “The Prussian Officer,” 179.

87. *Ibid.*, 176.

of the orderly so severely, that he eventually is not able to walk. As stated by Worthen and Poplawski, the underlying attraction between the two men builds on hate and love, repulsion and attraction, masochism and sadism, which eventually end up in the death of both men.⁸⁸ In this short story, Lawrence depicts not only opposition between the two characters, but also opposition within the mind of the captain, where his mind was suppressing and dominating his passion and emotions. The orderly is submissive all the time and is actually happy with it.

The opposition in this short story is two-dimensional. It lies between the orderly who is a peasant and the Captain and at the same time, there is opposition within the captain himself. The horse, which the captain rides most of the time, has double meaning as well. Firstly, it implies the superiority of the position the Captain has. Secondly, it reinforces the instability of his personality. Thirdly, it represents the potency he feels due to his superiority. After the orderly killed the lieutenant, he mounted the horse and rode away, symbolically taking over the dominance from the officer. Nevertheless, he was not able to ride the horse for a long time, the bruises he had on his legs, made him get down from the horse. Symbolically, he was unable to maintain his dominant position. Later, due to extreme thirst, he died. In the final scene, the two dead bodies are in opposition as well. In the mortuary, they lie next to each other. Officer's body lies white, slender and rigidly at rest. The orderly gives the impression as if he would return to life again, looking young and "unused"⁸⁹.

Grmelová explains the symbolic nature of the physical setting of the short story. The whole narration takes place in Bavarian valley, with snowy, glistening mountain tops in the background. The mountains underpin the dualism in the story as well. They are "half earth, half heaven."⁹⁰ The mountains represent the ideal balance, which both characters are missing. In addition, while the mountains in the final scene represent perfect synthesis, the death stands for the disintegration of the two characters.⁹¹ Carla Sweet Chlouber elaborates on the idea and points out that the mountains "function as a motif. connecting the beginning and the end of the story."⁹²

88. Poplawski and Worthen, *D. H. Lawrence*, 291-291.

89. Lawrence, "The Prussian Officer," 193.

90. *Ibid.*, 174.

91. Grmelová, *The Worlds*, 94.

⁹² Carla Sweet Chlouber, "Natural Symbolism in the Short Stories of D. H. Lawrence" (master's thesis, Oklahoma State University, 1960), 32.

Sexual level

The author states that the captain is not interested in women. Even though he sometimes had a sexual encounter with a woman, “it was a mockery of pleasure.”⁹³ He did not enjoy the encounter with women, feeling tormented, miserable and irritated.⁹⁴ On the other hand, it is known that the orderly has a sweetheart, though the reader can argue that he had homosexual inclinations as well, since he admired the “amazing riding-muscles of his [Captain’s] loins.” Climax of the plot seems to be when the orderly instinctively attracts the captain and perversely enjoys killing the officer. “It pleased him to keep his hands pressing back the chin, to feel the chest of the other man yield in expiration to the weight of his strong, young knees, to feel the hard twitchings of the prostrate body jerking his own frame.”⁹⁵ I argue that these two instances bring evidence on possible bisexuality of the orderly. The orderly enjoyed to be in the position of the dominant element. In the end, the two men swapped their roles of dominance and submission.

The Captain in “The Prussian Officer” reminds us of Isabel from “The Blind Man.” Similarly, like Isabel, he wants to control his orderly. Yet, unlike Isabel, the captain wants to keep the orderly as much occupied as possible. Isabel (see “The Blind Man”), on the other hand wants to spend as much time as possible alone. “In spite of himself the Captain could not regain his neutrality of feeling towards the orderly; [...] he wanted to take up as much of his time as possible.” The captain became dependent on the orderly which is one of possible interpretations of the visible need to possess the orderly.

Conclusion

The short story “The Prussian Officer” is an excellent manifestation of nearly perfect opposition of the two protagonists; the captain and the orderly. The former stands for cold, strict, Apollonian values, the latter protagonist represents warmth, temperament and Dionysian values. The captain is a sharp physical contrast to his orderly, whose emblematic name is Schöner. While the captain is slender, tall and pale with blue eyes and greying red hair, his orderly is well-built, with swarthy complexion and dark hair. The captain is in his forties, whereas orderly is twenty-three years old. The symbol of captain’s power is the horse he rides. His orderly walking all the time

93. Lawrence, “The Prussian Officer,” 179.

94. *Ibid.*, 179.

95. *Ibid.*, 188.

next to him counterweighs this dominance. After the captain's death, the orderly tries to take over the dominance by symbolical mounting of the captain's horse. However, he is not able to hold the reins for a long time since it is not in his nature. This short story is a jewel not only due to displaying perfect opposites of characters, but there the polarity of characters is supported by juxtaposition of natural scenery as well. There are the mountains with snowy peaks and dazzling sun only to complement the perfect character opposition. Their social/class opposition results from the fact that the captain is a son of a Countess and aristocrat and the orderly is a mere peasant. Lawrence created the national polarity by depicting attraction between a Bavarian and a Prussian. The short story illustrates a sadistic homosexual desire between a dominant and submissive protagonist, by which Lawrence might have given an outlet to his possible homosexual inclination.

“The Thorn in the Flesh”

“The Thorn in the Flesh” was written between May and June 1913. The original title was “Vin Ordinaire.”⁹⁶ The short story is distinctive due to its biblical implications. As in “The Prussian Officer,” ethnic and military issues are juxtaposed and elaborated on. It is set in the Alsatian area, which is between France and Germany.⁹⁷ The reader plunges into the story and sees a scene with barracks and its vicinity. Lawrence makes the reader glance at the sky, which foreshadows the approaching event. “The sky was broken and blue among moving clouds. Patches of sunshine lay on the level fields, and shadows on the rye and the vineyards. In the distance, very blue, the cathedral bristled against the sky, and the houses of the city of Metz clustered vaguely below, like a hill.”⁹⁸ The opening scene of “The Thorn in the Flesh” shows an image of a broken sky. Lawrence foreshadows an upcoming situation, in which something is going to break. Indeed, the mind of a young soldier was going to split. Lawrence also uses the picture of a cathedral as symbol that will bring resolution to the upcoming critical situation.

96. Poplawski and Worthen, *D. H. Lawrence*, 293.

97. Grmelová, *The Worlds*, 95.

98. D. H. Lawrence, “The Thorn in the Flesh,” in *Selected Short Stories*, ed. Brian Finney, 7th ed. (London: Penguin Books, 1982), 194.

Emilie and Bachmann

The couple manifests nearly perfect relationship, they meet all the criteria which create attraction between lovers. Unlike in “The Prussian Officer,” this instance of opposition does not build on hatred.

Class opposition

In the “Thorn in the Flesh,” there are two character opposites presented; Emilie, a maidservant, and Bachmann, a soldier. He is a well-bred boy from a rich family and now he serves in the Bavarian army. He is proud of himself and is aware of his dignity. Yet one day, during a military drill, he is extremely stressed and wets himself. He suffers from extreme shame. His sergeant treats him brutally and Bachmann automatically, rather unconsciously, hits his superior who falls down the ramparts and hurts himself severely. According to the military rules, such a situation can bring serious consequences for Bachmann. He knows no better than to run away to his sweetheart, where again he restores his dignity. Inevitably, in the end, he is found and taken away by the soldiers and has to face consequences of his transgression. Lawrence mentions that Bachmann “was not quite a common soldier,” [...] his appearance was pleasing to the eye and

[...] he came of a rich farming stock, rich for many generations. His father was dead, his mother controlled the moneys for the time being. But if Bachmann wanted a hundred pounds at any moment, he could have them. By trade he, with one of his brothers, was a waggon-builder. The family had the farming, smithy, and waggon-building of their village. They worked because that was the form of life they knew. If they had chosen, they could have lived independent upon their means.⁹⁹

Bearing in mind his family background, the reader can assume that he could afford to buy anything he wanted. As a sharp contrast, his sweetheart Emilie is “a foundling, probably of some gipsy race, brought up in a Roman Catholic Rescue Home. A naïve, paganly religious being [...].”¹⁰⁰ Hereby I conclude that there is a clear dichotomy between their rank. She is the one who is of lesser economical means.

National/Racial opposition

Class opposition is linked to further point of the analysis, which is a national/racial opposition. She, as a gypsy, however described as reserved in her nature,

99. Lawrence, “The Thorn in the Flesh,” 204.

100. Ibid., 202.

is a representative of a free race. She is the one “[who was] primitive and had no grasp on civilized forms of living, nor on civilized purposes.”¹⁰¹ Bachmann is the one representing a civilized Englishman.

Physical opposition

Lawrence also tells the reader that Bachmann is a fair, good-looking youth with a fair moustache. The only aspect that disfigures his body is the uniform. With his looks, he is almost girlish. Lawrence presents Bachmann as having “a trace of youthful swagger and dare-devilry about his mouth and his limber body.”¹⁰²

As for Emily, since she is of a gypsy origin. She is logically dark skinned. She has dark, closely banded hair and grey, timidly looking eyes. As Lawrence says, her eyes have the expression of some wild animal, a proud one. “She wore a peasant dress of blue cotton sprigged with little red roses that buttoned tight over her strong, maiden breasts.”¹⁰³ She had flat, straight back and strong loins.¹⁰⁴ Furthermore, her physical traits mirror her character as well. There is a symbolic explanation of her straight back, and I argue that this is a metaphor for her straightforward, honest personality. Despite her lower class origin, she bears herself in pride. What fascinates Emilie, of course, is Bachmann’s very clean, white skin.¹⁰⁵

Character opposition

As Lawrence states at the very beginning of the story, Bachmann is under drill in the army. “But had something of military consciousness, as if he believed in the discipline for himself and found satisfaction in delivering himself to duty.”¹⁰⁶ Despite outwardly he manifests love of duty, his subconscious signals a contradictory feeling. He was dreaming that “[...] one day, and he would escape then into freedom. What an agony of need he had for absolute, imperious freedom [...] And now he wanted madly to be free to go on.”¹⁰⁷ It was not just the feeling of captivity, it was the loneliness that made him feel unhappy. “There he stood, small and isolated.”¹⁰⁸ He perceives that in the army he is small and restricted by the military rules. “He was half suffocated in

101. Ibid., 204.

102. Ibid., 195.

103. Ibid., 200.

104. Ibid., 200.

105. Ibid., 202.

106. Ibid., 195.

107. Ibid., 208.

108. Ibid., 196.

heat, dust and enclosure.”¹⁰⁹ His independent nature can not bear the loneliness and being given orders. Simultaneously, his sweetheart Emily loves rules, orders, and being dominated. Lawrence puts her dependency as follows:

And all the while she had the insupportable feeling of being out of the order, self-responsible, bewildered. The control of her life should come from those above her, and she should move within that control. But now she was out of it, uncontrolled and troubled. More than that, the man, the lover, Bachmann, who was he, what was he? He alone of all men contained for her the unknown quantity which terrified her beyond her service. Oh, she had wanted him as a distant sweetheart, not close, like this, casting her out of her world.¹¹⁰

After Bachmann runs away from the army, he accommodates himself in her room, which changes her routine; there is an intruder in her semi-secluded life. She feels utterly desperate and does not even know how to continue in her duties as a maidservant. When she has a relatively free hand, she can not cope with the situation and is perplexed.

Emily is also very pious and “naturally secluded in herself, of a reserved, native race.”¹¹¹ When Bachmann enters her room, he is struck by the simplicity and austerity of her accommodation. It reminds of a nun’s chamber. “There was a little dish for holy water, a picture of the Sacred Heart, a crucifix, and prie Dieu.”¹¹² Her banded hair reminds of disciplined character, straight back, evocating honest character and rose-patterned blue dress all evocate Christian symbolism.¹¹³ On the solid grounds of evidence, the rose pattern of her dress brings the reader to conclusion that Emilie is not only pious, but also very feminine and longing for romantic, not physical love. “She was uneasy, perturbed to her last fibre. She wanted to remain clear, with no touch on her. A wild instinct made her shrink away from any hands which might be laid on her.”¹¹⁴

Because of being very pious, she wants to remain pure and clean. “[...] the dark girl, primitive yet sensitive to a high degree, was fiercely virgin. Her blood flamed with

109. Ibid., 195.

110. Ibid., 205.

111. Ibid., 203.

112. Ibid., 202.

113. R. Kandeler and W. R. Ullrich, “Symbolism of Plants: Examples from European-Mediterranean Culture Presented with Biology and History of Art: OCTOBER: Roses,” *Journal of Experimental Botany* 60, no. 13 (July 2, 2009), accessed July 2, doi:10.1093/jxb/erp215. Kandeller and Ullrich say that a rose is a symbol of the Virgin Mary and romantic love.

114. Lawrence, “The Thorn in the Flesh,” 202.

rage when the common soldiers made the long, sucking, kissing noise behind her as she passed. She hated them for their almost jeering offers.”¹¹⁵ She loathes the mere sight of common soldiers who make provoking comments on her. As the author puts it: “She would have had them whipped.”¹¹⁶ Emilie hates their lack of discipline, frivolity and loose, primitive manners. Bachmann is a different type of soldier, which explains why Emilie likes him despite her general loathing of soldiers.

Parallel with Emilie’s pious, submissive character, it is necessary to contrast Bachmann’s character. He has a “dare-devilry about his mouth”¹¹⁷ and is obstinate. I argue that the attraction stems from the very nature of balance between the evil and the good. Emilie represents good and Bachmann evil. On logical grounds, it is necessary to elucidate the symbolic elements of Bachmann’s name. The etymological analysis of his name shows two stems: ‘bach’ and ‘mann’. According to Merriam Webster’s dictionary¹¹⁸ the stem ‘bach’¹¹⁹ means to live a life of a bachelor. In addition, ‘Mann’¹²⁰ means a person or a man. Therefore, his name expresses his very nature. Bachmann feels the urge to be free. He longs for freedom from the military service and freedom in the relationship with Emilie. As is seen at the end of the story, Bachmann does not want to stay with Emilie; he wants to flee. The reader learns from discussion about their future plans that “[...] in two of them was the one will, that Bachmann should stay with Emilie.”¹²¹ Emilie was the one who wanted Bachmann to stay. The soldier actually did not dream of starting a family with Emilie or settling and leading an ordinary life. His sole dream was to remain free.

From my research, Emilie’s name is an allusion to St. Emily the Vialar¹²² who took care of neglected children. By means of bridging assumption, when the reader

115. Ibid., 203.

116. Ibid., 203

117. Ibid., 195.

118. “Definition of BACH,” *Merriam-webster.com*, 2015, accessed July 16, 2016, <http://www.merriam-webster.com/dictionary/bach>. According to the Merriam Webster dictionary means “to live as a bachelor.”

120. *Online Etymology Dictionary* (2001), s. v. “man” by Douglas Harper, accessed July 7, 2016, <http://www.etymonline.com/index.php?term=man>. The word ‘man’ etymologically goes to Old English man, mann which is “human being, person (male or female); brave man, hero; servant. vassal.”

121. Lawrence, “The Thorn in the Flesh,” 207.

122. “St. Emily de Vialar,” Catholic Online, 2016, accessed July 14, 2016, http://www.catholic.org/saints/saint.php?saint_id=117.

looks at the description of Emilie's duties, one of them was feeding and taking care of the children who were in the house where she served. Emily an embodiment of a saint who takes care of children in the family and brings salvation to Bachmann.

The word *shame* appears in the text frequently; ergo it is of high importance to elucidate the interconnected elements of their mutual attraction in relation to this expression. When Bachmann was still at the barracks, we felt under such a pressure that he wetted himself in front of other men. He was indescribably humiliated. "Within his own flesh burned and smouldered the restless shame. He could not gather himself together. There was a gap in his soul. The shame within him seemed to displace his strength and his manhood."¹²³ After this incident and the following accidental attack on a soldier of higher rank, he decides to run away. "Fear became an anguish. Almost blindly he was turning in the direction of the barracks. He could not take the responsibility of himself. He must give himself up to someone. Then his heart, obstinate in hope, became obsessed with the idea of his sweetheart. He would make himself her responsibility."¹²⁴ Unlike his sweetheart, he is cowardly. Apart from other reasons, he is attracted to Emilie due to her honest personality. He does not have the "straight back" as she does. Rather than facing the consequences of his own action, he delegates this task to his sweetheart and the family in whose house he finds asylum.

Sexual level

The last aspect of the relationship is sexual. As mentioned several times before, Emilie is a virgin and the mere thought of anything sexual is repulsive to her. Yet, there are two instances of sexual intercourse hinted. "As she came quite close, almost invisibly he lifted his arms and put them round her waist, drawing her with his will and desire. He buried his face into her apron, into the terrible softness of her belly. And he was a flame of passion intense about her. He had forgotten. Shame and memory were gone in a whole, furious flame of passion."¹²⁵ She loved the body which commanded her during the act, and he loved her body for being eternal.¹²⁶ It is obvious that there is an attraction between dominant and submissive partner, which generally fits in Lawrence's pattern of polarity in relationships. Lawrence makes sexual intercourse a sacred act, which brings Bachmann to honest life again. "That little, twitching,

123. Lawrence, "The Thorn in the Flesh," 202.

124. Ibid., 199.

125. Ibid., 206.

126. Ibid., 208.

momentary clasp of acknowledgment that she gave him in her satisfaction, roused his pride unconquerable. They loved each other, and all was whole. She loved him, he had taken her, she was given to him. It was right. He was given to her, and they were one, complete.’’¹²⁷

The act of convergence between the two protagonists symbolizes the purification of the shame he has brought about himself. Emilie restores his dignity via the act of giving herself. ‘‘Her desire was to serve.’’¹²⁸ She as a saint washes away his sins and shame. The flame of their passion cleanses both of them. Both of them reach salvation. His soul becomes clean as her soul. According to T.R. Wright, Emily went through re-awakening to physical love, she was introduced to a new world and became a new being. Lawrence wanted to allude to the fact that Christianity has forgotten the importance of the flesh.¹²⁹

Toward the end of the story, Bachmann asks Emilie to send a letter to his mother. However, Bachmann is due to this letter tracked down by military offices and taken to the military court. This clarifies function and the interpretation of the title of the short story. According to the Bible, a thorn in the flesh served Paul to save him from becoming conceited because of his revelations and visions he had.¹³⁰ I argue that Emilie, as she was the messenger of the letter, which finally lead to tracking him down by soldiers, serves here as the thorn in the flesh. The symbolical thorn reminding Bachmann that he should not be proud of himself and must bear the consequences of his actions.

