

**MARRIAGE IN THE NOVELS OF THOMAS
HARDY AND D.H. LAWRENCE**



BY

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**Thesis submitted to the University of Nottingham
for the Degree of Doctor of Philosophy
October, 1992**

To My Fiancée NAJAT With Love...

People go on marrying because they can't resist natural forces, although many of them may know perfectly well that they are possibly buying a month's pleasure with a life's discomfort.

(JO, p.324)

It seems to me men and women have really hurt one another so much, nowadays, that they had better stay apart till they have learned to be gentle with one another again. Not all this forced passion and destructive philandering. Men and women should stay apart, till their hearts grow gentle towards one another again. Now, it's only each one fighting for his own - or her own - underneath the cover of tenderness.

(SM, p.127)

Marriage is the clue to human life, but there is no marriage apart from the wheeling sun and nodding earth, from the straying of the planets and the magnificence of the fixed stars. Is not man different, utterly, a dawn from what he is at sunset? and a woman too? And does not the changing harmony and discord of their variations make the secret music of life?

(Phoenix II, p.504)

The novel is a perfect medium for revealing to us the changing rainbow of our living relationships. The novel can help us to live, as nothing else can: no didactic scripture, anyhow. If the novelist keeps his thumbs out of the pan.

(Phoenix, p.532)

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ABSTRACT

This thesis is a developmental and comparative study of marriage in the novels of Thomas Hardy and D.H. Lawrence. Although this subject is frequently alluded to in recent criticism of both authors, it is rarely discussed in detail. The main interest of the study here is to show how marriage and its sub-themes of love, sex and women, as well as society's perceptions of them in the late-nineteenth and early-twentieth centuries, particularly in the period between 1870 and 1930, have developed in their social and psychological dimensions, and how these developments are reflected in the novels. Partly for biographical reasons Hardy and Lawrence have different motives in exploring the theme of marriage: one seeks to deconstruct it for its failure to bring fulfilment to husband and wife, the other attempts to reconstruct it anew in order to bring fulfilment to man and woman's relationship. This approach is reflected in the thesis by dividing it into three major parts: Part One is concerned with marriage in reality as it was understood by society and experienced by Hardy and Lawrence; Part Two deals with marriage from two points of view; and Part Three is allotted to the consideration of marital patterns.

While Chapter One surveys the social history of the period and the conceptual changes in the institution of marriage which took place in English society, Chapter Two shows how these changes are reflected in the lives of Hardy and Lawrence, particularly in their relationships with women. As a transitional link between reality and fiction, Chapter Three examines marriage in two "autobiographical" novels, The Return of the Native and Sons and Lovers, in order to show the novelists' conscious and unconscious perceptions of their strong attachments to their mothers and the influence of this on their love and marriage relationships. The following two chapters investigate the presentation of marriage from two different points of view. To demonstrate how Hardy and Lawrence use different methods to tackle the issue of marriage, Chapter Four discusses marriage from a female point of view in Far from the Madding Crowd, The Woodlanders and The Rainbow. Chapter Five examines marriage from a male point of view in The Mayor of Casterbridge, Aaron's Rod and "The Captain's Doll", trying to show how important it is for the individual to reconcile his "male" and "female" elements in marriage. Chapters Six and Seven examine how Hardy and Lawrence, by the use of a similar marital pattern, reach opposite conclusions which justify their intentions, the sixth chapter focusing on Tess of the d'Urbervilles and Women in Love, the seventh on Jude the Obscure and Lady Chatterley's Lover.

ACKNOWLEDGEMENTS

My thanks are due to so many generous individuals who supported me before and throughout the period of my doctoral study here at the University of Nottingham, and helped to bring this project to fruition.

First and foremost, I would like to express my sincere gratitude to my supervisor, Professor Norman Page, without whom this work would have never be completed, for his invaluable advice, patience, inspiration and encouragement. I must also thank him for allowing me to use his library as if it were mine, for his wonderful journey with me to the Thomas Hardy International Conference in Dorchester in the Summer of 1990 where he introduced me to many prominent scholars and led me into a trip of discovery to Hardy's Wessex, and last but by no means least for consoling me and boosting my morale during the Gulf War when I was extremely worried about my family and home. For all this and much more, I owe him a debt of special importance which can never be repaid.

I am also indebted to many colleagues in the Department of English, University of Bahrain, especially Dr. Hassan Marhama, Dr. Linda Thayar, Dr. Paul Ballas and Dr. Charles Sarvan, as well as Dr. Angela Smallwood of the University of Nottingham all for reading parts of the first drafts of my work at different stages of its composition and for their valuable comments on them.