According to Grmelová, Emilie, who provided shelter to Bachmann, committed an offence by accommodating him. The story can be perceived as a parable or a liberation myth, where both protagonists find their true identity and power to overcome social anxieties. Once Bachmann restored his pride and identity, the fact that the military authorities capture him meant nothing to him. The military forces represent the modern, mechanical world, which is destructive to the identity of an individual.

127. Ibid., 206.

128. Ibid., 203.

129. T. R. Wright, *D. H. Lawrence and the Bible* (Cambridge: Cambridge University Press, 2000), 68.

130. ‘‘Paul’s Thorn in the Flesh - Study Resources,’’ *Blueletterbible.com*, accessed July 14, 2016, <https://www.blueletterbible.org/faq/thorn.cfm>.

Individualistic vitalism counterweighs the deteriorating influence of social authorities.¹³¹

Conclusion

The short story “The Thorn in the Flesh” was written at the brink of the First World War and is set in Alsatia. The two protagonists who are attracted to each other are complete opposites in the following aspects. On one hand, Emilie is a foundling of a gypsy origin, which accounts for her dark skin, black hair and a pride. Bachmann, on the other hand, is an Englishman who comes from a rich family, is fair-haired and fair-skinned. Despite being a descendant of a proud ethnic group, Emilie has a submissive character. She loves being given orders and kept within the limits of rules. Contrary to Emilie, Bachmann subconsciously hates being bound by rules and wants to be free. The thesis of their opposition supports their attitude towards rules and freedom, further etymological research into their names supported this polarity. Bachmann etymologically leads to the word bachelor. Emilie’s name is an allusion to Saint Emily Vialar. She was a French nun who took care of abandoned children. Additional interpretation of their attraction is built on the polarity of the good, represented by Emilie, and evil, represented by Bachmann. Both participants restored their individual vitality through the act of love. I argue that Emily served as a symbolic thorn in the flesh, which reminded Bachmann of his duties toward the outer world. Furthermore, these two protagonists comply with the general Lawrence’s submissive/dominant pattern, which Kate Millet demonstrated in her thesis. Only such pattern renders the female/male relationships viable.

“The Blind Man”

In this analysis, I am examining the opposition between Maurice, a war veteran, and Isabel, his wife. The short story “The Blind Man” was written in November 1918, thus it was a reaction to the just finished First World War. It is significant not only due to its portrayal of life after war, but due to its masterly handling of mythological symbolism. According to Poplawski, the story is based on the vicarage in Monmouthshire, where Lawrence visited his friends. The story is however set at Pervin’s home, in Grange near Oxford.¹³²

131. Grmelová, *The Worlds*, 96-97.

132. Poplawski and Worthen, *D. H. Lawrence*, 317-319.

Isabel and Maurice

The relationship of Maurice and Isabel shows signs of strong physical opposition. For the interpretation of this short story, I will be focusing on mythological analogy with this short story.

Class opposition

The reader receives information that Maurice Pervin is rich, as Lawrence says that the couple lives in Maurice's own place and that this home has beautiful rooms in the front part and a homestead with farmers in the rear part.¹³³ "Isabel Pervin was listening for two sounds--for the sound of wheels on the drive outside and for the noise of her husband's footsteps in the hall. [...] He [Isabel's husband] had been home for a year now. He was totally blind. Yet they had been very happy. The Grange was Maurice's own place. The back was a farmstead, and the Wernhams, who occupied the rear premises, acted as farmers."¹³⁴ Lawrence introduces the reader to the story by showing his wife who is listening to sounds. Paradoxically, it is Isabel who is portrayed as someone who is dependent on the sense of hearing. Throughout the story, his wife is the one who cannot see anything due to the darkness of the night during which the story takes place.

As Grmelová states, for the overall impact, there is a rich mixture of sensory perceptions throughout the story. Another sense, which is powerful in this story, is touch. The importance of this sense reaches its climax at the end of the story, when Maurice touches Bertie to get to know him and restore friendship with him. By touching people, Maurice gains power over them. Neither Bertie nor Isabel is able to act according to his or her will when Maurice touches them, they are compelled by him.¹³⁵

Physical opposition

As can be concluded directly from the title, Maurice is clearly physically impaired. However, Isabel is endowed with attractive visage. "[Isabel's] face was oval and calm, her nose a little arched. Her neck made a beautiful line down to her shoulder. With hair knotted loosely behind, she had something of a warm, maternal look."¹³⁶ Lawrence presents Maurice's wife as a beautiful woman. A parallel can be drawn to the

133. D. H. Lawrence, "The Blind Man," in *Selected Short Stories*, ed. Brian Finney, 7th ed. (London: Penguin Books, 1982), 301.

134. Lawrence, "The Blind Man," 301.

135. Grmelová, *The Worlds*, 130-133.

136. Lawrence, "The Blind Man," 307.

goddess Artemis¹³⁷, the protectress of mothers and mistress of animals who was also very beautiful. The physical difference is double, based both on their inequality in the perception of the outer world, but also in terms of their physical appeal. While she is dazzling, ‘‘Maurice has been blinded in Flanders’’ and has a ‘‘disfiguring scar on his brow.’’¹³⁸ Donna Evelyn Gryson¹³⁹ claims that Maurice could be compared to the mythological hero Antaeus, who was a powerful wrestler. I argue that Maurice also bears resemblance to Orion,^{140, 141} who was blinded as a punishment. To Antaeus he bears resemblance due to his close contact to the ground. ‘‘He was a man with rather sloping shoulders, but with heavy limbs, powerful legs that seemed to know the earth. His head was small, usually carried high and light. [...] and his thighs and knees seemed massive. When he stood up his face and neck were surcharged with blood, the veins stood out on his temples. She did not look at his blindness.’’¹⁴²

Isabel, on the other hand, ‘‘wished she could be snatched away off the earth altogether, anything than live at this cost.’’¹⁴³ This brings out the opposition between the two characters. His earthy constitution is in opposition to her inclination to ether being. He himself feels that he looks horrible with his disfigured face. Not only has he the scar over his eye sockets, but his forehead flushes painfully as well. The reader learns that Isabel, contrary to him, has a Madonna face and is beautiful.

Character opposition

After Maurice’s return from war, they live a very secluded life, pretending that being alone, is ideal state of their marriage. They both live blind to the outer world. Only when Isabel’s friend Bertie arrives, do they realise, how awkward their isolation is. The sightless Maurice experiences the world through different ways than he was used to. He naturally becomes more attached to things and people around him. Isabel has started to feel that there is a new kind of relationship, or intimacy between the two

137. *Encyclopaedia Britannica*, s. v. ‘‘Artemis,’’ accessed July 15, 2016, <https://www.britannica.com/topic/Artemis-Greek-goddess>.

138. Lawrence, ‘‘The Blind Man,’’ 301.

139. Donna Evelyn Gryson, ‘‘The Idea of Dualism in Some Shorter Works of D. H. Lawrence’’ (master’s thesis, McMaster University, 1975), 56.

140. *Encyclopaedia Britannica*, s. v. ‘‘Orion,’’ accessed August 12, 2016, <https://www.britannica.com/topic/Orion-Greek-mythology>. The stories of Orion differ but one them says that he was a mythological hunter who was blinded as a punishment for raping a maiden.

141 ‘‘ORION - Boeotian Giant of Greek Mythology,’’ *Theoi.com*, accessed July 24, 2016, <http://www.theoi.com/Gigante/GiganteOrion.html>.

142. *Ibid.*, 307-308.

143. *Ibid.*, 302.

of them. “It gave her inordinate joy to have him entirely to herself.”¹⁴⁴ It is clear that she is happy about the fact that her husband is blind, she is possessive of him and now she has him only for herself. However, due to their isolation, Maurice commences to suffer from fits of depression and Isabella is pulled down by his moods as well. He grows impatient and irritated. On the other hand, she is weary. Even the states of their mood stand in polarity, since irritation and weariness are in opposite directions in terms of using energy. Weariness leads to minimal use of energy, while irritation leads to outbursts of energy.

These two characters are in opposition intellectually as well. He is the one who does manual work around the house; he milks the cows, attends to the pigs and the horses. Maurice is over-sensitive and painfully aware of his own mental slowness. “For his mind was slow drugged by the strong provincial blood that beat in his veins.”¹⁴⁵ Isabel is the one who is intellectually on a higher level. She indulges herself in literary activities such as reviewing books for a Scottish newspaper and is fond of cattle-raising and agriculture. As Lawrence says, she has always been interested in practical affairs.

National opposition

The passion between the two is given also by their national difference. Maurice is an Englishman and Isabel is Scottish. As a matter of fact, Maurice hates Isabel’s Scottish accent, he even hates the way she speaks about their marital happiness. Even though Maurice detests the accent, hate is a form of passion. Passion between the two them establishes the dynamism of their relationship.

Sexual level

From this point of view, Maurice bears resemblance to the mythological figure of Orion.¹⁴⁶ Orion was a huntsman and was blinded as a form of punishment for raping King Oinopion’s daughter Merope. Another myth says that Orion was punished for an attempt to rape Artemis. Maurice, of course, did not rape his wife, but it is known that he is happy due to “consuming passion” for his wife, which would sometimes be “thrown back”.¹⁴⁷

The rich suffusion of this state generally kept him happy, reaching its culmination in the consuming passion for his wife. But at times the flow would

144. Ibid., 302.

145. Grmelová, *The Worlds*, 303.

146. *Encyclopædia Britannica*, s. v. “Orion,” accessed August 12, 2016, <https://www.britannica.com/topic/Orion-Greek-mythology>.

147. Lawrence, “The Blind Man,” 309.

seem to be checked and thrown back. Then it would beat inside him like a tangled sea, and he was tortured in the shattered chaos of his own blood. He grew to dread this arrest, this throw-back, this chaos inside himself, when he seemed merely at the mercy of his own powerful and conflicting elements. How to get some measure of control or surety, this was the question. And when the question rose maddening in him, he would clench his fists as if he would compel the whole universe to submit to him. But it was in vain. He could not even compel himself.¹⁴⁸

Mythological hunter Orion was endowed by the gift of being able to walk on water. Expression such as ‘flow’, ‘tangled sea’, ‘conflicting elements’, and ‘universe’ draw analogy the mythological hero. Orion was punished for raping a maiden. Words such as a ‘passion’ and a ‘flow thrown back’ establish the parallel between Orion and Maurice. The very fact that Maurice has been connected to animals that much, only supports the fact that Lawrence gave this story a mythological dimension as well.

Activity and passivity is a duality present in “The Blind Man” as well, Lawrence depicts Maurice, however physically impaired, as a very active and “still busy”¹⁴⁹ character. He milks the cows, attends to the pigs and other animals. His wife Isabel is overcome by weariness brought about by her pregnancy. Even though Isabel is not impaired in any way, she never seems to be the active element in the relationship.

Conclusion

The short story, apart from the more obvious allusions to the horrific impact of the First World War, has a far more complex explanation. Maurice is a man with obtrusive figure, heavy limbs, massive knees and thighs, brown hair and a scar over his eyebrows. His wife, though, is presented as beautiful and pleasing to the eye of a man. I argued that Maurice bears strong resemblance to two mythological figures, both Orion, who was blinded as a punishment for raping a maiden and Antaeus, a mythological wrestler. While in Maurice’s blood is pulsing with passion, Isabel is calm and patient. The couple lives in seclusion and seems to enjoy it; nevertheless, both of them start to manifest the stress caused by such a hermetic relationship in opposite direction, Maurice in the form of irritation, Isabel in the form of weariness. While Maurice is more a man of hands, Isabel is the intellectual element in the relationship. National opposition is present as well. She is a Scottish, he is an Englishman. While Isabel represents life through her pregnancy, Maurice is partially dead through loss of his sight.

148. Ibid., 309.

149. Ibid., 307.

The Virgin and the Gypsy

The *Virgin and the Gypsy* is one of D.H. Lawrence's crucial works from the area of Eastwoods. It was published as it was found, probably incomplete, after Lawrence's death in 1930. *The Virgin and the Gypsy* depicts the attraction between people from different social areas, classes and two physically opposite characters. According to Fiona Beckett it is a thematic precursor of *Lady Chatterley's Lover*.¹⁵⁰ Deborah Epstein Nord claims that this novella functions as a synthesis of two marginal societies, the community of gypsies and the mainstream society.¹⁵¹

Yvette and the Gypsy

According to Judith Ruderman, Lawrence wanted to be a gypsy when he was a child. As a young man, he liked to wear gypsy costumes when playing charades with Chambers family.¹⁵² Ruderman continues by claiming that as young children, Lawrence and others also went to look at the gypsy caravans, which were in their neighbourhood.¹⁵³ Lawrence's male protagonists often mirrored his own personality; for example Mellors in *Lady Chatterley's Lover*.

National/Racial opposition

There is a clear race/ethnic opposition between Yvette and the gypsy. The gypsy does not represent any nationality, since gypsies travel in many countries, whereas Yvette is an English. The gypsy can actually take any nationality he wants, because he travels wherever he wants. Gypsy's race reflects on his physique as well.

Physical opposition

The title of the novella suggests that there will be a significant opposition in the appearance of the two protagonists. The general notion of a virgin is of a girl with a slim body and pale skin. This criterion is met in Yvette's case. She has "peculiar virgin tenderness, and her straying, absent-minded detachment from things."¹⁵⁴ Yvette is a stereotypical virgin, whereas the stereotypical gypsy is a strong, dark-skinned person. "The man on the cart was a gipsy, one of the black, loose-bodied, handsome sort. [...] He had a thin black moustache under his thin, straight nose [...]. [...] his dark, watchful

150. Fiona Becket, *The Complete Critical Guide to D. H. Lawrence*, 27.

151. Deborah Epstein Nord, *Gypsies and the British Imagination, 1807-1930* (New York: Columbia University Press, 2006), 27.

152. Judith Ruderman, *Race and Identity in D. H. Lawrence: Indians, Gypsies, and Jews: 2014* (Basingstoke: Palgrave Macmillan, 2014), 161.

153. Ruderman, *Race and Identity in D. H. Lawrence*, 125.

154. D. H. Lawrence, *The Virgin and the Gypsy = Panna a Cikán* (Praha: Garamond, 2003), 160.

eyes [...] lingered on Yvette's young, tender face."¹⁵⁵ On the grounds of given evidence, there is a perfect opposition between a pale virgin and a strong, dark gypsy.

Character opposition

Yvette comes from a family, where her mother has eloped with another man, leaving her husband and two daughters behind. In the opening scene of the story, Lawrence illustrates the family history. "When the vicar's wife went off with a young and penniless man the scandal knew no bounds. Her two little girls were only seven and nine years old respectively. And the vicar was such a good husband. True, his hair was grey. But his moustache was dark, he was handsome, and still full of furtive passion for his unrestrained and beautiful wife."¹⁵⁶

By such action, Yvette's mother made herself a taboo topic for the family and a black sheep to be referred to when the little girls did something foolish and selfish. The mother was considered to be sordid and, to some extent, a prostitute by the hypocritical women of the house. With such a notion in mind, both sisters Lucille and Yvette grew up. The same desire for passion was running both in Yvette and her mother's blood. The mother was longing for something that her husband, who was a rector, could not give her. So she left him for a poor boy. According to Deborah Epstein Nord Yvette's mother functions as a source of guilt and temptation at the same time. The mother paved the path for Yvette, who could choose, if she would follow her or not.¹⁵⁷

Throughout the first third of the novella, Yvette is longing for an affair. "I should like to fall *violently* in love."¹⁵⁸ She felt irritated all the time and knew that it was not what she ought to feel, which made her even more irritated. On the other hand, the gypsy is a selfpossessed person who never shows any signs of irritation. He is rather calm. With her irritation, Yvette bears resemblance to Constance Chatterley, who also grew irritable due to lack of physical contact with her husband. Likewise, as we will learn in the short story "The Blind Man," Isabel grows irritable due to lack of contact with the outside world.

Despite being adored and loved by boys in her vicinity, Yvette is not keen on them. "Nothing puts me off like an adoring fellow. They *bore* me so! They make me

155. Lawrence, *The Virgin and the Gipsy*, 50.

156. *Ibid.*, 6.

157. Nord, *Gypsies and the British Imagination*, 163.

158. Lawrence, *The Virgin and the Gipsy*, 20.

feel beastly.”¹⁵⁹ Here we can see that she actually does not enjoy being put on the pedestal and being admired. The very opposite is the truth, when Yvette first saw the gypsy, she was fascinated by his unyielding composure. That gypsy is the kind of man who does not worship a woman and his demeanour is rather insolent towards Yvette. “[...] his pose was loose, his gaze insolent in its indifference. He had a thin black moustache under his thin, straight nose, and a big silk handkerchief of red and yellow tied round his neck.”¹⁶⁰ Erik Marty says that red colour red symbolizes a dominance and warmth, while “yellow is invariably an emblem of warmth, emotional vitality and regeneration.”¹⁶¹ When we recall Lawrence’s philosophy, vitalism is its crucial element. As in “Sun,” the vital energy is transferred via sunrays into Juliet’s body and her skin is turning to pink gold, which reflects her inner transformation and awakening to life.

From the very beginning, Yvette was fascinated by the gypsy’s indifference. “She met his dark eyes for a second, their level search, their insolence, their complete indifference to people like Bob and Leo, and something took fire in her breast. She thought: “He is stronger than I am! He doesn't care!””¹⁶² This is the crucial moment of the first encounter. She meets a man who seems not to care for her or for anybody. He is the first one who does not adore her right at first sight. This defiance and expression of free, unbounded will is in the direct opposition to the society and Yvette, who has been used to adoration. Now she is confronted with a man whose behaviour is self-possessed. “It was a peculiar look, in the eyes that belonged to the tribe of the humble: the pride of the pariah, the half-sneering challenge of the outcast, who sneered at law-abiding men, and went on his own way.”¹⁶³ He represents something new, unbound and exotic to her.

As in other works, which I chose for the analysis, the man exerts a certain power over the woman he desires. Yvette herself believes that he compelled her by some kind of dark power or spell. She obeys nearly every order he gives her. This is the crucial aspect of the relationship, which makes the reader recall the relationship between Constance Chatterley and Mellors, Maurice and Isabel, the Captain and his orderly. As in other stories, Yvette is submissive to a man she is attracted to.

159. Ibid., 20.

160. Ibid., 50.

161. Erik Martiny, Ginette Katz-Roy, and Stephen Rowley, “Colour Emblematics and Chromotherapeutic Emotion in the Paintings of D. H. Lawrence,” *Études Lawrenciennes*, no. 43 (April 15, 2012), accessed July 30, 2016, doi:10.4000/lawrence.85, <http://lawrence.revues.org/85>, paragraph 5.

162. Lawrence, *The Virgin and the Gipsy*, 52.

163. Ibid., 60.

“You want to go in my caravan now, and wash your hands?” The childlike, sleep-waking eyes of her moment of perfect virginity looked into his, unseeing. She was only aware of the dark, strange effluence of him bathing her limbs, washing her at last purely will-less. She was aware of *him*, as a dark, complete power.¹⁶⁴

She is afraid of him, not only because he represents the chaos, the magic she has not met in her life, but also because he is a man and every man could attack her virginity. In this case, she still represents the society with strict code of behaviour.

The available evidence in the novella *The Virgin and the Gypsy* suggests that there are clear differences in the character of Yvette and the gypsy. There is no argument about that fact that the gypsy is the active element in the novella. He is the character initiating action or performing action. Likewise, Mellors in *Lady Chatterley's Lover* is the man of deeds, attending to animal in the forest; Maurice in “The Blind Man” despite being blind takes care of the animals at his homestead. As a foremost argument for Yvette's passivity can be used Yvette's love of well-being. She is the daughter of the rector, which grants her certain prestige and given the circumstances, it ensures her comfortable life. “But she was born inside the pale. And she liked comfort, and a certain prestige. Even as a mere rector's daughter, one did have a certain prestige.”¹⁶⁵ Yvette liked her comfortable safe life; she liked “to chip against the pillars of the temple from the inside.”¹⁶⁶

There are many instances of Yvette's passivity or not being brave enough throughout the novel. Even her friends have to coerce her into having her palm read by a gypsy woman. She says: “I don't think I want mine told. No, I won't have mine told! No I won't, really” [...] “Oh, I say!” [others coaxed her] “Be a sport!”¹⁶⁷ Another instance is when Yvette promised to visit the gypsy camp, Lawrence presents her as follows: “She had a curious reluctance always, towards taking action, or making any real move of her own. She always wanted someone else to make a move for her, as if she did not want to play her own game of life.”¹⁶⁸ Further example of her passivity is demonstrated on the situation when she is expected at the camp, yet she does not move. “On the Friday afternoon especially she wanted to go. And she felt too lazy, too lazy,

164. Ibid., 132.

165. Ibid., 188.

166. Ibid., 188.

167. Ibid., 60.

168. Ibid., 196.

too lazy. She strayed in the garden by the river, half dreamy, expecting something.”¹⁶⁹ It could be interpreted as Yvette’s submissiveness to other people’s wishes. She as a passive character, who waits until some forces interfere with her boring life, rather than taking the reins of her life into her own hands.

Unlike Yvette, the gypsy is always presented as someone active. In most scenes, the reader can either hear the sound of him working or the reader can see him selling his products, taking care of his family or forcing Yvette to action. During the discussion with Major Eastwood, Yvette learns that the gypsy was in his artillery regiment and was the best to deal with horses. This information totally breaks the stereotype of an idle gypsy. The climax of gypsy’s action is in final chapter in which he quickly comes to rescue Yvette from drowning in the flood. “The gypsy clawed his way up this terrace to the dry level of the path, dragging her after him, and sprang with her past the windows to the porch steps.”¹⁷⁰ After he rescues her from drowning he instructs her to take off her clothes and rubs her with a towel to dry her.

On logical grounds, contrary to her longing for safety and passivity, the gypsy is a person used to instability and motion. In a discussion with Yvette the gypsy says “We’re going to break camp soon, and go away. [...] Perhaps up north.”¹⁷¹ The gypsy does not know where he is going and he is not even concerned about it. It comes as something natural to him. The instability and insecurity of life is the elementary opposition of these two characters.

Class opposition

On occasion of the first encounter of gypsy and Yvette, Lawrence shows the polarity between the classes by juxtaposing gypsy’s cart and a car with the smart modern youths. The virgin and the gypsy are clear class opposites since living in a caravan implies lower status. Lawrence notes, “Even as a mere rector’s daughter, one did have a certain prestige.”¹⁷² Being a daughter of the rector complies with the stereotype of higher class and higher social status. However, the gypsy is not at the bottom of the society. According to Deborah Epstein Nord, major Eastwood, in his recollections mentions that the gypsy had been one of his best man in the artillery regiment. The gypsy was “the best man we had, with horses,” thus he renders him a

169. Ibid., 196.

170. Ibid., 204.

171. Ibid., 194.

172. Ibid., 188.

man of high skills and mastery, he gives him certain institutional and class affiliation. By this, the gypsy resembles Mellors in *Lady Chatterley's Lover* as well, since Mellors, during his service in India, was skilful with horses as well. Fiona Epstein Nord finds that Mellors and the gypsy bear similarities in the way that both are hopeful.¹⁷³ The gypsy tells Yvette: "I live in hopes."¹⁷⁴ Mellors is hopeful as well, as he wrote Constance that he has "a hopeful heart."¹⁷⁵ in the final letter. Both the gypsy and Mellors has an ambivalent class status.

As Deborah Epstein Nord points out, the gypsy is also embodiment of resilience, since he "nearly died of pneumonia".¹⁷⁶ As Major Eastwood says, the gypsy is a symbol of resurrection. The gypsy was buried under snow and Major Eastwood thought that the gypsy was dead, but he managed to survive. Like Mellors was able to survive severe illness in India and brought Constance Chatterley to life, the Gypsy survived his death and brought Yvette to life as well.¹⁷⁷ Contrary to the gypsy, Yvette is a representative the frailty, since the rectory has always protected her.

Deborah Epstein Nord suggests that Lawrence wanted to depict Yvette's home as smothering and the whole rectory functioned as a means of evocating oppressive familial life.¹⁷⁸ The rectory represents idleness of the society where nothing happens and Yvette is bored all the time, whereas there is activity and chaos represented by the gypsy company. He is very active, working manually and selling his goods to people he encounters on the way.

The cold, grey, bleak and harsh rectory walls made of hard stone represent the tradition, convention and coldness. Deborah Epstein Nord argues that unlike Yvette's mother, who was 'rescued' from the rector's cold home by a penniless man, the gypsy rescued Yvette by taking her to her own home and rekindling the fire of warm love within the walls of a cold, flooded house. The gypsy made Yvette's bedroom a sanctuary, where he saved her life.¹⁷⁹

The fire can be interpreted in different ways. In Yvette's house, it is a suffocating force. The fire of the gypsy represents the warmth and love of the outcasts. It connects the people. The gypsy only supports this statement: "Fire is

173. Nord, *Gypsies and the British Imagination*, 165.

174. Lawrence, *The Virgin and the Gipsy*, 228.

175. *Ibid.*, 268.

176. Lawrence, *The Virgin and the Gipsy*, 168.

177. Nord, *Gypsies and the British Imagination*, 165.

178. *Ibid.*, 163.

179. *Ibid.*, 165.

everybody's.”¹⁸⁰ In Yvette's case, it represents the desire. It is also purifying element, which chases away the coldness of society represented by Yvette's constantly cold hands.

Freudian interpretation of Yvette's attraction to the gypsy

Despite the fact that D. H. Lawrence, for example in *Psychoanalysis and the Unconscious* (1923), was sceptical about explaining all personal incentives by Freudian psychology, my interpretation of Yvette's subconscious is based on it, since Lawrence depicted family history right in the opening chapter. This must bear a certain relation to Freud. In this subchapter, I am going to apply Freudian psychology to account for Yvette's attraction to the gypsy. An article on Freud by Saul McLeod will serve as a support for my argumentation. According to Freud, the psyche consists of three elements. The Id represents instincts, the Ego is linked to reality, and the Superego reflects the morality. Id functions at the level of unconsciousness and follows two instincts. Thanatos and Eros. Thanatos represents all the destructive forces present in the mind of each individual. This force is manifested by violence and aggression. The latter force, Eros, is a life instinct and driving force of all individuals. The energy springing out of Eros is called libido. The ego develops during infancy, and follows both the conscious and the unconscious. The superego develops during early childhood and forms the moral values of the child. During this period, a child identifies with the same sex parent. The superego is responsible for our morality and behaviour within boundaries given by the society.¹⁸¹

Following Freudian psychology, I argue that the trauma/experience of early elopement of Yvette's mother with a penniless man had an immense impact on the girl's perception of morality and forming of her superego, which is responsible for feeling guilt over improper behaviour. As foreshadowed at the beginning of the story, something different, something antisocial was running in Yvette's blood. With such family history, there were two routes Yvette could take. First option was to obey narrow-minded women of the house. Second option was to follow mother's steps. When she encountered a gypsy caravan, where she saw a handsome gypsy man “Yvette's heart gave a jump. The man on the cart was a gipsy, one of the black, loose-

180. Lawrence, *The Virgin and the Gipsy*, 146.

181. “Unconscious Mind,” *SimplyPsychology*, 2009, accessed June 14, 2016, <http://www.simplypsychology.org/unconscious-mind.html>.

bodied, handsome sort.’’¹⁸² A gypsy was obviously a totally different sort of a man she was used to. He is a man who was poor like her mother’s beau.

The gypsy leads a nomadic, savage way of life and represents the classlessness and the unsocial. He is the antithesis of the rectory Yvette lived in and hated so much. “[...] she lay and wished she were a gypsy. To live in a camp, in a caravan, and never set foot in a house, not know the existence of a parish, never look at a church. Her heart was hard with repugnance, against the rectory. She loathed these houses with their indoor sanitation and their bathrooms, and their extraordinary repulsiveness.’’¹⁸³

On the sexual level

According to Deborah Epstein Nord, the gypsy man functions as a sexual object and remains sexual object for the rest of the novel, Lawrentian gypsy is not stereotyped as a lawless persona unlike in works by other authors. The gypsy is actually a first incarnation of Mellors from *Lady Chatterley’s Lover*.¹⁸⁴ Despite the fact that Lawrence does not depict the sexual intercourse between the gypsy and the virgin directly, the reader can assume that there has been a sexual contact between the two of them. The sexual contact between them is a symbolic convergence of society and the outcast. The sex scene is depicted in the text by Yvette’s plea: “‘Warm me!’ [she begged him] ‘‘Warm me! I shall die of shivering.’’¹⁸⁵ The plea is followed by a highly erotic scene: “‘The vice-like grip of his arms round her seemed to her the only stable point in her consciousness. It was a fearful relief to her heart, which was strained to bursting. And though his body, wrapped round her strange and lithe and powerful, like tentacles, rippled with shuddering as an electric current, [...]’.’¹⁸⁶ Yvette’s wish was followed by gypsy’s action. The gypsy enchants Yvette and she is not able to resist. Her ‘consciousness’ is anchored only to his arms around her. By using the words ‘electric current,’ Lawrence again describes gypsy’s body as something that transmits energy into Yvette. She is enclosed by his ‘tentacles.’ She feels that his arms are everywhere around her. Lawrence compares the gypsy to an animal that caught Yvette and holds her in its grip. The author continues: “[...]still the rigid tension of the muscles that held her clenched steadied them both, and gradually the sickening violence of the shuddering,

182. Lawrence, *The Virgin and the Gipsy*, 50.

183. Lawrence, *The Virgin and the Gipsy* 80.

184. Nord, 163.

185. Lawrence, *The Virgin and the Gipsy*, 216.

186. *Ibid.*, 216.

caused by shock, abated, in his body first, then in hers, and the warmth revived between them. And as it roused, their tortured, semi-conscious minds became unconscious, they passed away into sleep.’¹⁸⁷

Yvette is not able to escape his body full of energy and strength. She does not want to. Both are striving for their orgasm which is described as a ‘shock.’ His body stops shivering first and then hers. He gave her the shock she needed to bring her to life. Both faded after this electric shock. The blood on the towels and omissions in the text symbolize the loss of virginity.¹⁸⁸ ‘‘Her own clothes lay in a sodden heap. There was a great sodden place on the carpet where his had been, and two blood-stained filthy towels.’’¹⁸⁹ Due to the gypsy, Yvette also realized what power she as a woman has; he is a medium that brings her to womanhood.

The Jewess and Eastwood

In this subchapter, I am going to demonstrate my thesis that characters that attract in the selected works of D. H. Lawrence are usually very opposite in their looks, personal traits, class or nationality. Yvette meets Eastwood and the Jewess for the first time when she and the gypsy are on the verge of entering the caravan, which would probably eventually lead to a sexual intercourse. Therefore, the pair functions as a certain break on Yvette’s way to sexual experience.

Physical opposition

They are a couple which is strikingly contrastive in their visage. The Jewess has too much of warm energy around her. She gives the impression of a little devil, because of her curly black hair and resentful eyes. Physical opposition seems to be perfect for this pair; yet, the physical description goes hand in hand with their inner nature as well and bears an air of something mysteriously and unsettling. Lawrence illustrates them as follows: ‘‘So there they were, this queer couple, the tiny, finely-formed little Jewess with her big, resentful, reproachful eyes, and her mop of carefully-barbered black, curly hair, an elegant little thing in her way, and the big, pale-eyed young man, powerful and

187. Ibid., 216.

188. Ala’a Muwafiq, Mustfa, ‘‘Symbolism in D.H. Lawrence’s The Virgin and the Gypsy,’’ (a school paper, AL-Mstansiriya University, 2013), 7-17, accessed July 6, 2016, <http://www.iasj.net/iasj?func=fulltext&aId=87617>.

189. Ibid., 222.

wintry, the remnant surely of some old uncanny Danish stock: living together in a small modern house near the moors and the hills[...].”¹⁹⁰

The author hints that the Jewess is of a tiny constitution. She resembles a child. Her partner, on the other hand is a big, sportive man. As the reader learns, the major is in opposition to the Jewess with his fair skin and pale eyes. She has dark eyes and dark hair. Eastwood, in contrast to the Jewess, wears rather inconspicuous colours. As Lawrence describes him he is “the great snow-bird of a major, in a white sweater and grey trousers.”¹⁹¹ The colours white and grey suggest that the major is the mousey, simple element of the relationship. The colour grey symbolizes reliability and soundness. He is described as a snow-bird, which reminds the reader of something cold and pure. The Jewess, on the other hand, is a “rococo” figure, which implies something very decorative and complicated.

Class opposition

Eastwood and the little Jewess function as class opposites as well. There is evidence in the text, that Eastwood is attracted to the Jewess because of her money and social status. As Yvette’s father says, Eastwood is a “young sponge going off with a woman older than himself, so that he can live on her money! The woman leaving her home and her children!” There is an example showing that the Jewess is well-off. When Yvette first meets the pair, they drive a very expensive car and stop to warm themselves by the fire. “She [the Jewess] crouched over the low fire, spreading her little hands, on which diamonds and emeralds glittered.”¹⁹² The Jewess has a substantially good financial background and likes to show off.

Character opposition

In this instance, Lawrence demonstrated reversed roles of the two protagonists. Unlike his general pattern, where the man is usually dominant and the woman submissive, here the roles swap. The Jewess is an example of a modern woman. She is divorcing her husband and has a good material background. Lawrence shows on this relationship the detrimental effect which an independent woman has on the relationship. Lawrence also shows the unnatural aspect of their relationship, it is unnatural from the perspective of Lawrence’s work. The author reveals that Mr. Eastwood used to be a

190. Ibid., 148.

191. Ibid., 150.

192. Ibid., 54.

major, but he had abandoned his status. He also gave up his traditional male role in the household. He helps the Jewess with cooking and tidying up. Yvette told her sister when she came home from Jewess's house: "I like the Major doing the housework [...]." ¹⁹³ The Jewess is the dominant element of the relationship.

On the sexual level

It would be a mere speculation to go into analysis of the sexual level of the relationship. In this case, the man is submissive and the woman more dominant in the household, thus it can be argued that she is dominant even in this sphere. It is the modern kind of relationship, in which the man does not have the upper hand. As Yvette's father pointed out, the Major seems to provide his services in exchange of a comfortable life with the Jewess. The Jewess is the warm, animal like element, which makes the relationship sparkle.

National/Racial opposition

As has already been hinted, the opposition between the Jewess and the Major is based on the ground of their different origins as well. The Major is of Danish origin and his partner of Jewish origin. Their differing nationalities render the relationship dynamic. As is generally known, people from northern countries seem to be less lively.