Among those who have helped with the proofreading of this thesis, I would like to thank in particular Hafiz Khan, Dr Allan Rodway and Sue Gilchrist all of the University of Nottingham, for their patient readings and scholarly criticisms.

My warmest thanks are due to Professor Roy Wigzell and Dr. Saif Al-Ansari of the University of Bahrain, Professor Paul Scanlon, Chairman of the English Department at the University of Sultan Qaboos, and Professor James Misenheimer of the Indiana State University for their unfailing support, encouragement and interest in my work. My thanks are also due to Dr. Ali Nazim, Assistant Head-Librarian at the University of Bahrain for helping me with my literature search on the computer at the very initial stages of my work.

I am also very grateful to the staff of Hallward Library, especially Barbara Rogers from the Inter-Library Loan Section for tracing and providing me with numerous references from many libraries in and outside the United Kingdom, also Miss Margaret L. Clarke and Mr John R. Briggs from Lawrence's Special Collection Section. My thanks go also to the Local Study Section of the Nottingham County Library and the staff of the Main Library, University of Bahrain, for dealing with my endless requests.

My deepest thanks go to many friends and colleagues, especially Abdulla Isa, Kamal AL-Solaylee, Ali Al-Soufi, Nabile Hassine, Mohammed Al-Khalifa, Ellen Schmid, Brenda Florence, Sue

Drury, Susan Bate and Rosanne Richardson, and in Bahrain, Nadra AL-Zayani, Juliet Desoza and Shawqi Ali, for their friendship, mature discussions, encouragement and concern throughout.

Of all the generous individuals who shared their lives with me, I owe special debts of affection and respect to my fiancée Najat AL-Doseri for patience, emotional support, encouragement and proofreading. I would also like to acknowledge my deepest love and appreciation for my family: Grandma, Mother and Sister Ameera for their unreserved support, patience and understanding.

My deepest regards and thanks are also due to Jacky Godfrey for typing every word of this thesis, at least once.

Finally I would like to express my gratitude to the University of Bahrain for their financial support.

Abdul Aziz Bulaila

University of Nottingham
14/10/1992

LIST OF ABBREVIATIONS

Hardy's Works:

DR	<u>Desperate Remedies</u>
UGT	<u>Under the Greenwood Tree</u>
PBE	<u>A Pair of Blue Eyes</u>
FMC	<u>Far from the Madding Crowd</u>
HE	<u>The Hand of Ethelberta</u>
RN	<u>The Return of the Native</u>
TM	<u>The Trumpet-Major</u>
AL	<u>A Laodicean</u>
TT	<u>Two on a Tower</u>
MC	<u>The Mayor of Casterbridge</u>
W	<u>The Woodlanders</u>
T	<u>Tess of the d'Urbervilles</u>
WB	<u>The Well-Beloved</u>
PWB	"The Pursuit of the Well-Beloved"
JO	<u>Jude the Obscure</u>
Life	<u>The Life of Thomas Hardy</u>

Lawrence's Works:

WP	<u>The White Peacock</u>
SL	<u>Sons and Lovers</u>
R	<u>The Rainbow</u>
WL	<u>Women in Love</u>
LG	<u>The Lost Girl</u>
AR	<u>Aaron's Rod</u>
K	<u>Kangaroo</u>
PS	<u>The Plumed Serpent</u>
FLC	<u>The First Lady Chatterley</u>
JTLJ	<u>John Thomas and Lady Jane</u>
LCL	<u>Lady Chatterley's Lover</u>
MN	<u>Mr Noon</u>
F	"The Fox"
CD	"The Captain's Doll"
SM	"St Mawr"
VG	"The Virgin and the Gipsy"

INTRODUCTION

Towards the end of the nineteenth century, many novelists turned to one of the most important social and political issues of the day - "the woman question", including the role of women within marriage. Marriage for these writers could no longer simply provide a happy ending. Much fiction of that time was not only devoted to the examination of marriage and sexuality, but more significantly was written from a woman's point of view, as if the marriage issue had been one-sided only. It is also curious to note that the best-known novels were written by men, and that some of the strongest attacks on them came from women. Instead of praising significant works such as Grant Allen's The Woman Who Did and Hardy's Jude the Obscure (both published in 1895), which precisely deal with "the woman question", Margaret Oliphant, the well-known novelist, attacked the two authors for advocating free unions. Interestingly, Oliphant, called her article "The Anti-Marriage League". Women novelists of the later nineteenth century, though increasingly courageous in addressing "the woman question", were relatively conservative in their attitudes to this issue. As Merryn Williams has pointed out, almost every woman novelist who became a best-seller in the second half of the nineteenth century, was likely to hold conventional views on the roles and duties of women.¹