Conclusion

The novella *The Virgin and the Gypsy* depicts the attraction between two socially opposite characters. There is a young bourgeois Yvette on the threshold of womanhood and an unbound gypsy representing the freedom from social rules. She, as a young modern lady with her shortly cut hair represents the modern woman. Similar to Constance Chatterley, she received good education and is independent. The gypsy is similar to Mellors in his connection to nature and seclusion from society. My argumentation in favour of the inevitable attraction between the protagonists is supported by the Freudian analysis of Yvette's family background. There was established a link between the elopement of her mother with a poor man and Yvette's protest against social rules. Unlike her mother, who saved herself by elopement with a penniless boy, gypsy saved Yvette by taking her to her home before the flood smashed all objects in vicinity. The theory of Freud's superego together with an interpretation of major symbols was applied in this case. There is also a clear opposition between

193. Ibid., 152.

submissiveness and dominance; the gypsy is the dominant one and Yvette is the passive one. Yvette was attracted to the gypsy mainly because the gypsy was the only man, who showed his power and dominance to her. The gypsy stands for a mere symbol of freedom as opposed to the strict morality of Yvette and the rector. Yvette as a daughter of a rector is on a higher social level than the gypsy. The colour usage also helps to establish the lively dynamism between the two of them. The gypsy is dark with animal warmth in his body. His red and yellow scarf represents the vital and erotic energy. Yvette is depicted in subdued colours. The sexual intercourse functions as a symbolic transmission of electric energy from the gypsy into Yvette.

The opposition between the Jewess and Mr. Eastwood builds on their physical difference. The major is tall, athletic with broad shoulders, while his counterpart is a woman with a small, rather childlike constitution. She has dark eyes and black hair, whereas he has pale skin, blue eyes and blond hair. Concerning class and social opposition, we learn that the Jewess comes from a very rich background, while major is probably not so rich. On the social level, we can conclude, that the Jewess lost a substantial part of her social status by abandoning her husband. The major, does not have his high social status anymore, since he is in a relationship with the Jewess. On the character level, I argue that the Jewess is dominant element in the relationship based on the evidence, that the major does a great deal of house chores and lets the Jewess play the role of a breadwinner. The colour depiction, though, does not imply that there would be any vitalistic energy transmitted between the Jewess and the Major. The description of the two lacks the yellow or red colour, which is so typical for passionate relationships in the stories of D. H. Lawrence. The Jewess is only assigned with dark, animal colour and the Major with pale colours, but there seems to be no red or yellow colour present, therefore there is no sun-related energy, which would render the relationship viable for a long time.

Lady Chatterley's Lover

Lady Chatterley's Lover was first published in 1928 and earned Lawrence a great deal of money. The money he earned from publication of this work was an immense help to him since he was incapacitated with bouts of tuberculosis. What makes this piece of writing extraordinary is the frankness with which Lawrence treats sexual intercourse. In this novel he made use of words which were usually used in aggressive or indecent contexts.

According to Taylor Stoehr, D. H. Lawrence always tried to make the sex relation precious and valid. In *Lady Chatterley's Lover*, it was the furthest he had ever gone. It was first published in Florence, after he had made clear what all the dirty words meant. It was no problem for the Italian publisher to print it out, his only reaction was that there was nothing in the book that people would not do every day. Lawrence wanted to prepare a more decent version for the American and British publishers, but finally he came to a conclusion that it was impossible. First uncensored edition of the book was printed in the United States in 1959 and in Great Britain in 1960.¹⁹⁴

The first Florentine edition sold out 1000 copies in 1928. Those who wanted to obtain the book always managed to find a way to do so. Not only the ban to print such a book in the UK prevented its free circulation, it was also a severe customs control which prevented the book from crossing the UK borders. In 1959, after 30 years of illegal circulation, Judge Frederick Van Pelt Bryan vindicated the literary quality of this book. The trial at the Old Bailey in the UK was a circus. The book was removed from the banned list on 2 November 1960. The defence needed 70 witnesses to claim that the book was innocent.¹⁹⁵

No matter how negative was the position of polite circles of the late twenties, there were a lot of people who waited for the illegal editions. There were speculations that the content of the book would be misused. Of course, misuse was the other side of the coin, but there were also people who read the book for more respectable reasons.¹⁹⁶

Some critics of *Lady Chatterley's Lover* considered Lawrence a promiscuous person or a supporter of free sex. In fact, he was the complete opposite. He was a faithful husband, one may even say, with puritan values. He advocated monogamy and believed in a long-term relationship. However, the reputation of his relationship is arguable in terms of honorability. The fact that he ran off with his professor's wife did not help to establish a good name among decent circles.¹⁹⁷ However, advocating monogamy and life-long partnership is arguable in a person who was impotent at the end of his life.

194. Taylor Stoehr, "'Mentalized sex' in D. H. Lawrence," *NOVEL: A Forum on Fiction* 8, no. 2 (1975), accessed July 28, 2016, doi:10.2307/1345066, <http://www.jstor.org/stable/1345066>. 101

195. Jonathon Green and Nicholas J. Karolides, s. v. "'Lady Chatterley's Lover,'" *The Encyclopedia of Censorship* (New York: Facts On File, 2005), 313-314.

196. Stoehr, "'Mentalized sex' in D. H. Lawrence," 102.

197. *Ibid.*

In this chapter I support my thesis that opposites attract. The focus of research lies in the analysis of the attraction between the main protagonists. My interest is not restricted only to Constance Chatterley and Mellors, but I am analyzing Connie's attraction to all men who play an important role on her way to her separation from Clifford. I am also providing an analysis of relationship of Oliver Mellors with his wife Bertha, since it is important for understanding his relationship with Constance. Last but not least, the relationship between Clifford Chatterley and his nurse Mrs. Bolton is analyzed as well for the sake of comprehensiveness of the thesis. The conclusion of the achieved results based on the analyzed couples will be summarized at the end of this chapter.

Constance and Clifford

Constance and Clifford Chatterley are in polarity mainly in terms of their physical aspect. However, there are other contexts in which they differ. The physical opposition is complemented by class, nationality and personality opposition as well.

National/Racial opposition

Clifford is an Englishman and Connie is described as a Scotch trout, this might imply that there is a Scottish blood circulating in her veins. As is generally known, there has been a long-lasting rivalry between Scotland and England. It is a general trend in Lawrence's work that 'otherness' is a frequent element-

Class opposition

As Lawrence foreshadows, Clifford, when Connie met him, was "first lieutenant in a smart regiment,"¹⁹⁸ which implies that he could not be a mere peasant who worked himself up. From the fact that he had studied at Cambridge and Bonn, it can be easily argued that he is upper class. Moreover, Lawrence himself reveals that "Clifford Chatterley was more upper-class than Connie. Connie was well-to-do intelligentsia, but he was aristocracy. Not the big sort, but still it. His father was a baronet, and his mother had been a viscount's daughter."¹⁹⁹ Connie is a "Scotch middle class."²⁰⁰ Her father was old Sir Malcolm Reid, at his time a famous R. A. Her mother was, as Lawrence

198. D. H. Lawrence, *Lady Chatterley's Lover*, ed. David Ellis (Ware: Wordsworth Editions, 2005), 5.

199. Lawrence, *Lady Chatterley's Lover*, 5.

200. *Ibid.*, 210.

puts it, a member of the Fabian society during pre-Raphaelite days.²⁰¹ The reader also learns that Constance's mother was of higher social rank than her father. Connie and her sister lived in Kensington house, which belonged to the mother.²⁰²

The author also tells the readers of Clifford's inability to make connections with the middle and lower classes. Clifford merely looks down on them. In this aspect, he is narrow-minded, as he feels comfortable only in the narrow world of high society. Foreignness and otherness make him nervous. Of course, Connie is of higher rank as well, but not at the same level as Clifford. Clifford is thus fascinated by Connie because of her ability to cope with other societies as well. "She was so much more mistress of herself in that outer world of chaos than he was master of himself."²⁰³ He is more introverted than Connie. Clifford saw himself as a timid person as well. In this aspect Connie is more dominant than Clifford.

Despite declaring that he worships his wife, Clifford himself views himself superior to Constance in terms of upbringing. "His wife's family did not have his sort of manners, or his sort of etiquette. He considered them rather outsiders, but once they got inside they made him jump through the hoop."²⁰⁴ It can be concluded that Clifford feels above all people, with no exception.

Physical opposition

For this couple the physical opposition is the most apparent one. Lawrence describes Clifford as being attached to a small motor chair. He also mentions that after two years of medical treatment his body has grown together and that his "lower part of the body from the hips down, [was] paralysed for ever."²⁰⁵ Clifford is described as having a "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."²⁰⁶ It is clearly visible from this description that there is a significant disproportion in the couple. There is a certain kind of inequality. Then the reader can compare the looks of his wife, Constance, who is a

201. Ibid., 2.

202. Ibid., 2.

203. Ibid., 6.

204. Ibid., 64.

205. Ibid., 1.

206. Ibid., 2.

‘‘ruddy, country-looking girl with soft brown hair and sturdy body.’’²⁰⁷ Lawrence’s describes Connie as follows:

Being a soft, ruddy, country-looking girl, inclined to freckles, with big blue eyes, and curling, brown hair, and a soft voice, and rather strong, female loins she was considered a little old-fashioned and ‘womanly’. She was not a ‘little pilchard sort of fish’, like a boy, with a boy’s flat breast and little buttocks. She was too feminine to be quite smart.²⁰⁸

Constance’s and Clifford’s bodies complement each other and are in opposition at the same time. Clifford’s constitution is very masculine. His strength is the upper part of the body. His broad shoulders and as Lawrence puts it, his big hands. As the very physical opposite is Connie; she is described as very ‘feminine.’ Lawrence suggests that she has a womanly round bottom part of the body and womanly breast. Thus there is an opposition between the very feminine body and very masculine body. There is, though, one exception. Clifford’s lower part is not functional, and hereby degrading his masculine opposition. I argue that they complement each other in their body shapes. If it were possible to assemble them, they would create a perfect hourglass.

The opposition is also given by colour symbolism. It is very common, in the art of D. H. Lawrence that the characters that are more rational and cold-blooded are depicted as having pale-blue eyes and blond hair. Clifford is a perfect example of such a character. In contrast, there are the characters who are more earthy looking, those who are more emotional and warm. Such characters usually have brown hair and tawny skin. This is perfectly manifested by Constance. On the one hand, such depiction is stereotypical and predictable; on the other hand, it helps to understand Lawrence’s philosophy of opposition.

Even the way they move is different. Constance is very smart and smooth in her manifestation; she has ‘‘slow movements, full of unusual energy.’’²⁰⁹ as Lawrence says. In contrast, Clifford moves around rather clumsily and mechanically. As an example can be used a situation when ‘‘Clifford and Connie went for a walk across the park to the wood. That is, Clifford chuffed in his motor-chair, and Connie walked beside

207. Ibid., 2.

208. Ibid., 14.

209. Ibid., 14.

him.”²¹⁰ He can not move naturally, even though he can drive slowly in his wheel chair through parks and gardens.²¹¹ He moves rather like a machine in his motor wheel chair.

Character opposition

There is always an air of coldness around Clifford. Lawrence describes him as having pale-blue bright eyes; this renders his expression rather cold, impersonal. By describing Clifford’s eyes as bright, Lawrence brings up Clifford’s inclination to the mind. He is concerned with the mental aspects of a relationship rather than the flesh. Connie’s eyes are described as ‘deep blue’, ‘big’ and ‘wondering’. Wondering could be interpreted as expressing emotions, emotions towards the outer world.²¹² The description of their eyes helps to contrast their characters; Clifford is not interested in others, he merely looks into himself, while Constance cares about other people.

Considering Connie’s and Clifford’s intellectual background, the reader can clearly see that there is not such a significant difference as in their physique. Both Constance and Clifford are educated. The author mentions that Constance studied abroad. As Lawrence unveils, Constance received “aesthetically unconventional upbringing.”²¹³ She travelled to Paris, Florence, Rome, as well as the Hague and Berlin. The education she received was very progressive. Her mother wanted her daughters to be free, which they achieved through education.²¹⁴ From her early age, Constance was accustomed to a “cosmopolitan provincialism of art that goes with pure social ideals.”²¹⁵

During her studies, Constance lead a fairly bohemian life, a life of a modern, emancipated woman. Of course, this was possible only because her parents had a significant amount of money to support her in this way of life. Clifford also received the upper-class education. He spent two years in Cambridge and later, in Bonn, he studied the technicalities of coal-mining.²¹⁶

I claim that despite the fact that both of them achieved education par excellence, there is a significant dichotomy of opposition. Since technicalities and humanities (arts)

210. Ibid., 33.

211. Ibid., 1.

212. Ibid., 14.

213. Ibid., 2.

214. Ibid., 2.

215. Ibid., 2.

216. Ibid., 5.

are at the very extreme poles of the education scope. Technicalities are very impersonal, extremely rational and based on utility of the knowledge. Arts education is based on creativity and freedom and the utility of its achievement can never be fully grasped. Technicalities represented by Clifford are earthbound whereas arts, here represented by Connie, are spiritual and heading towards knowledge for knowledge's sake, which is, of course, on a higher level. Yet, the intellectual side of their marriage is the strongest since other aspects of a marriage are lacking.

From the very beginning, it is known that Clifford had suffered a paralyzing injury during the war; however, as Lawrence says “He was not really downcast. [...] could drive himself [...] into the fine melancholy park [...].”²¹⁷ Yet, here the reader cannot be sure, if this statement is true, since there are two factors to consider. Firstly, if a person suffers such an injury, it must be an utter shock, which certainly remains in a person's psyche for many years. Secondly, the fact that Lawrence mentions that Clifford wheeled himself to a melancholy park does inherently imply, that he was sorrowful.

Lawrence says that all the Chatterley family had shunned society, even their own ranks. Sir Geoffrey Chatterley, Clifford's father, was extremely aware of the title and land they owned and wanted to protect it. His closed and obstinate nature was transferred on all members of the family. Clifford's family had lived at Wragby behind closed doors. “They were cut off from those industrial Midlands in which they passed their lives.”²¹⁸ Since the whole family was so cut off society, they automatically clamped together. That lack of social contact brings about shyness and timidity, as was the case with Clifford. On the grounds of the analysis I state that Clifford is introverted and that is the reason why he adhered to Connie, who was extroverted, since she had travelled a lot and had been used to talking to people from different strata. Connie and her sister spent a substantial part of their puberty in cosmopolitan society and that they had a most active social life and “they had had a good time there. [...] they argued with the men over philosophical, sociological and artistic matters. [...] they tramped off to the forests with sturdy youths bearing guitars, [...]sang the Wandervogel songs, and they were free. Free! [...]”²¹⁹ By this Lawrence clearly demonstrates the extroverted nature of

217. Ibid., 1.

218. Ibid., 7.

219. Ibid., 2.

both Connie and her sister. However, we do not learn anything about Clifford's social life, whether he enjoyed his studies or not. And after he returned from the war "he hated seeing anyone except just the personal servants."²²⁰ Based on the fact that Lawrence does mention just the unsociability of the Chatterley family, I argue that introversion had been a permanent aspect of Clifford's character. We can argue that one of his personality traits is also vanity, since he insisted on wearing Bond Street clothes and wanted to be impressive and show his class.²²¹

After the injury, Clifford became very unstable with regards to his outer manifestation of power. As if without his legs, he lost the firm connection with the ground. He was pending between two states. The state of a lame man which was manifested through "shy, hesitating voice and frightened eyes" and manners which were "often offensively supercilious, and then again modest and self-effacing, almost tremulous."²²² I argue that his character is swaying between his ex and current self. His exself was haughty and his current self with low self-esteem. On the other hand, Connie's demeanour towards other people is consistent at all times. Several times, Lawrence mentions the word 'kind' in relation to Connie. First, when she has a love affair with Michaelis, Michaelis tells her that she is too kind to him. Second time, it was when she brings Mellors's daughter to the grandmother and she also says that she should not have bothered to do that.

Yet the duality in stability of Clifford is also visible. However unstable in manifestation of power, he remained stable in the way that he wanted to preserve the name of his family no matter how crippled he was. This is demonstrated through the willingness to accept even a child begotten not of his own blood. The stability in his character is also seen in the fact that Clifford has always been uninterested in sex matters. He was a virgin when he married Connie and Lawrence said the sex part does not matter to Clifford.²²³ Clifford is stable in his view of happiness in a relationship, sex had never been necessary to him. To some extent, Clifford bears some resemblance to

220. Ibid., 10.

221. Ibid., 10.

222. Ibid., 10.

223. Ibid., 8.

Lawrence. As is generally known, Lawrence became impotent towards the end of his life. It was a result of bouts of tuberculosis.²²⁴

Concerning stability, even though Connie is constant in her outer demeanour, that is being kind to other people all the time, she is unstable in what she thinks could bring her happiness. At first, we see that happiness in a relationship is the intellectual part of it. “The amazing, the profound, the unbelievable thrill there was in passionately talking to some really clever young man by the hour, resuming day after day for months.”²²⁵ Lawrence says that none of the sisters, when they were young, was actually in love with a boy unless they were involved in interesting talk with them.²²⁶ Later Connie changes her mind about intellectual connection with men and starts a sexual relationship with Michaelis. It was actually her father who first mentioned that she should not stay a demi-vierge until the rest of her life. She therefore started an affair with Michaelis who was rather an unsatisfactory lover to her. According to Ayers, Lawrence satirizes the modern sexual relationships, where each individual searches for sexual satisfaction separately and rather mechanically.²²⁷ Finally Connie came to a conclusion that she wanted children and she could not find any perfect father to her child. In the end it is not her mind, which chooses the father for her child. It is the body that does so. Here we can point out the mental instability of Connie.