In the earlier part of the nineteenth century in England, the rights of a married woman were very restricted. Upon marriage, she became her husband's property, and by law she was forced to submit completely to him. If she happened to be rich, then he had the right to control her money or property while she needed her husband's consent to use it. It is for this reason that marriage in the middle and upper classes could be seen more as a business arrangement than anything else. One critic described couples entering and leaving church in the 1870s as "cool and businesslike, as though having paid the deposit on the purchase of a donkey or a handsome barrow, they were just going in with their witnesses to settle the bargain".² Fathers, especially those with many daughters, were eager to marry their daughters off by attracting prosperous and respectable men. Similarly, a middle-class man could not marry until he was able to maintain a wife, a servant, and several children. And if he had to keep a mother and younger sisters, he would have to put off marriage until he was financially secure. Engagements were indeed a very serious business. Anthony Trollope, in The Eustace Diamonds (1872, Chapter 76), is representative here: many men, he writes "literally cannot marry for love, because their earnings will do no more than support themselves". Marriages for money or marriages for convenience constitute indeed one of the central themes in the mid-nineteenth century.³

Novelists also took up the question of the double-standard in sexual morality, whereby pre-marital chastity was demanded of a woman

but not of a man, and a "fallen woman" was an object of social condemnation. Increasingly, feminist thinkers and writers attacked these assumptions. In Tess of the d'Urbervilles, one of the finest studies of the predicament of a "fallen woman", Hardy is fully prepared to sympathise with the heroine and forgive her. Even though she loses her virginity, her creator refuses to see her as other than "a pure woman". When Tess was reviewed in the 1890s, many critics were ready to condemn Angel Clare for rejecting his wife, especially when he had been no more chaste than she was. But Hardy still emphasised, in an interview with Raymond Blathwayt, that "I have had many letters from men who say they would have done exactly as he did".⁴

If Victorian novelists were increasingly ready to forgive unchaste women and portray them with understanding as Hardy did, many were certainly reluctant to defend adulterous wives. Only a few authors were courageous enough to look ahead of their time, even if this meant questioning contemporary attitudes. In Jude the Obscure, Hardy not only attacks conventional society, but also questions the whole institution of marriage as well as its importance. He examines what happens when people make the wrong choice in marriage, and what they should do when it breaks down. One solution is easier divorce, a more extreme solution the abolition of marriage and its replacement by free love. Hardy believed that rigid marriage laws should be changed and made more flexible to allow greater freedom for both husband and wife. He supported his argument by two main stages. First, women should not be made men's property, and since marriage was nothing but an institution which gave the men the right to subjugate their women, he resolved to reject it. Second, because marriage was a lifelong commitment between husband and wife, when divorce was unavailable or too expensive, he saw no sense in people getting married when they, around the turn of the century, could live together happily without it.

But even in the early twentieth century, novelists still could not write as freely as they would have wished to. In 1915, The Rainbow was suppressed, and in 1928 Lady Chatterley's Lover was banned (it was not allowed to be published in an unexpurgated version in England until 1960). However, this is not to say that writers did not have more freedom than their Victorian predecessors. On the contrary, they were able to address sexual relationships inside and outside marriage with relatively more explicitness. Unchaste women and adulterous wives were no longer taboo in society; they became the new heroines of some of the best-known novels. In The Sisters, for example, Lawrence gives us a detailed account of marriage in three successive generations, and shows how women have become more independent, taking their own initiatives. Lawrence's main interest is not socio-historical, even though this aspect is of importance in his novels, but more precisely sexual and psychological. In addition, he believes that heredity and parenthood can play major roles in

predetermining one's character and sexuality. And since no marriage is successful unless it is sexually compatible, as he believed, he resolves to search for the truth of this formula in human psychology. In Lady Chatterley's Lover, Lawrence's fullest treatment of the subject, he determines (in its three versions) to investigate the importance of sex in marriage.

Especially after the Great War, Lawrence believed that a great change had taken place in the relationship of the sexes, and that instead of being the superior sex, men now became the inferior. In her book Lawrence's Men and Women (1985), Sheila Macleod concludes her study by stressing that Lawrence saw not just men and women exchanging social roles as a result of a decaying civilization, but also neglecting and suppressing their lower sensual selves in favour of their upper intellectual selves.⁵ To live fully and comprehensively, for Lawrence, men and women must first recognise that they are not only different but also opposites and opposed, and then seek to reconcile themselves in marriage. Their relationship should be two-fold: meeting and mingling in the lower selves and separation in the upper ones. This is Lawrence's ultimate objective in marriage and fiction, which he seems to achieve only in Lady Chatterley's Lover. Just as Hardy tries repeatedly through his novels to dissolve marriage, so Lawrence, in a reverse journey, hopes to reconstruct it on a new basis of equality between men and women.

It is, therefore, the purpose of this study to examine marriage in the novels of Thomas Hardy and D.H. Lawrence as the theme manifests itself sociologically, psychologically, and above all, historically. The authors' own notions of marriage will always be my prime concern, unless of course otherwise dictated. I shall first examine marriage biographically in the lives of the two authors, focusing primarily on women's relationships, in order to show their profound understanding of and consistent preoccupation with the theme, as it develops in their minds from being a personal dilemma to a wide social problem. I believe that the novelists' perception of marriage was externally (sociologically) influenced by society's patriarchal conventions, especially those about women which they sought to change, and internally (psychologically) shaped by their mothers' oedipal upbringing on the one hand, and their wives' natural rivalry for dominance, on the other. In my view, marriage and perhaps its treatment could not have developed radically, from being a traditional institution under the rigid laws of the church and the state to a free union governed largely by intuition and sexual needs, without the society's change of its harsh ideology about women.

It is in this light that the novels of Hardy and Lawrence will then be comparatively investigated. In addition to that, I intend to relate the question of marriage to the issue of feminism from an historical point of view because, as Hilary Simpson emphasises in her book D.H. Lawrence and Feminism (1982), "feminist literary criticism as such is still finding its feet, but the documentation of women's

history is well-established, and can help to provide a fresh basis for literary analysis".⁶ I shall argue that there is a direct linkage between the two areas, and that the novels in question are shaped by this linkage. The study also aims to trace the development and change in the theme of marriage in the period (1870-1930), and to test Coventry Patmore's prediction when he wrote in 1887 that: "The student of 1987, if he wants to know anything really about us, will not find it in our poets or our philosophers or our parliamentary debates, but in our novelists".⁷

Thomas Hardy (1840-1928) and D.H. Lawrence (1885-1930) are chosen for this particular study because of their significant similarities and their literary connections as Lawrence's "Study of Thomas Hardy" clearly demonstrates. Marriage is not only a prevailing theme in their writing, but also a mirror in which we can view social and political changes in England. To my best knowledge, there has not so far been a similar study conducted on both writers with respect to marriage. Many scholars and students have indeed tackled the subject in one way or another, either in short reports or longer papers, but none of them, yet, seems to have made a full-length comparative study of the topic. Hardy and Lawrence are both very prolific authors in prose and verse, but for the purpose of this study I shall concentrate on selected full-length works of fiction. My choice of the novels is first dictated by their recognized central significance in the canons of both writers, and secondly by their documented importance to marriage as they shape an interrelated pattern of progression which reflects the writers' personal lives and their contemporary societies. Other, less central texts will be referred to as necessary. Although The Mayor of Casterbridge and Aaron's Rod, for instance, may not be considered primarily as marriage novels, they raise issues relating to marriage that justify their consideration.

Furthermore, in treating subjects of potentially wide and manifold ramifications such as marriage, it is difficult, if not impossible, not to get involved with other interrelated topics such as love, sex and women, for marriage after all is nothing beyond these subjects. In defining marriage, for example, Lawrence writes: "Marriage is no marriage that is not correspondence of blood".⁸ But since these areas have already been sufficiently investigated, I shall only use them here as sub-themes to my major topic, marriage, in order to enrich the study and strengthen my arguments. This study will, therefore, examine marriage in the novels of Hardy and Lawrence, and will consider the changing ideology of women in relationship to marriage and feminism.

In addition to being comparative, the study is also complementary and developmental. To look at Hardy as Lawrence's predecessor, and to point to Lawrence as the inheritor of Hardy's thematic concerns as many critics usually do, has increasingly become commonplace. This study will, therefore, aim to show that love and marriage in Hardy and Lawrence form not only a full circle of

progress, but a complete chapter in human history. It is in their novels that one can see the reflection of society's development from traditionalism to modernism, not just in marriage, but also in other manifestations of life. Just as society has developed from one stage to another, so marriage and its treatment have developed problematically from an external social context of finance, class, education, and employment to internal psychological problems of sexuality and individuality. If this illustrates anything, it is how far the novel has travelled between 1870 and 1930, between the beginning of Hardy's career as a novelist and the end of Lawrence's, or between Darwin and Freud, in order to reflect development and change in English thought and society.