As has already been mentioned, D.H. Lawrence usually creates couples who have a so-called cold and warm element. The difference between Constance’s character and that of Clifford can be illustrated with Clifford’s statement: “Emotions that are ordered and given shape are more important than disorderly emotions.”²²⁸ This view Clifford holds clearly demonstrates his pure rationality, coldness and inability to follow feelings. It is necessary to say, that it was not his fault. This coldness is inherent trait which runs in their family.

They [Clifford’s family] were all inwardly hard and separate, and warmth to them was just bad taste. You had to get on without it, and hold your own; which was all very well if you were of the same class and race. Then you could keep yourself cold and be very estimable, and hold your own, and enjoy the satisfaction of holding it. But if you were of another class and another race it

224. Michael Squires and Lynn K. Talbot, *Living at the Edge: A Biography of D. H. Lawrence and Frieda Von Richthofen* (Madison: University of Wisconsin Press, 2002), 313.

225. Lawrence, *Lady Chatterley’s Lover*, 3.

226. *Ibid.*, 3.

227. *Ibid.*, 87-88.

228. *Ibid.*, 120.

wouldn't do; there was no fun merely holding your own, and feeling you belonged to the ruling class. What was the point, when even the smartest aristocrats had really nothing positive of their own to hold, and their rule was really a farce, not rule at all? What was the point? It was all cold nonsense.²²⁹

The colder element of a relationship usually belongs to a higher class. They are usually mentally fixed to obeying rules and keeping their emotions restricted. Clifford actually is similar to a robot, without emotions, separated and above all other human beings. He is a robot who automatically does only the tasks he is programmed to do. That is, after his father's death, take over the reins, rule and procure an heir.

Contrary to Connie who is kind, Clifford is rather cruel and enjoys pushing other people to the maximum limit. As when it happened when he forced Mellors to drag Clifford's wheelchair up the hill during a walk in the woods.²³⁰ Clifford says: "What we need to take up now is whips, not swords. The ruling classes!"²³¹ Despite the fact that he knows that Mellors had weak health after a bout of pneumonia took a lot of energy from him, Clifford forced Mellors to carry the wheelchair alone. For Clifford, showing a kind face would be something rather unnatural, since the ruling classes do not show emotions.

The relationship between Connie and Clifford could be described as if partly based on blackmailing from Clifford's side. "He never even took her hand and held it kindly. No, and because they were so utterly out of touch, he tortured her with his declaration of idolatry. It was the cruelty of utter impotence. And she felt her reason would give way, or she would die."²³² Clifford started to feel that their relationship was losing even the platonic nature, so he began to speak about his worship towards Constance. His worship is arguable. In the first place, if he really worshipped her, he would not put himself above her in terms of his class. Secondly, there are no instances of his worship throughout the book. The opposite is the truth, he is critical than admiring of his wife. "When they came to the hazel grove, Connie suddenly ran forward, and opened the gate into the park. As she stood holding it, the two men looked at her in passing, Clifford critically, the other man with a curious, cool wonder;

229. Ibid., 60.

230. Ibid., 165-171.

231. Ibid., 166.

232. Ibid., 95.

impersonally wanting to see what she looked like.’’²³³ Following this scene, Clifford is angry at Connie that she opened the gate and that it was inappropriate of her class to do it. In certain ways, Clifford acts as a critic; he tells Connie how to behave, what not to do, what to feel or not to feel.

Lawrence says that after Clifford came back from war, something died in him. Even though, he remained cheerful, chirpy and bright, part of his personality died in the war. ‘‘[...] in his face one saw the watchful look, the slight vacancy of a cripple.’’²³⁴ Even though he was happy about having survived; the ability to feel suffering just left. ‘‘There was a blank of insentience.’’²³⁵

Here I argue that his dead legs are a metaphor for his dead feelings, his inability to suffer any more and insentience. Clifford was indeed insentient, since he must have known that Connie was going to leave him. His very insentience made him blind to the fact that his wife was going to the woods every day, handed over the caretaking responsibility and stopped spending time with him.

Sexual Level

Ayers says that Lawrence criticizes modern sex, since people involve themselves in mechanical pleasure, where individuals rationally control the act and are not willing to render their ego to submission. This accounts for why Michael is an unsatisfactory lover for Connie. On the other hand, with Mellors, she was willing to submit rather than stay in control and they could achieve mutual satisfaction.²³⁶

Lawrence clearly demonstrates on Connie and Clifford the opposition between sexuality and asexuality. Even though there is a clear transition towards a sexual being on Constance’s side, for at the beginning, the reader knows that it is merely the talk that mattered to her in the relationships. I argue that Connie took the side of a sexual being. Clifford stands for the asexual opposite to Connie. As hinted in many instances. First, asexuality is demonstrated in Clifford’s case by his dysfunctional lower part of the body. Secondly, his mind is asexual as well. There is not a single instance of Clifford even imagining having sex with Connie. They never touch each other.

233. Ibid., 39.

234. Ibid., 2.

235. Ibid., 2.

236. David Ayers, *Modernism: A Short Introduction* (Malden: Blackwell Publishers, 2004), 87-

Ayers states that Lawrence undoubtedly criticizes modern society which lost touch with nature and definitely agrees with the fact that there is a direct opposition between the society and nature and between the mind and the matter.²³⁷ Via Connie and Clifford, Lawrence criticizes modern relationships. “Connie and he were attached to one another, in the aloof modern way. He was much too hurt in himself, the great shock of his maiming, to be easy and flippant. He was a hurt thing. And as such Connie stuck to him passionately.”²³⁸ Connie is actually attracted to Clifford by compassion, rather than sexually. Clifford, on the other hand, is only fascinated by Connie, due to her extroverted nature. “Therefore the peculiar soft assurance of a girl like Constance Reid fascinated him. She was so much more mistress of herself in that outer world of chaos than he was master of himself.”²³⁹ Unfortunately, this relationship is based on sympathy from Connie’s side and from Clifford’s part, it is a mere fascination. There is a lack of passion between them from the very beginning of the relationship, and therefore the relationship lacks vital energy.

Constance and Michaelis

When analysing the attraction between characters of Lawrence’s work, it is necessary to look closer into the affair which Connie has with Michaelis. This affair is the platform that marks her sexual awakening. Michaelis functions as a medium via which Constance finds the perfect counterpart for herself.

Physical Opposition

I argue that Lawrence implies that Michaelis has an African ancestry. Firstly Lawrence says that “[Michaelis] had the silent, enduring beauty of a carved ivory Negro mask, with his rather full eyes, and the strong queerly-arched brows, the immobile, compressed mouth; [...] a timelessness [...] which Negroes express sometimes without ever aiming at it; something old, old, and acquiescent in the race!”²⁴⁰ He makes the impression of someone who is different from other men in her vicinity. The reader also learns that Michaelis has “full, hazel, slightly prominent eyes.”²⁴¹ Secondly, when Clifford, Constance and Michaelis are discussing the possibilities of marriage, Michaelis states that he can not marry an English woman.

237. Ayers, *Modernism*, 87-88.

238. Lawrence, *Lady Chatterley’s Lover*, 11.

239. *Ibid.*, 6.

240. *Ibid.*, 18.

241. *Ibid.*, 18.

‘‘No, I’ve asked my man if he will find me a Turk or something...something nearer to the Oriental.’’²⁴² Based on this evidence, I conclude that Michaelis must have had an exotic origin, despite the fact that he is an Irishman. His skin colour is contrast of Connie’s skin colour. (For closer description of Constance see chapter Clifford and Constance.)

National/Racial opposition

As has already been mentioned, Constance has a Scottish ancestry, whereas Michaelis is Irish with obvious exotic roots. There is a clear otherness and polarity between these two characters. Were it not for Michaelis’s racial difference, Constance probably would not have noticed him.

Class opposition

What Constance actually felt was a mere sympathy. Despite his Bond Street look, Michaelis does not come from the upper-class. He achieved his status by his ambition and hard work. ‘‘Then gradually smart society realized that it had been made ridiculous at the hands of a down-at-heel Dublin street-rat, and revulsion came. Michaelis was the last word in what was caddish and boulderish.’’²⁴³ For Connie, he was an outsider, someone new and different to her.

Character opposition

As Lawrence says, Michaelis had the ‘‘tail-between-the-legs look.’’²⁴⁴ Actually, Connie loved this attribute about him. Unscrupulousness and humbleness were the two attributes which fascinated Constance as well. She saw that he was hopeless, and for this hopelessness she could not love him fully. Hopeful men are the key to successful relationships the works of D. H. Lawrence.

The author implies that Constance and Michaelis are very different from the aspect of ambition. The only benchmark for satisfied life is success for Michaelis. From this point of view, Constance is not ambitious. I argue that her ambition sprung merely from her instinct to become a mother.

Since Michaelis was largely after success in life, it can be argued that he must have been a hard-working person. Success and money were actually the only things that

242. Ibid., 17-18.

243. Ibid., 18.

244. Ibid., 16.

mattered to him. On the other hand, throughout the book, Connie does not do any kind of hard work. Of course, it is necessary to take into an account the fact that upper class women did not have to work at all. Lawrence only mentions that she has done only mild kind of work during the war.

As opposed to Connie, Michaelis was very practical and sensible, since everything in his life was pushed by his desire to achieve success. His look was “perfectly unchangingly melancholy, or stoical, or disillusioned”²⁴⁵ Since smart society did not take him among their circle, they merely tolerated him because of the money and success he has made during the war, he lost illusions. “‘Money!’ he said. ‘Money is a sort of instinct. It’s a sort of property of nature in a man to make money. [...] It’s a sort of permanent accident of your own nature; once you start, you make money, and you go on; up to a point, I suppose.’”²⁴⁶ Yet he remained persistent in his ambitions. At the same time, it is necessary to conclude, that there have been no ambitions to be successful from Connie’s part have not been mentioned.

Sexual level

Constance invited Michaelis to her sitting room and after a short discussion, Michaelis made a first step. Connie could not resist, Michaelis was “fixing his eyes on her with almost hypnotic power, and sending out an appeal that affected her directly in the womb.”²⁴⁷ It is clear that Constance was not able to resist his power, she is thrilled by him. This scene almost reminds us of a paralysis, in which Constance was, in a presence of a sexually potent man. Michaelis must have also been a very passionate man, as we can see from his “glowing eyes.”²⁴⁸ Michaelis bears also a small hint of possessing the vital energy of the sun. In compliance with the general pattern, the skin colour of Michaelis is indicative of his animal energy. Michaelis is the passionate element in the relationship.

Even though he looked very elegant, Connie did not feel any significant attraction to him. She merely felt compassion towards him. As Lawrence puts it “[it was] a sudden, strange leap of sympathy for him, a leap mingled with compassion, and

245. Ibid., 19.

246. Ibid., 17.

247. Ibid., 20.

248. Ibid., 20.

tinged with repulsion, amounting almost to love.”²⁴⁹ At this point, the attraction/sympathy Connie feels towards Michaelis to the same reason why she is with Mellors. Just as she is kind to Clifford, she is kind to Michaelis. She describes Michaelis as a tender lover, but is not satisfied with him. Firstly, it is because, she merely feels sympathy. Secondly, they do not achieve satisfaction together.

The actual intercourse, as Lawrence describes it, could be compared to a transaction where both parties achieve what they wanted. Constance achieves sexual satisfaction, which she would never get from her husband, not merely because he was impotent, but because there was general lack of any physical contact between them. The sexual acts between Michaelis and Connie seem to be nearly as an immature masturbation of two adolescents, where Michaelis reaches climax very quickly and Connie continues on striving for her own satisfaction. As Lawrence says, “she learnt soon to hold him, to keep him there inside her when his crisis was over. And there he was generous and curiously potent: he stayed firm inside her, given to her, while she was active, wildly, passionately active, coming to her own crisis.”²⁵⁰ Both just use the body of the other person as a tool. Moreover, there is no transmission of vital energy from Michaelis to Constance. Lawrence does not use any significant colour symbolism for description of their sexual intercourse. No yellow or red colour is embedded in picturing their relationship.

Freud and Lawrence on sexuality

Despite the fact that Lawrence denied any direct influence of Freud, there his stance on masturbation was supportive of the opinion of Sigmund Freud. As James C. Cowan states, both Lawrence and Freud were against masturbation, since it “hampered the development of dynamic, relational sexuality, and that led to self-absorbed, mental analysis. Freud saw masturbation as a widespread childhood habit.”²⁵¹ After the act; Lawrence presents Michaelis as a desperate being who is immensely grateful for sexual intercourse with Constance. He constantly reassured himself if she did not hate him. From given evidence, Michaelis is not a mature sexual partner for Connie, which accounts for the fact that she fails to be willing to marry him after he proposes to her. If it had happened, it would have been a next marriage without convergence and mutual understanding.

249. Ibid., 18.

250. Ibid., 23.

251. James C. Cowan, “Lawrence, Freud and Masturbation,” *Mosaic (Winnipeg)* 28, no. 1 (March 1, 1995), accessed July 20, 2016, <https://www.questia.com/library/journal/1G1-16921141/lawrence-freud-and-masturbation>.

Constance and Mellors

After having commented on the relationships Constance - Clifford and Constance – Michaelis, decomposing the Constance – Mellors relationship is a necessary step to complete the analysis of this groundbreaking novel. Polarity in their relationship is given not only by class difference, but personality difference as well. Mellors, as the reader will see, is the only man who is able to make Constance feel fulfilled.

Class opposition

Mellors is a mysterious man, who is hard to pinpoint. At first, one concludes that he is a lower class person. This is implied by the fact that he works in the woods. Yet from the manner he speaks to Clifford and Connie, the reader learns that there is an ambiguity. When he speaks to Clifford, his demeanour is as if he was a perfect gentleman. He speaks perfect English. But when he speaks with Connie, he uses a broad accent. Mellors had lived abroad. He was an officer for many years, “a lieutenant with a very fair chance of being a captain.”²⁵² He also had serious health problems and wanted to come back to England to “be a working man again.”²⁵³ In the army, he must have achieved excellent results, if he was nearly promoted to be a captain.

When Connie first saw him, she did not even know what to think of him, specifically his class. She thought that he “might almost be a gentleman.”²⁵⁴ Her sister Hilda also sees that he is not just a common man and that she can not look down on him. She even feels that Mellors’s manners were better than her own. Hilda realized that Mellors “had all the quiet self-contained assurance of the English, no loose edges.”²⁵⁵ From his table-manners and well-bred demeanour, she also guessed that Mellors was merely pretending that he was a simpleton. Despite the ambiguity of his class, Lawrence tells us that he is a son of a blacksmith. Due to this information I argue that there is a clear-cut class opposition between Constance and Clifford.

Broad accent is what Clifford chooses to identify himself with working class people. Lawrence tells us that Connie actually hated the way Mellors spoke. “She hated

252. Lawrence, *Lady Chatterley’s Lover*, 122.

253. *Ibid.*, 122.

254. *Ibid.*, 57.

255. *Ibid.*, 216.

the dialect: the THEE and the THA and the THYSEN. A half-bred fellow.”²⁵⁶ Yet it can be concluded that love and hate are very similar in its nature, there is passion in it. Therefore I argue that the hatred she felt towards his vernacular language created the passion for him at the same time.

National/Racial opposition

The national or racial opposition between Constance and Mellors is the same as in the case of Clifford and Constance. Mellors is English and Constance is Scottish. Therefore the polarity of their nationalities creates attraction as well.

Physical opposition

First striking opposition between Connie and Mellors is that he is much older than she is. Connie is twenty-seven and Mellors “[even thought] there was something young and bright in his fair hair, and his quick eyes. He would be a man about thirty-seven or eight.”²⁵⁷ Their age difference can be viewed as a dominant/submissive opposition in which Mellors is the dominant one.

The physical proportions of Constance have already been mentioned in terms of her opposition to Clifford. Lawrence described her as a prototype of femininity. Connie’s father said: “She’s not the pilchard sort of little slip of a girl, she’s a bonny Scotch trout.”²⁵⁸ (For closer physical description see chapter devoted to physical opposition between Clifford and Connie.)

Connie first saw his half-naked body, when he was washing himself outside his hut. “He was naked to the hips, [he had] slender loins [and] white slim back.” He was washing himself “lifting his slender white arms.”²⁵⁹ By this description Lawrence demonstrates the thin figure of Mellors. Unlike Connie, who is rather sturdy, Mellors is the ascetic/ectomorph²⁶⁰ type of body. Constance, though, “was not very tall, a bit Scottish and short; but she had a certain fluent, down-slipping grace that might have been beauty.”²⁶¹ Lawrence also says that Mellors has “a red face and red moustache

256. Ibid., 151.

257. Ibid., 57.

258. Ibid., 13.

259. Ibid., 55.

260. “The 3 Somatotypes,” Center For Wellness Without Borders, accessed July 20, 2016, http://www.uh.edu/fitness/comm_educators/3_somatotypesNEW.htm.

261. Lawrence, *Lady Chatterley’s Lover*, 58.

and distant eyes”.²⁶² So Mellors is a pale type of person, whereas Constance, “was faintly tawny.”²⁶³

After analyzing their manner of motion, there is a clear opposition in the manner they walk. Connie moved in a smooth motion, while Mellors “strode swiftly, softly [when she saw him for the first time] he seemed to emerge with such a swift menace [he was] like the sudden rush of a threat out of nowhere.”²⁶⁴ Again, this aspect supports the clear opposition in their physiognomy.

Character opposition

Very little is known about his formal education, however, as Constance notices that he owns a range of highly impressive book titles. Connie saw titles such as “Bolshevist Russia, books of travel, a volume about the atom and the electron, another about the composition of the earth’s core, and the causes of earthquakes: then a few novels: then three books on India.”²⁶⁵ From this point of view one can see that he was a versatile reader and matching Constance’s ranks. Actually, many of the books were about the constituting elements of the universe, e.g. volumes about atoms and electron, which reminds the reader of Lawrence’s philosophy. Connie was first described rather as a modern woman, in terms of the education she received.