On a personal level, however, the study is very crucial to me for two main reasons. First, as an Arab scholar, I believe that, although Arab society, generally speaking, has developed massively on the material level, especially after the discovery of oil in the 1930s, it is still conservatively Victorian. Since marriage is still the most important institution which can allow a serious relationship to develop between men and women, I found it significant to study changes in the concept of marriage between the Victorian and modern ages (because Arab society, historically speaking, is trapped between the two eras), in order to find out what development may take place in our society in the future.

Secondly, because Arab society is as conservative as Victorian England, I found great similarities between the two on moral grounds. Tess, for example, is very much an Arab woman and Angel is an Arab man. In an Arab context, she could not be forgiven for losing her virginity, nor he be blamed for rejecting her. This is exactly how a typical Arab would behave towards his unchaste woman. The double standard is another striking similarity. In the past, if an Arab male was known to be promiscuous, society was ready to forgive him, but if the woman, on the other hand, was suspected of going astray, she would never be forgiven. This is, of course, increasingly changing now, for women in the last two or three decades have assumed active roles in society, and for this reason, change is bound to happen. If Hardy's heroines are "spitting images" of Arab women today, Sue Bridehead is too liberal to live in Arab society as a respected member, let alone Lawrence's women. Studying marriage in English society can comparatively highlight some obscure social aspects in the Arab world, especially as far as the novel is concerned.

It is worth mentioning here that whereas Hardy formulates no explicit philosophy in exploring marriage in his novels, merely attitudes, Lawrence employs a number of working theories. In the Life, Hardy writes: "A friend of mine writes objecting to what he calls my 'philosophy' (though I have no philosophy - merely what I have often explained to be only a confused heap of impressions, like those of a bewildered child at a conjuring show)" (Life, p. 410). In his Preface to Jude the Obscure, Hardy also disclaims having a

philosophy: "Like former productions of this pen, Jude the Obscure is simply an endeavour to give shape and coherence to a series of seemings, or personal impressions" (JO, p.39). By contrast, however, Lawrence writes, in "Foreword" to Fantasia of the Unconscious: "This pseudo - philosophy of mine... is deduced from the novels and poems, not the reverse... The novels and poems are pure passionate experience".⁹ For the purpose of this study, therefore, I will refer to Lawrence's philosophy in general when I want to suggest a meeting between men and women on equal and opposite terms - a meeting which necessitates that man and woman achieve their "individuality" first and then come together as opposite on equal terms.

Throughout his novels, Lawrence uses four distinct theories in his continuous attempt to reconcile man and woman's opposition and reconstruct marriage. In The Rainbow, he develops "two-in-one". This theory dictates that man and woman are two separate entities but in the process of coming together, they must submit the self not to one another but to the "Holy Ghost", and as a result they become two parts of a single whole. In Women in Love, Lawrence, realising the weaknesses of the earlier theory (e.g. losing the self for ever), comes up with "unison in separateness". This theory insists that man and woman should come together as separate beings and never lose the self in the process of coming together. It is for this reason that Birkin both advocates the "stars equilibrium" philosophy (another name for the theory) and insists on Gerald's friendship as complementary to his marriage with Ursula. In the leadership novels, Lawrence supposes that man and woman relationship would not work unless there is a hierarchy in it. "One up, one down" is not only a marriage theory but a political philosophy as well. Here Lawrence emphasises that woman must submit to man for passion, and this man must submit to a great man for guidance. It is not until Lady Chatterley's Lover and after three successive attempts that Lawrence had finally been able to reconcile man and woman by making them submit to one another on equal terms and yet still maintain the self intact. This theory is "tenderness" or "democracy of touch".