The key to character opposition between Mellors and Connie is that clear division between submissive and dominant aspect arises. “[...] Connie was gifted from nature with this appearance of demure, submissive maidenliness, and perhaps it was part of her nature.”²⁶⁶ Kate Millet also states that there is a clear division of characters between Connie and Clifford. Lawrentian heroes, including Mellors, exert certain power over the heroines. The women are always obedient and men are always dominant in the relationships. Regardless of inferiority in class, Mellors is dominating the sexual relationship.²⁶⁷

The author reveals, in one of the sexual encounters with Mellors that “her [Connie’s] old instinct was to fight for her freedom. Something else in her was strange and inert and heavy. His body was urgent against her, and she hadn’t the heart any more

262. Ibid., 37.

263. Ibid., 58.

264. Ibid., 36.

265. Ibid., 187.

266. Ibid., 111.

267. Millett, *Sexual Politics*, 242-243.

to fight.”²⁶⁸ As in other instances of Lawrence’s female protagonists, Constance is not able to resist Mellors. Similarly to Yvette, who was listening to commands of the gypsy, Constance listens to the commands of Mellors. Isabel Pervin (see “The Blind Man”) was not able to act against will of her husband as well. The same holds for Emilie (see “Thorn in the Flesh”) and Juliet who reluctantly obeyed the will of her doctor to have a sun cure (see “Sun”).

Mellors is always the one who gives orders in the sexual intercourse, he is also the one who initiates it. “‘Lie down then!’ he said, when he stood in his shirt. She obeyed in silence, and he lay beside her, and pulled the blanket over them both.”²⁶⁹ With Mellors, Connie became passive in the sexual intercourse. She “‘only lay inert.”²⁷⁰ Constance did not want to become a slave in the relationship, because she knew that her adoration towards Mellors was too strong to be able to control herself.²⁷¹ Finally, she was not able to resist him. Constance and Yvette are similar, because both women are rather passive throughout the stories. On the other hand, Mellors and the gypsy are men of hands. Mellors could have chosen to live his military life or do work which would be at a higher hierarchical level, but he is a man who wants to be connected to the nature and do manual work.

His warm character captures Connie. Lawrence mentions several times that Mellors has a warm personality, even though his eyes looked as if they “‘had suffered a great deal, still without losing their warmth.”²⁷² This personality trait differentiates Mellors from Clifford. Mellors, unlike Clifford is warm in his nature, he is able to penetrate into Constance’s heart as the sun was able to penetrate Juliet’s body (see chapter on “Sun”). Like Yvette is surrounded by the cold rectory, Constance is also surrounded by cold walls of Wragby Hall. By escaping to the forest hut, she is saved and warmed by Mellors. The following scene depicts one of the sexual encounters between Mellors and Constance. “The man [Mellors] looked down the front of his slender white body, and laughed. Between the slim breasts the hair was dark, almost

268. Lawrence, *Lady Chatterley’s Lover*, 115.

269. *Ibid.*, 149.

270. *Ibid.*, 115.

271. *Ibid.*, p 117.

272. *Ibid.*, 57.

black. But at the root of the belly, where the phallus rose thick and arching, it was gold-red, vivid in a little cloud.’’²⁷³

The gold-red colour is also of crucial importance, since it is the colour which represents the sun. The gold-red colour of his pubic hair symbolizes his vital energy, which he transfers via his phallus to Constance. According to Xuan Luo, the dark colour of Mellors’s chest hair symbolizes his connection to the nature. Black is the implication of a strong male libido. It corresponds to the animal personality in him.²⁷⁴

Lawrence tells the reader that Mellors lives in the woods. The only companions to him were the animals he was taking care of. The wood and the hut he lives inside stand for the seclusion and the desire to stay alone. His desire to stay alone stemmed from his life experience; he had enough of civilization and did not want to meet any people. The seclusion helped him to be connected to the nature. ‘‘He had thought he would be safe, at least for a time, in this wood. [...] He would have no guns to serve. He would be alone, and apart from life, which was all he wanted. He had to have some sort of a background. And this was his native place.’’²⁷⁵ Connie, on the other hand, as I have already argued is a person who loves being among other people. She is the one, who comes to see Mellors in the wood. She also likes to be with her husband’s friends when they come to Wragby. Even though, she is just a passive listener, she does not shun the society.

By wearing green clothes, Mellors bears resemblance to the Green Knight, which connects him very much to the animals and the plants around him. John B. Humma also mentions the horses, with which Mellors worked during the service in the army.²⁷⁶ The horses represent not only the nature, but also male potency. Like the gypsy in *The Virgin and the Gypsy* was good with horses, so was Mellors. Maurice (see ‘‘The Blind Man’’) was also good with the animals and tending to horses. According to *Dictionary of Nature Myths* ‘‘the horse is a symbol of power, speed and vitality.’’²⁷⁷

273. Ibid., 184.

274. Xuan LUO, ‘‘Metaphor and Metonymy of Colors in Lawrence’s Fictional Works,’’ *Canadian Social Science* 10, no. 3 (May 6, 2014), accessed August 3, 2016, doi:10.3968/%x, <http://www.cscanada.net/index.php/css/article/view/4526>.

275. Lawrence, *Lady Chatterley’s Lover*, 123.

276. John B. Humma, *Metaphor and Meaning in D. H. Lawrence’s Later Novels* (Columbia: University of Missouri Press, 1990), 92.

277. Tamra Andrews, s. v. ‘‘Horses,’’ in *Dictionary of Nature Myths: Legends of the Earth, Sea, and Sky* (New York: Oxford University Press, 2000), 93.

Mellors also moves very swiftly and quickly, thus there is a strong symbolic allusion to his male power.

The horse symbolism is important for the interpretation of Clifford's haughtiness as well. In the following scene, he wheelchairs himself to the wood with Connie, he metaphorically puts himself above Mellors and the powers of nature. "Wragby doesn't wink an eyelid! [...]. But then why should it! I ride upon the achievements of the mind of man, and that beats a horse."²⁷⁸

Dictionary of Literary Symbols says that "the most common metaphorical horses are those that draw the chariot of the sun, the moon, etc."²⁷⁹ As has already been mentioned in the chapter dealing with Lawrence's philosophy, the sun is the source of vitalism and life giving energy. I argue that male characters tending to horses are actually personifications of the sun. This explains their warmth and ability to draw women characters to themselves and create balanced relationships in harmony with the universe.

Much has been written about obscenity and pornography in this book. Yet a brief analysis of this area is important as well, since it complements the whole scheme of attraction between the characters of this book. Unlike Clifford, Mellors saw a female in Constance. She had lost her femininity due to the absolute lack of physical contact with her husband. "She [...] was so forlorn and unused, not a female at all, just a mere thing of terrors."²⁸⁰ Sexual parts of this novel were, of course, the most shocking at the time of publication. Lawrence openly describes the sexual intercourse between Constance and Mellors. Sex is the tool that brings Constance to life, which she was losing with Clifford.²⁸¹

Sexual level

The sex that Constance has with Mellors is not just cold sex, where each individual is striving for own satisfaction, it is warm. What makes their connection special is that Mellors believes in the warmth of the act. This is Mellors's view: "I believe especially in being warm-hearted in love, in fucking with a warm heart. I

278. Lawrence, *Lady Chatterley's Lover*, 156.

279. Michael Ferber, s. v. "Horse," in *A Dictionary of Literary Symbols* (New York: Cambridge University Press, 1999), 94.

280. Lawrence, *Lady Chatterley's Lover*, 96.

281. Peter Nazareth, "D. H. Lawrence and Sex," *Transition* October 1962, accessed July 15, 2016, doi:10.2307/2934800, <http://www.jstor.org/stable/2934800>.

believe if men could fuck with warm hearts, and the women take it warm-heartedly, everything would come all right. It's all this cold-hearted fucking that is death and idiocy."²⁸²

According to Kate Millet, the Victorian frigid woman is not present in *Lady Chatterley's Lover* any longer. Connie is not this type of a woman anymore. She denounces the poets' belief that women long for sentiment, when they actually want piercing and sensuality.²⁸³ Millet elaborates on sexuality by claiming that Connie is rehabilitated by the god Pan, who is incarnated in Mellors, rehabilitated from the status of a modern woman, whose sexuality was distorted by education. Her femininity is also suppressed by her impotent husband who is not able to fulfill the function of a woman. Mellors's penis is the medium through which she can reach her full feminine potential.²⁸⁴

Clifford and Mrs. Bolton

When listing the characters that are attracted to each other, it is necessary to outline the polarity between Clifford and his nurse. This affection could be described as bearing traces of Oedipal complex. The age difference, class opposition and character opposition will be the most striking ones.

Physical opposition

One of the most objective and conspicuous differences is obviously the age gap between the two protagonists. Mrs. Bolton is ten years older than Clifford. "She was handsome [...], pale, her face rather long and absolutely still, her eyes bright, but revealing nothing."²⁸⁵ Even despite the age difference, Mrs. Bolton made much younger impression with her bright eyes. Clifford, on the other hand, bears resemblance to a small child. He is like a small baby which can not walk and she has to carry him in her arms.

Character opposition

When Mrs. Bolton enters Wragby for the first time, she is shy, frightened, and nervous.²⁸⁶ The effect her behaviour has on Clifford is that he enjoys the feeling of

282. Lawrence, *Lady Chatterley's Lover*, 181.

283. Millet, *Sexual Politics*, 241.

284. Ibid., 242-243.

285. Lawrence, *Lady Chatterley's Lover*, 83.

286. Ibid., 69.

power over her. He started to feel self-possessed next to her. Their relationship is a parallel to a mother-son relationship. She helped Clifford to bed at night, slept across the passage from his room, and came if he rang for her at night.²⁸⁷ Mrs. Bolton and her ambitions made Clifford also ambitious, as Lawrence puts it, she made a man out of him. She is like a mother living her dreams through her child. “Mrs. Bolton made him aware only of outside things. Inwardly he began to go soft as pulp. But outwardly he began to be effective.”²⁸⁸ Clifford underwent a change in his character and was growing more and more potent. Mrs. Bolton, who thought of herself that she was subservient to others, created a dominant, strong man of him.

They also acquired certain roles. Mrs. Bolton was in the role of a student while Clifford was enjoying the dominant role of a teacher. She learned what it meant to live among the upper-class. Nevertheless, everything he taught her was only to that level that she would not overcome his success. He enjoyed the sense of power and could not stand anyone being better than he was.

National/Racial opposition

There is no significant national or race difference between Clifford and Mrs. Bolton. However, the lack of polarity in this area does not affect the attraction between the two protagonists. Their class opposition is so strong enough to counterbalance weak national opposition.

Class opposition

As stemming from the nature of Mrs. Bolton’s profession, she is of lower social class than Clifford is. She is a widow whose husband was a collier. First, she was not financially well off, since the mining company did not give her the proper damages for her husband’s death, so she decided to work her way up by her own means. “The upper-class fascinated her, appealing to her peculiar English passion for superiority. She was thrilled to come to Wragby.”²⁸⁹ As mentioned before, Clifford is of the aristocracy and Mrs. Bolton seems to be fascinated by everything that is expensive and upper-class. Clifford was on the other hand flattered by her subservient demeanour and relishes being upper-class to her.

287. Ibid., 70.

288. Ibid., 91.

289. Ibid., 69.

Sexual level

The sexual attraction between Clifford and Mrs. Bolton can be defined as a perverse attraction. Mrs Bolton takes care of Clifford and he is absolutely dependent on her. To Mrs Bolton, all men are babies and she treats them like this. As Lawrence elucidates: “She liked handling him [Clifford]. She loved having his body in her charge, absolutely, to the last menial offices.”²⁹⁰ One day she said: “All men are babies, when you come to the bottom of them.”²⁹¹ After Clifford read a letter in which Constance announced that she would leave him, he felt totally destroyed. In this state of shattered emotions, he started kissing Mrs. Bolton. “And he lay with a queer, blank face like a child, [...] sinking back to a childish position that was really perverse. And then he would put his hand into her bosom and feel her breasts, and kiss them in exultation, the exultation of perversity, of being a child when he was a man.”²⁹²

When the reader goes into deeper analysis of the unconscious, a Freudian parallel can be found there. As Gerald Doherty suggests, there are three stages of infantile sexuality, the oral, the anal and the genital. In the case of Clifford Chatterley and Mrs. Bolton, their sexuality is in reverse order, or to put it differently, in regressive order, where Clifford’s sexual needs go from genital, to anal and to oral pleasures.²⁹³ Mrs. Bolton and Clifford have a parent-child relationship, which accounts for the positive prospects of their affair.

Mellors and Bertha

Following the tests of major relationship in *Lady Chatterley’s Lover*, it is necessary to finish the decomposition of various aspects by looking at the relationship between Mellors and his ex-wife. Despite the fact that Bertha appears in the story only marginally, her role in shaping Mellors’s attitude towards women is crucial.

Physical opposition

There is no direct description of Bertha in the novel, but we learn that she had a certain air of grace around her, some kind of sensual bloom. However, it is not clear to what extent Mellors and Bertha differ.

290. Ibid., 84.

291. Ibid., 84.

292. Ibid., 258.

293. Gerald Doherty, “The Chatterley/Bolton Affair: The Freudian Path of Regression in *Lady Chatterley’s Lover*,” *Papers on Language & Literature* September 22, 1998, accessed July 21, 2016, <https://www.questia.com/library/journal/1G1-53356361/the-chatterley-bolton-affair-the-freudian-path-of>.

Class opposition

There is no direct detailed description of class background when considering given evidence. As Mellors tells Connie, Bertha was common and he was common as well. Bertha worked as a waitress in a hotel. So he married her. Both Bertha and Mellors were thus lower class.²⁹⁴ The social opposition between the two of them is not strong enough to create the attraction towards the partner.

National/Racial opposition

Unsuccessful relationship of Bertha and Mellors has its roots in nonexistent national opposition as well. They are both English and therefore too similar to live in a dynamic relationship. Their cohabitation, though, is dynamic, yet only in a negative way.

Character opposition

The reader can conclude that Mellors had rather unpleasant experience with his wife and this largely influenced his attitude towards women and people generally. Bertha is indeed a dominant and emancipated woman. As Mellors tells Connie, he would bring breakfast to bed for Bertha, but she was not willing to prepare dinner for him and when he had any objections against her abilities to keep proper household, she became furious. In this case, Bertha was the dominant element of the relationship and Mellors could not stand being the weaker one, since he was not. Thus the complementary opposition dominant/ submissive aspect was not met.²⁹⁵ As a matter of fact, Bertha was a modern woman, the kind of woman who could be compared to the Jewess in *The Virgin and the Gypsy*. Like the Jewess, she abandoned her kids and left them in her husband's care.

Sexual level

Bertha was exceptional for Mellors, for his other mistresses did not enjoy sex, which was not Bertha's case. However, she started using it as a tool for manipulating Mellors. She would never condescend to have intercourse with him, unless she wanted. She was too dominant to him and again, used him as a sole tool for 'masturbation.' Ali Ghazel says that 'Bertha subverts and resists the male instinct to possess and subdue

294. Lawrence, *Lady Chatterley's Lover*, 176-177.

295. *Ibid.*, 176-177.

her body.”²⁹⁶ Mellors describes their sexual intercourse as follows: “She’d try to lie still and let ME work the business. She’d try. But it was no good. She got no feeling off it, from my working.”²⁹⁷ This example clearly elucidates Bertha’s inability to be dominated by a man in sex matters. Even though Mellors was happy at the fact that she really wanted him and that she wanted sex, the relationship fell apart, since she would not pass the reigns to Mellors. On the grounds of this evidence, the two could not be attracted to each other, since they were not opposites.

Conclusion

Lady Chatterley’s Lover caused general upheaval due to its vivid, honest description of sexuality and the use of obscene vocabulary, which at the time of its publication was uncommon. In 1928, such frank treatment of sexual relationships between men and women was not acceptable in the circles of decent society. An in-depth analysis of major characters in the novel was carried out. The analysis focused on physical, character, class and social opposition of the main protagonists. The relationship between Constance and her husband Clifford is characterized as being based on intellectual grounds. Constance and Clifford are physical opposites in terms of their body constitution. Connie is described as having a very feminine body, she has strong thighs and feminine breast. She has long, brown, wavy hair and deep blue eyes. Her skin is slightly tawny. Clifford, on the other hand, has strong broad shoulders and big hands. His pale-blue eyes are set in a face which is framed by fair hair. Clifford and Connie perfectly complement each other from the physical point of view. Constance has a perfect feminine body, while Clifford, if it were not for his crippled lower part of the body, he would have a perfect male body. This couple differ in the way they move. Clifford, due to his physical impairment, has robot-like motions. Lawrence says that Clifford ‘chuffs’ himself around. Yet Constance moves in a smooth elegant way. In terms of their class, neither of them is explicitly lower class. He is English aristocracy, while Constance is Scottish middle class. Their characters differ as well. Clifford and his whole family are described as cold creatures for which expressing any feelings is a mere sign of weakness. On the other hand, Constance is very emotional. Her husband puts himself above others and feels superior even to his wife, whereas Constance does

296. Ali Ghazel, Abdelfattah, “Masculinity and Male Domination in D.H Lawrence’s *Lady Chatterley’s lover*,” *International Journal of Humanities and Cultural Studies* 2 no. 2 (2015): 273, accessed July 10, 2016, http://media.wix.com/ugd/886719_a68226e74f0c435b8a75012d80c1a3dc.pdf.