PART ONE

Marriage **in History and Biography**

CHAPTER ONE

SOCIAL HISTORY: DEVELOPMENT OF IDEOLOGY IN MARRIAGE AND FEMINISM

In the early part of the nineteenth century, a woman was severely disadvantaged with regard to the ownership of property, opportunities for education and employment were extremely restricted, and her status within marriage was a subordinate one. A middle class woman's role was normally restricted to domestic activities. She was either an obedient housewife or a virgin doll with nothing to do. In an account of his family which can be taken as a typical example of oppressed middle-class women in mid-Victorian society, Edward Carpenter writes:

There were six or seven servants in the house, and my six sisters had absolutely nothing to do except dabble in paint and music... and wander aimlessly from room to room to see if by chance 'anything was going on'. Dusting, cooking, sewing, darning - all light household duties were already forestalled... and marriage, with the growing scarcity of men, was becoming every day less likely, or easy to compass. More than once, girls of whom I least expected it told me that their lives were miserable, 'with nothing on earth to do'.¹

Bored and frustrated as they were, such women were treated as second-class citizens and far removed from being ordinary human beings with full needs and equal rights. Lydia Becker, a leading Victorian feminist, compared the position of middle class women unfavourably with that of working and upper classes women: "What I most desire, is to see married women of the *middle class* stand on the same terms of equality as prevail in the working classes and the highest aristocracy. A *great lady* or a *factory woman* are independent persons - personages - the women of the middle classes are nobodies, and if they act for themselves they lose caste!"² For the purpose of this study, I shall concentrate on middle class women for two main reasons. First, feminism itself was originally a middle class movement whose issues were largely debated among educated middle class women. Working class women, even though increasingly aware of their subjugation, were very reluctant to discuss it perhaps partly for economic reasons and partly for lack of education.³ Secondly, although women and ideology about them differ socially from one group to another, they are basically the same in so far as their sexuality is concerned. Nevertheless, since such characters as Tess, Clara Dawes and Mrs Morel either belong to or married into the working classes, there will inevitably be some consideration of representation of this group.

Almost every sensitive writer of the late Victorian and early Edwardian eras was sympathetic, in one way or another, towards women and their struggle for equal rights. The first issues with which the feminists concerned themselves were education and employment, and

most of the major writers of the period, even those who were seen later on as anti-feminists like George Gissing and Henry James, acknowledged these rights in their novels and essays. It is almost impossible to talk about marriage in Victorian-Edwardian England without referring to the question of feminism, for women's emancipation goes hand in hand with the development of the conception of love and marriage. It is, therefore, the purpose of this chapter first to trace the development of feminism as a social movement from about 1850 and examine its interrelationship with marriage. Then the discussion will focus on the "nature" and sexual ideology of women in Victorian society and how the feminists worked very hard to re-define or correct them. Finally, the last part will devote itself to the discussion of the novel as a social document which records the development of the feminist achievement and interprets, as it seeks to change, the conventional images of women. It is worth stressing here that even though the Victorian age is a very long era with huge social and political changes, it is a relatively short period to easily and rapidly affect change in people's behaviours and attitudes towards crucial issues such as marriage and women's sexuality.

Although feminism existed in England much earlier, today's women's liberation movements are a natural and perhaps an inevitable development of these revolutionary ideas of the late eighteenth century and in particular the French Revolution. Those ideologies did not really belong to organised movements as such; they were individual efforts of some intelligent women who, unlike many others, were able to understand the oppression forced on them by the patriarchal society and sought to maintain their freedom. Even though the French Revolution did little to support the emancipation of women in France, it, nevertheless, inspired many women in Britain and America to question the subjection of women and the means to end it. One of these women was Mary Wollstonecraft (1759-97), whose A Vindication of the Rights of Woman (1792) was a leading feminist document.

Wollstonecraft was not, however, the earliest woman in England to break the women's silence and protest against society's conventions. Mrs Hannah Woolley and Mrs Bathshua Makin, to name only two, were prominent women in the seventeenth century to address feminism.⁴ In short, women, regardless of their class and objectives, were aware of their problems of discrimination but they could not unite to tackle them effectively until the mid-Victorian age. In America, for instance, the women's movement was linked with the anti-slavery movement in the 1830s and 1840s as a result of many women's (mainly the evangelicals') support for the blacks in their striving for freedom. What the two movements had in common was the fact that both women and blacks were treated badly as second-class citizens by the white men. The association between the two is very remarkable in understanding women's feelings towards oppression.

It was not until 1856, when the first organised feminist movement in England was formed by Barbara Leigh Smith and Bessie Raynor Parkes, that women became more united and determined than ever before to fight for their equal rights. They soon forced Parliament to debate the Married Women's Property Bill, and in 1858 they established the Englishwoman's Journal in order to promote the discussion of women's problems. In 1859, the movement also set up a society for Promoting the Employment of Women and debated the possibility of higher education for girls, guardianship of children and most importantly, the legal position of married women. Although the Divorce Act of 1857 offered some protection for women, it was hardly maintainable for its high cost and discrimination against women.⁵ As explored in The Woodlanders, only the very wealthy man could afford to divorce his wife for adultery, while the woman needed to prove not only that the husband committed adultery but a second offence such as cruelty or desertion. Not even the adjustment of the divorce law in 1878 gave the woman the right to divorce her husband freely. She had to wait more than three decades before such a right could eventually be granted. As for her property and earnings, the law did not recognise the woman's right to completely own her property and earnings inside and outside marriage until 1882, after many campaigns.