297. Lawrence, *Lady Chatterley’s Lover*, 177.

not show signs of superiority to anyone. Unlike Constance, he can be described as cruel, as in the case when he forced Mellors to carry a heavy wheelchair, which nearly ruined his health. Simultaneously, Constance is presented as a kind woman. There is also opposition in terms of the education they received. Even though both achieved good education, Mellors studied technicalities and Constance devoted herself to arts. Clifford is presented as an introverted personality who is afraid of the people from their classes, whereas Connie is extroverted, likes talking to other people and being in their presence. Clifford is timid because he spent years in isolation from other classes. While Constance has lived a free life of an independent young lady who met a lot of interesting people. The sexual level of their relationship is practically nonexistent. Due to Clifford's impairment, there is no sexual intercourse between the two of them. There is not physical contact between the two of them at all. That is why the relationship can not function. Clifford is impotent not only physically but he is impotent emotionally as well. The coldness is symbolically mirrored in his pale-blue eyes and cold Wragby mansion where his family had lived. There is no vital energy in him to transfer to Connie. As a matter fact, Constance starts to fade next to Clifford. Due to lack of physical and emotional warmth, Connie starts to seek this missing part outside marriage.

On her way to fulfilling sexual life, she has an affair with Michaelis. Michaelis in contrast to Constance in his appearance as well. He probably has an exotic ancestry. As Lawrence uses the words 'carved Negro mask' to describe him, Constance has a pale skin with freckles and a clear Scottish origin. Their national opposition is given by Constance being Scottish, whereas Michaelis is Irish. Unlike Constance, he is very ambitious and wants to climb the social ladder. The sexual aspect of their relationship is quite satisfactory. However, it merely recalls immature masturbation. According to Michaelis comes first and Constance learns to reach her orgasm after him. From Lawrence's view, it is the worst form of sexual contact since it lacks reciprocity. Michaelis fails to be the ideal partner for Constance due to his lack of hope and his childish behaviour.

Constance and Mellors form the ideal relationship in terms of opposition. Constance, due to her marriage with Clifford is upper-class, yet her ancestry is middle class. Mellors's class is defined by being a son of a blacksmith. The national opposition is again given by Mellors being English and Constance being Scottish. The character

opposition is present as well. Clifford is the embodiment of an introvert, manifested by his desire to be alone in the woods. Constance is a person who enjoys being in a company of other people. While Constance is a curvy female, Mellors is a man with ascetic type of body. Constance moves smoothly around, Mellors is typical for his swiftness. Constance's skin is slightly sun-tanned. In contrast, Mellors has a white body with red pubic hair which symbolizes vital energy and warmth which is transferred into Constance via sexual intercourse. Lawrence makes use of colour symbolism. Mellors's potency is highlighted by using black, red and yellow depiction. The hair on Mellors's chest is black, which stands for his sensuality. The red and yellow colors near his pubic area represent the passion and dominance and sun vitality which he possesses. The success of the relationship between Mellors and Connie is given by complying with the dominant male/submissive female pattern. Sexually are these two people compatible due to his potency which is symbolically represented by his closeness to nature and horses. Similarly as the gypsy in *The Virgin and the Gypsy* and Maurice in "The Blind Man," his closeness to horses makes him a perfect representative of male power.

Subsequently, it is necessary to conclude the relationship between Mellors and his legal wife. Both are lower class. Nationality criterion could not be analyzed but presumably, both are English. From Lawrence's view, Mellors's wife Bertha is unfortunately a prototype of modern, independent woman who is not able to surrender to Mellors. She is presented as not willing to do women's tasks in the household. What foreshadows the failure of the relationship is Bertha's dominance in sexual matters as well. She uses sex as a means of manipulation. She is not able to be submissive and let Mellors control the course of sex. Despite her love of sex, again, the act itself bears resemblance to masturbation. According to Lawrence, a sexual intercourse must be a mutual activity which results in both parties profiting from it.

The last pair analyzed was Mrs. Bolton and Clifford. The relationship between the two of them will be a success, since there is clear age, physical and class opposition. Mrs. Bolton is ten years older than Clifford and is of much lower class than he is, which gives him the feeling of superiority/dominance. He is mentally on a higher level as well. On the other hand, Mrs. Bolton is able to make him an ambitious man. The nature of their partnership is rather perverse, it gains both parental and sexual dimension, where Clifford is depicted as a baby grasping at Mrs. Bolton's breasts.

CHAPTER 7: SEXUAL POLITICS IN D.H. LAWRENCE

Many books have been written on the works of D.H. Lawrence. However, it could be of interest to discuss a treatment of sexuality in his work from a feminist point of view. For this purpose, a brief discussion of *Sexual Politics* (1970) by Kate Millett, the key feminist theorist, is a must for completion of this thesis. Kate Millett examines and challenges the established male oriented view of art and literature. She discusses authors such as Norman Mailer, Henry Miller and D.H. Lawrence. This chapter is devoted to a brief examination and application of Kate Millett's theory of the individual couples I have already analyzed in the previous chapters. According to Millett, there are five sexual politics in the works of D. H. Lawrence. She distinguishes the devotional politics, oedipal politics, transitional politics, fraternal politics and ritual politics.²⁹⁸ The last one will not be a subject of discussion since it is not present in the works chosen for the thesis.

The devotional politics treats *Lady Chatterley's Lover* as a quasi-religious text, as a salvation of a woman through the cult of the phallus. In the novel, the penis of Oliver Mellors is praised. Mellors achieves his divinity by a mere possession of a penis. It is a woman's voice which praises the penis; it gives the woman both fear and excitement. The penis represents power, which is worshipped. On the other hand, women intimate organs are hidden. The sexual intercourse in the novel is "for the man." The woman during the intercourse is a mere passive element.²⁹⁹

Millett demonstrates Lawrence's oedipal politics on *Sons and Lovers*. Gertrude's fixation to her son is to huge extent given by her unfulfilled relationship with her husband. "And I've never—you know, Paul—I've never had a husband—not really."³⁰⁰ After the scene, Paul stroked his mother's hair and his mouth was on her throat.

I suggest that the oedipal politics is applicable in the relationship in *Lady Chatterley's Lover* as well. However, it is not visible in the relationship between Mellors and Constance. The reader can obviously see the oedipal relationship between Clifford and Mrs. Bolton. Similarly as Gertrude Morel pushes her son up the social ladder, Mrs. Bolton makes Clifford a strong man with ambitions. They also have a

298. Millet, *Sexual Politics*, 237-293.

299. Ibid., 239-241.

300. D. H. Lawrence, *Sons and Lovers* (London: William Collins, 2010), 246.

mother-son relationship. Firstly, Mrs. Bolton is ten years older than Clifford. Secondly, she takes care of him during day and night. The perversity of the oedipal relationship lies in the depiction of the scene in which Clifford is in the position of a foetus when they kiss each other.

The Rainbow and *Women in Love* represent the transitional politics in Lawrence's larger works. The transition lies in gradual change from a mother to a mistress. I found the transitional politics in the short story "Sun." Juliet is a modern woman who is attached to the city life, she is used to a modern life and taking care of her child. However, her role changes during her stay in Italy where she undergoes a transition from a weary, nervous American mother to a satisfied mistress of Sun. "Her womb was coming open wide with rosy ecstasy, like a lotus flower."³⁰¹ The womb is frequently referred to and she is brought to life due to the sun which warms Juliet from inside.

The fraternal politics is represented by *Aaron's Rod*. As Millett puts it "in Lawrence's mind love had become the knack of dominating the other person."³⁰² Millett argues that Lawrence first defines power as "the ability to dominate a woman."³⁰³ He later elaborated on his philosophy and suggested that power is also the dominance over an inferior man by a superior male. This dominance is inherently erotic to Lawrence. The *Herrschaft* of one dominant male over another has negative homosexual connotations. I claim that the fraternal politics is in "The Prussian Officer" where Lawrence depicts the sadistic homosexual relationship between the orderly and the captain. Even though there is no denouncement of female power present, the idea of an inferior male dominated by a superior male is clearly visible. The homosexual overtones are unpleasant, taking a form of bullying.

The last politics, which Millet found in the works of D.H. Lawrence, is the ritual politics. Lawrence, according to Millet, invented a religion of male dominance. It is nearly a liturgy. The penis is "alpha and omega."³⁰⁴ The main idea is that a woman returns to her primitive condition only via crushed ego and broken will. The male is put on the pedestal by sacrificing a woman.

301. Lawrence, "Sun," 43.

302. Millett, *Sexual Politics*, 269.

303. *Ibid.*, 269.

304. *Ibid.*, 283.

Conclusion

This chapter was devoted to a feminist view of the works of D.H. Lawrence. As a specimen of the feminist canon I chose *Sexual Politics* by Kate Millett. This classic feminist text provided examples of five politics which were found in the works of D. H. Lawrence. There was the devotional politics where the phallus is celebrated and praised by the woman herself. An instance of this politics is the relationship between Constance and Mellors in *Lady Chatterley's Lover*. The oedipal sexual politics is demonstrated on *Sons and Lovers* where Paul Morel substitutes for his mother's lover. I argue that oedipal politics is applicable in case of Mrs. Bolton and Clifford. The transitional politics describes the change of a female from a mother to a mistress. I suggest that the short story "Sun" is also a manifestation of Juliet's transition from mother to the mistress of the sun. The last but one policy is the fraternal one where love has become a state in which one individual dominates the other. Lawrence first suggests that males dominate females, later he extends his notion of dominance to one where male masters an inferior male. Such an instance can be demonstrated in the short story "The Prussian Officer." The final politics is a display of phallic worship in its extreme. The womb is totally negated and sexual intercourse is replaced by the sadistic sacrifice of a woman in order to glorify the male potency.

CONCLUSION

The attraction between opposites can be found throughout the entire Lawrentian canon. Much of his work is concerned with complicated and complex relationships. The depictions individual of relationships are not restricted only to heterosexual couples but Lawrence touches on the topic of homosexual attraction as well. His portrayal of love is not limited to the platonic level, his direct and indirect treatment of sexual intercourse is challenging even today. The following paragraphs will briefly conclude the outcome of the thesis and provide a comparison the selected works.

D. H. Lawrence was a prolific writer at the turn of the twentieth century, which was a time of turbulent changes in society, sciences and arts. From a literary point of view, Lawrence was a witness of the aftermath of the Victorian literary canon and, at the same time, he was shaping the Modernist treatment of sexuality in literature. Just as literature influenced scientists, so scientific findings impacted literature. Psychology and sexology were burgeoning sciences and works by prominent authors such as Havelock Ellis and Sigmund Freud were the precursors of books which later shattered the world of decent literary society. Among the most significant authors who went off the beaten path ranked Havelock Ellis with his *Sexual Inversion*, James Joyce with his *Ulysses*, Radclyffe Hall and *The Well of Loneliness*, and of course, D. H. Lawrence with his *Lady Chatterley's Lover* and other significant works.

The aim of the thesis was to demonstrate that opposition is the key to attraction in the works of D. H. Lawrence. As support for my statement Lawrence's own philosophy was employed. His idea of polarity or opposition of cosmic energies is interwoven in most of his works. Opposition or polarity is vital for maintaining forces in their right place. There are numerous areas which shaped the thoughts and creation of his writings. In this thesis, the philosophy of vitalism is the most prominent one. According to Lawrence, the sun is the source of vital energy and life-giving force. The red and yellow colour symbolism helps the reader to predict which of the characters is the bearer of vital energy. It is usually the male character who either wears apparel of such colours or his skin/hair colour is in the shades of yellow and red. On the one hand, Lawrence pictures cold natured characters with pale colours; they usually have a pale skin/hair colour and their eyes have pale shades as well. Those are usually rule-oriented

and dominant in the relationships. On the other hand, there are characters that are more emotional and submissive. Those are pictured in deeper and darker colours.

The analytical part of the thesis starts with the short story ‘‘Sun’’ which is emblematic of Lawrence’s philosophy. The opposition between the characters is expressed via strong colour symbolism. Juliet is depicted as a flapper with blond, bobbed hair. She is strong-willed and a mistress of herself. Through her exposure to the sun, her skin colour gradually changes to pink and gold. While exposing her naked body to the sun, she is not shy to show it to other people as well. Her black-haired husband Maurice, in contrast, is an American businessman depicted in grey colours which mirror his moderate, mousey personality. He is too timid to expose his body to the sun. Unlike his wife, he is submissive, which is the cause of the dysfunctioning relationship. Moreover, both characters lack the necessary opposition of male and female energy. Juliet is too dominant and her husband is too weak-willed. Yet, at the end of the story, Juliet regains her femininity due to symbolic intercourse with the sun which subsequently warms her cold womb. I claim that from Kate Millett’s point of view, this is a transitional politics where a woman transforms from a mother to a mistress. In this case, Juliet becomes the mistress of the sun.

The opposition in the short story ‘‘The Prussian Officer’’ is masterly foreshadowed via the symbolic juxtaposition of hot fields and ice-caps on the mountains. Lawrence describes an attraction between a captain and his orderly. The attraction is formed via physical, character, national and class difference as well. The captain is a man in his forties with greying red hair, pale skin and cold blue eyes. He has a slim figure and his dominance is manifested by riding a horse. In contrast, his orderly is around his twenties and has dark eyes, swarthy skin and a muscular body full of vitality. The national opposition is given by the captain being a Prussian and the orderly a Bavarian. The captain becomes more and more irritated by his orderly’s carefree attitude and this irritation grows into attraction which is given outlet by sadistic bullying. Finally, the orderly cannot stand the pressure and kills the captain. During the fight, however, the orderly feels sexual arousal. Based on Kate Millett’s *Sexual Politics*, I conclude that this short story is an example of the fraternal sexual politics, a politics where one individual dominates the other.

The “Thorn in the Flesh” is unique due to its allusions to opposition between Good and Evil. I argue that the female protagonist is an allusion to St. Emily de Vialar who was known for taking care of abandoned children. Her sweetheart Bachmann is her polarity since he is described as having a devilry expression in his face. While Emilie is a gypsy foundling, Bachmann comes from a rich family. Physical opposition is very visible; she as a gypsy foundling is very dark whereas Bachmann is fair-skinned with blond hair and a girlish look. Lawrence also implies that her straight back figuratively represents her honesty. While she is very honest, Bachmann is cowardly, since he ran away from his military duties. Emilie enjoys being restricted by rules, whereas Bachmann longs for freedom and a bachelor lifestyle. While the biblical thorn in the flesh was to keep St. Paul from conceit, Emilie functions as a metaphorical thorn in the flesh which reminds Bachmann of his duty to face consequences of his actions. Due to Emilie, Bachmann is tracked down and taken to the military court. The love making between the two of them functions as a purgatory through which Bachmann washes off his shame and Emilie purifies herself of the narrow-minded nature.

By employing mythological allusion, Lawrence demonstrated another attraction between Maurice and Isabel Pervin in “The Blind Man.” *The Beauty and the Beast* would be the title I would choose since it accurately captures the physical opposition. Maurice returned from Flanders blinded with a disfiguring scar over his eyes. From my research, Maurice’s blindness is not only a result of the First World War injury, but it alludes to Greek mythology in which Orion was blinded for raping a woman. Maurice, like Orion, is passionate and feels infuriated when his carnal needs are rejected, although, there is no evidence that he rapes his wife. His pregnant wife could be compared to Artemis, the protectress of mothers and goddess of hunting. Maurice is actually a combination of two mythological figures; Orion whose resemblance has already been mentioned and Antaeus who was a mythological wrestler. This explains Maurice’s strong body and attachment to the ground and, at the same time, creates an opposition within one individual. The couple is mentally polarized as well. Isabel is the one who is mentally on higher level and Maurice himself is well aware of his mental slowness.

The Virgin and the Gypsy is a forerunner of *Lady Chatterley’s Lover*. The novella depicts an opposition between a gypsy, who stands for free, and outcast society, and Yvette, who is a representative of a modern, civilized and higher class world. The

physical opposition is met by juxtaposing dark-skinned gypsy and a pale, slender virgin. The attraction is initiated thanks to gypsy's indifference toward Yvette. The male domination and vital energy is symbolically expressed via his scarf which is red and yellow. The gypsy functions as a medium which brings Yvette to her womanhood. Yvette's affair with a man from lower strata is explained from a Freudian point of view which tracks back to her childhood memory of her mother's elopement with a penniless guy. Another pair in the novella is the Jewess and the major. They are physically very different; the Jewess has dark eyes and dark curly hair. Her childish figure is usually covered by colourful, expensive clothes and jewellery. She is a modern [not in the positive sense] woman who abandoned her husband and children to live with her younger athletic lover. Major Eastwood, with his pale-blue eyes and fair hair, is the colder and calmer element in the relationship. He has given up his status to live on his mistress's money.

It would be a sin to claim that opposites attract in the works of D. H. Lawrence and omit the iconic *Lady Chatterley's Lover*. There are five relationships which I analyzed to demonstrate my thesis. The following relationships were the subjects of my analysis: Constance–Clifford, Constance–Michaelis, Constance–Mellors, Clifford–Mrs. Bolton and Mellors–Bertha. Constance Chatterley makes a perfect body opposition with her husband Clifford. I argue that if Constance and Clifford could be put together, they would be a perfect hourglass. Constance's thick thighs render her body very feminine, whereas Clifford has broad shoulders and strong hands. However, his muscular body is marred by dysfunctional lower limbs. The lack of physical contact between the two of them finally spoils even the platonic aspect of their union. Clifford represents the paler, cold-blooded and rational element, while Constance is darker and more warm-natured. Both received an education par excellence, yet the polarity is established by the fields they studied, Clifford studied technicalities and Constance studied arts. Clifford is aristocracy and is on higher level than middle class Constance.

At the same time, Constance creates class opposition both with Mellors, who is a game keeper, and Michaelis who achieved his higher social status by hard work. Constance is a Scottish and thus creates a nationality opposition to Clifford and Mellors who are English. Michaelis is Irish with exotic ancestry and Constance is in opposition to him as well. From Lawrence's point of view the sexual level of Constance–Michaelis affair is rather unsatisfactory since it reminds of a mere masturbation during which

individuals strive for satisfaction but there is no mutuality. Masturbation is, according to Lawrence, one of the evils in society that distorts relationships and lacks the give and take aspect of ideal sexual intercourse. With Clifford, Constance has a totally asexual relationship. In contrast, Mellors–Constance relationship is marked by transmission of vital energy through intercourse which dominated by the man. Mellors's vitalism and sexual power is manifested by red and yellow colour in his pubic area. His pale, slender body perfectly complements Constance's plump shape. The difference between Mellors's and Clifford's personality is that Mellors is a much warmer man. Due to his secluded life in the woods, he is also the representation of the natural world. The relationship with his wife Bertha failed since they were not opposites nearly in any area. Furthermore, Bertha was too emancipated and dominant in the relationship and thus left no space for Mellors' dominance. The relationship between Mrs. Bolton and Clifford is oedipal and perverse at the same time. The opposition is based on their age, intelligence, class and dominance opposition, in which Clifford always has the upper hand.

Mellors, the gypsy and Bachmann are carriers of vital sexual energy. They are able to warm their female lovers and bring them to life again. All of them relish freedom and living beyond the society limits. The gypsy is actually a predecessor of Mellors. Similarly like Mellors is good with horses, so is the gypsy. Both men are hopeful and both live a relatively secluded life. Relationships where men are submissive to women are liable to be unsuccessful, as in the case of Maurice and Juliet. Juliet is similar to the Jewess in her attitude to children. She obviously does not have maternal instincts since her child is a mere burden for her. Yvette, Constance and Emilie are awakened to life due to making love with their lovers. In the case of Juliet, it was the inanimate element which brought her to life. When taken into account colour symbolism which is so crucial for interpretation of the characters, men who are submissive to women are depicted in pale and the shades of grey. Likewise, women who wear apparel of subdued colours are submissive as well.

The treatment of sexuality in the fiction of D. H. Lawrence leaves a clear message. Opposition and the struggle between polarities are a necessary condition that preserves balance and harmony in a relationship. The more different people are, the more they are attracted to one another. Therefore, physical, character, national/racial and class opposition help to build a dynamic relationship. The polarity must function on a sexual level as well. Lawrence argues for the male dominance/female submission

pattern. The transmission of vital energy and warmth via sexual intercourse is a necessary element that keeps the connection between a man and a woman alive.

RESUMÉ

Přitažlivost mezi protiklady můžeme nalézt v celé Lawrenceově tvorbě. Mnoho jeho děl se zabývá komplikovanými a komplexními vztahy. Vyobrazení jednotlivých vztahů se neomezuje pouze na heterosexuální páry, ale Lawrence se také dotýká tématu homosexuální přitažlivosti. Jeho vylíčení lásky nevymezuje pouze platonickou úroveň vztahů. Přímé i nepřímé zpracování pohlavního aktu v jeho tvorbě je výzvou i dnes. Následující odstavce stručně shrnou výsledek této diplomové práce a poskytnou srovnání postav z vybraných děl.

D. H. Lawrence byl plodným autorem z přelomu dvacátého století, což bylo období turbulentních změn ve společnosti, vědách a umění. Z pohledu literárního, byl Lawrence svědkem dozvuku viktoriánského literárního období a zároveň utvářel modernistické literární pojetí sexuality. Právě tak jako literatura měla vliv na vědy, stejně tak vědecké nálezy ovlivnily literaturu. Psychologie a sexuologie byly rodičícími se obory a autoři jako Havelock Ellis a Sigmund Freud byli předchůdci těch, kteří později otřásl mravnou literární společností. Mezi významné nekonvenční autory se řadili Havelock Ellis se svou *Sexuální Inverzí*, James Joyce a jeho *Odysseus*, Radclyffe Hall a její *Studna Osamění*, a samozřejmě D. H. Lawrence a jeho *Milenec Lady Chatterleyové* spolu s jeho dalšími významnými díly.

Cílem práce bylo dokázat, že v dílech D. H. Lawrence je opozice podstatou přitažlivosti. Toto tvrzení je podpořeno jeho vlastní filozofií. Myšlenka polarity či opozice kosmických energií protkává většinu jeho děl. Protikladnost je životně důležitá pro udržení sil na svém místě. Existuje mnoho oblastí, které ovlivnily Lawrenceovy myšlenky a tvorbu jeho děl. Jednou z nejmarkantnějších v této práci je filozofie vitalismu. Podle Lawrence je Slunce zdrojem vitální energie a životadárné síly. Obvykle je to mužská postava, která má na sobě oděv v těchto barvách, anebo její barva kůže či vlasů je v odstínech zlatavé či červené. Na jedné straně Lawrence vyobrazuje chladné postavy v bledých barvách. Jejich barva kůže či vlasů je obvykle je světlá a jejich oči bývají také bledé. Tyto postavy se orientují na pravidla a jsou dominantní v jeho vztazích. Na druhou stranu v jeho tvorbě existují postavy, které jsou více emocionální a submisivní. Tyto postavy jsou vyobrazeny v hlubších a tmavších tónech.

Analytická část práce začíná povídkou „Slunce,“ která vystihuje jeho filozofii. Kontrast mezi postavami je vyjádřen silnou symbolikou barev. Juliet je vyobrazena jako

mladá žena s blondatým mikádem, která má silnou vůli a je sama svou paní. Díky neustálému vystavování Slunci se její barva kůže postupně mění na růžovo zlatou. Zatímco vystavuje své nahé tělo Slunci, nestydí se jej ukázat i ostatním lidem. Její černovlasý manžel Maurice je jejím opakem. Tento americký obchodník je vylíčen v šedých barvách, které zrcadlí jeho mírnou, bázlivou povahu. Je příliš stydlivý na to, aby své tělo také vystavoval Slunci. Narozdíl od své ženy je submisivní, což je příčinou jejich nefunkčního vztahu. Ba co více, obou postavám chybí potřebná opozice mužské a ženské energie. Juliet je příliš dominantní a její manžel má příliš slabou vůli. Přesto na konci příběhu Juliet získává ženskost díky symbolické souloži se Sluncem, které následně rozehrje její ledové lůno. Tvrdím, že z pohledu Kate Millett je toto tzv. "transitional" sexulání politika, ve které se žena přeměňuje ze své role matky na milenkou. V tomto případě je Juliet milenkou Slunce.

Protikladnost v povídce "Pruský důstojník" je mistrně naznačena pomocí juxtapozice horkých polí a ledových čepic vrcholků hor. Lawrence popisuje přitažlivost mezi kapitánem a jeho sluhou. Přitažlivost je tvořena fyzickou, povahovou, národní jakož i třídní rozdílností. Kapitán je muž kolem čtyřicítky s šednoucími zrzavými vlasy, bledou kůží a chladně modrýma očima. Má štíhlou postavu a jeho dominance je naznačena tím, že jede na koni. Jako kontrast vystupuje jeho sluha, kterému je okolo dvaceti let, má tmavé oči, snědou kůží a svalnaté tělo plné vitální energie. Opozice v rovině národní je dána tím, že kapitán je Prus a jeho sluha Bavor. Kapitán je čím dál více iritován sluhovým lehkovážným postojem a tato iritace se přemění v přitažlivost, které je dán průchod skrz sadistickou šikanu. Ve finále jeho sluha nedokáže tlak vydržet a kapitána zabije. Během bitky však sluha zažívá sexuální vzrušení. Na základě *Sexuální politiky* Kate Millettové, tato povídka je příkladem tzv. "fraternal" sexuální politiky, ve které jedna osoba dominuje nad druhou.

Povídka "Osten v těle" je jedinečná díky svým aluzím na opozici mezi dobrem a zlem. Tvrdím, že protagonistka je aluzí na svatou Emily de Vialar, která byla známá tím, že se starala o opuštěné děti. Její milý Bachmann je jejím opakem, jelikož je popsán tak, že má ďábelský výraz ve tváři. Zatímco Emilie je cikánskou nalezenkyní, Bachmann pochází ze zámožné rodiny. Fyzická opozice je velmi viditelná, ona jako cikánská nalezenkyně je velmi tmavá. Bachmann má světlou kůži, světlé vlasy a poněkud holčičí vzhled. Lawrence také naznačuje, že její rovná záda obrazně reprezentují její čestnost. Zatímco ona je velmi čestná, Bachmann je zbabělý, jelikož

utekl před svými vojenskými povinnostmi. Emilie má ráda, když se řídí určitými pravidly a řádem, kdežto Bachmann touží po svobodě a mládeneckém životě. Biblický osten v těle měl původně svatému Pavlovi připomínat, že nemá být pyšný. Emilie má také v přeneseném smyslu slova funkci trnu, který má Bachmannovi připomenout jeho povinnost čelit důsledkům svých činů. Kvůli Emilii je Bachmann vypátrán a doveden k vojenskému soudu. Jejich milování slouží jako očištec, ve kterém Bachmann smyje svou hanbu a Emilie se zbaví své úzkoprsosti.

Přitažlivost mezi Isabel a Pervinem v povídce “Slepý muž” je vyobrazena pomocí mytologické aluze. Název *Kráska a zvíře* by výstižně vyjádřil fyzickou protikladnost mezi těmito protagonisty. Maurice se vrátil z Flander s hyzdivou jizvou přes oči. Z výzkumu vyplývá, že Mauricova slepota je narážkou na řeckou mytologii, ve které Oriona oslepili jako trest za znásilnění. Podobně jako Orion je Maurice vášnivý a zuří, když jsou jeho sexuální potřeby odmítnuty. Jeho těhotná manželka by mohla být připodobněna k Artemis, ochránkyni matek a bohyni lovu. Maurice je ve své podstatě kombinací dvou mytologických postav; Oriona, jehož podobnost byla zmíněna a Antaea, který byl mytologickým zápasníkem. Toto vysvětluje jeho silné tělo a silný vztah k půdě. Zároveň se tím vytváří protikladnost v rámci jedné osobnosti. Dvojice je kontrastní i intelektuálně. Isabel je tou, která je na vyšší úrovni a Maurice sám si je vědom své mentální pomalosti.

Knihla *Panna a cikán* je předchůdcem *Milence lady Chatterleyové*. Tato novela vyobrazuje protiklad mezi cikánem, který reprezentuje svobodnou a vyděděnou společnost, a Yvette, která představuje moderní, civilizovaný svět vyšší společenské vrstvy. Fyzická opozice je vytvořena tím, že jsou vedle sebe postaveni tmavý cikán a bledá, štíhlá panna. Přitažlivost je zesílena cikánovou nevšímavostí vůči Yvette. Mužská dominance a vitální energie je symbolicky vyjádřena žluto-červeným šátkem, který má cikán kolem krku. Cikán zde funguje jako médium, které přivede Yvette k její ženskosti. Yvettina aférka s mužem z nižší vrstvy je vysvětlena z Freudova pohledu, který sahá až do Yvettina z dětství, kdy její matka opustila celou rodinu kvůli muži, který neměl ani vindru. Dalším párem, který se v novele objevuje je židovička a major. Fyzicky jsou velmi odlišní, židovička má tmavé oči a tmavé kudrnaté vlasy. Obvykle svou dětskou postavu odívá do barevného a drahého oblečení doplněného zářivými šperky. Je moderní ženou [nikoliv v pozitivním smyslu], která opustila manžela a rodinu, aby žila se svým atletickým milencem. Major Eastwood je se svýma bledě

modrýma očima, světlými vlasy a šedobílým oblečením tím chladnějším a klidnějším elementem vztahu. Vzdal se svého postavení, aby mohl žít za peníze své milenky.

Bylo by hříchem tvrdit, že opaky se přitahují v dílech D. H. Lawrence a zároveň vynechat ikonické dílo jako je *Milenec lady Chatterleyové*. Abych potvrdila svou tezi, analyzovala jsem v tomto díle pět vztahů. Následující vztahy byly předmětem mé analýzy: Constance–Clifford, Constance–Michaelis, Constance–Mellors, Clifford–paní Boltonová a Mellors–Bertha. Constance Chatterley spolu se svým manželem tvoří perfektní opozici těl. Tvrdím, že pokud by Constance a Clifford mohli být složeni dohromady, vytvořili by tvar přesýpacích hodin. Stehna Constance jsou silná a její tělo má tak velmi ženský tvar, zatímco Clifford má široká ramena a silné ruce. Ačkoliv jeho svalnaté tělo má nedostatek v podobě nefunkčních spodních končetin. Absence fyzického kontaktu nakonec zničí i platonický aspekt jejich vztahu. Clifford reprezentuje bledý, chladnokrevný a racionální element, zatímco Constance je snědší a má vřelejší povahu. Oba získali vynikající vzdělání, avšak polarita se zakládá na oblastech, které studovali. Clifford studoval technický obor a Constance se zaměřila na umění. Clifford je představitelem aristokracie a z tohoto pohledu je na vyšší úrovni než Constance, která pochází ze střední třídy.

Constance tvoří protiklad jak vůči Mellorsovi, který je myslivec, tak také vůči Michaelisovi, který své společenské postavení získal díky své píli. Constance je Skotka, a tudíž tvoří protiklad vůči Cliffordovi a Mellorsovi, kteří jsou Angličané. Michaelis je Ir s exotickými kořeny a vůči němu je Constance taktéž v opozici. Z Lawrenceova pohledu je sexuální úroveň vztahu mezi Constance a Michaelisem poněkud neuspokojující, jelikož z jeho pohledu připomíná pouhou masturbaci, během které jednotlivec usiluje o své uspokojení, ale akt postrádá vzájemnost. Masturbace je podle Lawrence společenským zlem, které narušuje vztahy a chybí při ní kompromis, který je aspektem ideálního milování. S Cliffordem má Constance naprosto asexuální vztah. Zato vztah s Mellorsem je charakteristický přenosem vitální energie skrze milování, při kterém je dominantní muž. Jeho bledé, štíhlé tělo skvěle doplňuje Constanciny plné tvary. Rozdíl mezi Mellorsovou a Cliffordovou povahou je v tom, že Mellors je mnohem vřelejší. Díky svému osamělému životu v lese je také představitelem světa přírody. Jeho vztah s Berthou nevyšel, jelikož nebyli dostatečnými protiklady téměř v žádné oblasti. Nadto, Bertha byla ve vztahu příliš emancipovaná a dominantní, tudíž Mellors neměl dostatečný prostor pro svou dominanci. Vztah mezi Cliffordem a paní

Boltonovou je oidipovský a perverzní zároveň. Polarita je založena na jejich věkovém, společenském, třídním rozdílu, jakož i dominanci a submisivitě, kdy Clifford má vždy navrch.

Mellors, cikán a Bachmann jsou nositeli vitální sexuální energie. Jsou schopni své milenky rozehrát a pomyslně je přivést znovu k životu. Všichni tři mají rádi svobodu a život mimo limity společnosti. Cikán je ve své podstatě předchůdcem Mellorse. Cikán je zručný s koňmi podobně jako Mellors. Vztahy, v nichž je muž submisivní vůči ženám, mají tendenci spět k zániku, jako je tomu v případě Maurice a Juliet. Juliet je podobná židovičce ve svém postoji vůči dětem. Zjevně nemá mateřský instinkt, jelikož její dítě je pro ni pouhou přítěží. Yvette, Constance a Emilie jsou symbolicky probuzeny k životu díky milování se svými milými. V případě Juliet se jedná o neživý element Slunce. Vezmeme-li v potaz barevnou symboliku, která je tak klíčová k interpretaci jednotlivých postav, zjistíme, že muži submisivní vůči ženám jsou vyobrazeni v šedých tónech. Podobně je tomu u žen. Ty, které nosí oblečení v tlumených barvách, jsou taktéž submisivní.

Zpracování sexuality v dílech D. H. Lawrence zanechává jasný vzkaz. Opozice a boj mezi protiklady jsou ve vztahu nutnou podmínkou pro zachování rovnováhy a harmonie. Čím více jsou lidé odlišní, tím více se přitahují. Fyzická, povahová, národní/rasová a třídní protikladnost tudíž pomáhá utvářet dynamický vztah. Polarita musí fungovat i na úrovni sexuální. Lawrence preferuje vzorec mužská dominance/ženská submisivita. Přenos vitální energie a tepla skrze pohlavní akt je nutným elementem, který udržuje vztah při životě.

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SYNOPSIS

This thesis examines the treatment of sexuality in selected works by D. H. Lawrence. The aim is to demonstrate that opposition is crucial for attraction between particular protagonists. Particular attention is paid to physical, character, national/racial and class opposition. The works which are the subject of my analysis are the short stories “Sun,” “The Blind Man,” “The Prussian Officer,” “The Thorn in the Flesh,” the novella *The Virgin and the Gypsy* and the novel *Lady Chatterley’s Lover*. The work begins with a brief biography of D.H. Lawrence and major influences on his work, continues with a short overview of censorship at the time and concludes with the analyses of the selected works.

Key words: David Herbert Lawrence, Sexuality, Attraction, Opposites, Censorship

ANOTACE

Tato diplomová práce zkoumá zpracování sexuality ve vybraných dílech D. H. Lawrence. Cílem je prokázat, že protikladnost je klíčová pro přitažlivost mezi jednotlivými protagonisty. Zvláštní pozornost je věnována protikladnosti fyzické, povahové, národní/rasové a třídní. Díla, která jsou předmětem mé analýzy jsou povídky “Slunce,” “Slepý muž,” “Pruský důstojník,” “Osten v kůži,” novela *Panna a cikán*, a román *Milenec lady Chatterleyové*. Práce začíná stručným životopisem D. H. Lawrence a hlavními vlivy na jeho tvorbu, pokračuje krátkým přehledem cenzury literárních děl té doby a končí analýzami vybraných děl.

Klíčová slova: David Herbert Lawrence, Sexualita, Přitažlivost, Protiklady, Cenzura