All of these political achievements were reflected in the novels of the period, including those of Hardy. What was not precisely reflected was the discrimination against women within these fulfilled obligations. Although society now acknowledged women's rights to education and economic independence through creating more job opportunities, it still discriminated against them in getting the same curriculum or the same jobs. Where there was no threat to male monopoly of professions, girls were given sympathy and encouraged to take up the "left-overs". In the same line, some reformers continued to confine women to special curricula in order to prepare them for their vocations as wives and mothers. Behind this campaign were the Evangelical Christians, whose religious attitudes formed a threat to women's emancipation. Instead of being only wives and mothers as the evangelicals advocated, the feminists wished to be independent and equal to men. These principles were adopted by the equal rights feminists who wanted to demolish the traditional concept of the family and re-shape society on the notion of equality between men and women. The clash of ideas between the evangelicals and equal rights feminists on the duties and rights of women had encouraged the socialists to be more active and sensitive towards the "woman question".

Though socialist feminism had its roots, not in Marxism as many people believed, but in the earlier communitarian socialism (associated with Charles Fourier), it derived much of its doctrine from the Saint-Simonian movement in France, whose attacks on the traditional family made the movement of particular interest to the

feminists. What is so important in this respect is the fact that the feminist views of both William Fox and John Stuart Mill, the philosophers and equal rights campaigners, were almost identical with those of socialist feminism.⁶ The main difference between the two traditions was in economic doctrine. The socialists wanted the principles of cooperation to replace those of competition and urged that emancipation would be achieved after liberating women from housework and allowing them to participate in the process of production. In other words, the woman's question, though inseparable from the issue of class struggle, was always secondary and came later in the socialists' agenda.

In so far as marriage was concerned, the socialists saw it under capitalism as part of the property system in which women were bought and sold either legally within marriage or illegally as in prostitution. (In Jude the Obscure, for example, Jude calls Sue's marriage with Phillotson "a fanatic prostitution" (JO, p.437)). To rebel against that was to advocate "free love" as another option and call for the abolition of both private property and the traditional family. Under this definition, marriage would be free and established on an equal basis of mutual attraction and pure love. Among the leading figures in the socialist movement to regard love as the only basis for marriage was Charles Fourier (1772-1837). Although he was a Frenchman, he was very influential in England and the United States for both his communitarianism and his permissive sexual attitudes. His argument was simple: since men were allowed by social convention to love as they liked, women should be equally free to form as many sexual relationships as they pleased.

It is also worth mentioning that Fourier's notions of love and passion published in his book Passions of the Human Soul greatly influenced Hardy's imagination and helped him construct his love philosophy and psychological theory of human emotions.⁷ Equally important was John Stuart Mill's book The Subjection of Women (1869). Not only was this regarded as a most significant stage in the history of women's emancipation, but it is also essential to the study of Thomas Hardy as it had a strong influence on Jude the Obscure. J.S. Mill believed, like the socialists, that marriage should be based on love as the only proper requirement for it (not property) and that incompatible marriage should be dissolvable the moment either one of the parties renounced it. Also he thought that whereas the indissolubility of marriage had worked to the advantage of women in the past, as Catholics still argue, it was to the disadvantage of women in the present time to keep the tie permanent because it increased their dependency on their husbands.⁸

Although the socialist tradition seemed to be very much in line with the ideology of equal rights feminists represented by Mill, the two groups tended to become dissimilar in their views as the century wore on. In a pamphlet written in association with Edward Aveling in 1886, Eleanor Marx, the daughter of Karl Marx, rejected the goals of

the equal rights feminists, particularly the suffrage and higher education, and argued that the position of women would only be improved if socialism took over and its ideas were totally accepted⁹. The feminists in general were in favour of any new initiative which supported the woman cause, but the Marxists were too radical for them in the late Victorian age in their advocacy of "free love" and other communitarian principles.

Of the three doctrines in the nineteenth century which affected the feminist movement, the socialist was the most feminist in theory. In practice, it failed to attract more publicity because it insisted that socialism had to come first. Evangelical Christianity was not feminist in many respects despite the fact that it claimed some basic rights for women such as education and employment. The main limitation in this movement was the traditional belief that home and family were the natural place for women and, if women were educated, it was either for the benefit of their households or to get "feminine" jobs like teaching. Whatever the girls did, they were expected, in one way or another, to regard marriage as their ultimate goal. Between the two extremes, there was the equal rights tradition which was more pragmatic than the other two because its demands for emancipation were highly convincing. It was from this tradition that the women's suffrage movement was to develop towards the end of the century.

While speaking of the women's movements in the nineteenth century, one cannot dismiss the sexual ideology of the Victorians and current notions of the "nature" of women. The polarisation of women, by social convention, into either chaste or fallen, virgin or whore, had split the morals of women into two opposite extremes and deprived them of other possible options. A woman like Tess in Tess of the d'Urbervilles, for instance, is doomed to suffer for life because she is trapped between the Victorian sexual codes. Since she is not a virgin, then she is, as Angel Clare sees her, a fallen woman, a whore. It was not until Josephine Butler (1828-1906), a leading evangelical feminist, campaigned against the Contagious Diseases Acts¹⁰ in the 1870s that society's concern was aroused to discuss openly the sexual behaviour of women, prostitutes in particular, and to relate such issues to the feminist arguments about the relationship between men and women. The feminist debate over sexual issues took place everywhere, in newspapers, essays and fiction, in courts and Parliament, in public and private meetings and in the feminist movements' "headquarters". The meetings usually resulted in general condemnation of the existing state of affairs, called for an end to the sexual discrimination against women's stereotypes and demanded equal treatment between the sexes.

The demand for an end to the double standard of sexual morality, for example, did not necessarily mean the opening up to women of opportunities already available to men, but it demanded that men should stop their sexual exploitation of women. This certainly

had a great impact on bringing up the question of moral equality between the sexes, for women did not expect themselves to break the rules and violate the sexual convention unless they were ready to make sacrifices. While attacking prostitution, some women, like Josephine Butler, had already argued that prostitution was primarily caused by lack of work for girls and their low pay.¹¹ Instead of solving the problems of female unemployment and wages as the feminists expected, the government decided to legalise prostitution, causing more children of twelve and thirteen to sell sex for money.¹² It was not until 1885 and after William Stead's campaign that the government agreed to raise the age of consent from twelve to sixteen.

The issue of prostitution itself was a very crucial and controversial one for the feminists. Under current conventions, men were able to sin with impunity while women were expected to stay within the conventions and dutifully love their unfaithful husbands. This discrimination led to the connection between the supporters of the Contagious Diseases Acts and anti-feminism on the one hand, and purity campaigners and feminists on the other. Though the purity campaigners were an evangelical minority in theory, their views were influential on the feminists. They not only stressed the importance of male chastity¹³ but also denied any sexual instinct in women. The distinction between love and lust within marriage and outside it made the purity campaigners conclude that women had little if any sexual desire and thus, paradoxically, that they should learn how to suppress their own sexual feelings and those of their husbands if they were to be considered chaste and respectable. Some of them went on to argue that sex should be restricted to procreation and men should not burden their wives with it more often.¹⁴ Sexual pleasure was, therefore, denied even in marriage and men were consequently forced to look outside it for sexual satisfaction.

Among the leading writers of the period, whose works on prostitution and venereal diseases were long considered authoritative was William Acton. In a statement which supported the purity campaigners' views on women's sexuality, Acton says:

As a general rule a modest woman seldom desires any sexual gratification for herself. She submits to her husband, but only to please him; and, but for the desire of maternity, would far rather be relieved from his attentions.¹⁵

If Acton's views can be regarded as widely held in the period, then there are all sorts of good reasons for Hardy and Lawrence (especially the latter) to discuss sex in their essays and explore women's sexuality in their novels. Lawrence's examination of sex is, therefore, not an obsession but an investigation to clarify an important misunderstanding of the nature of women. To misunderstand women is not only to misrepresent half the population of the earth but also to lead all mankind into false relationships which can only result in pain and destruction.

The feminist movement of the nineteenth century deserves credit for its tremendous efforts to force society to re-define the position of women and their sexual behaviour. What the movement failed to understand, however, was the relationship between the issue of contraception and feminism. Its hostility to birth control revealed the extraordinary short-sightedness of the feminists and their attitude towards sex in general. The novelty of the subject itself caused a split in feminist opinions. Some of them considered it immoral because it reduced women to sexual objects without any consequences. Others, like the leading suffragette Millicent Garrett Fawcett, saw it as jeopardising their political chances of getting the vote and other social reforms.¹⁶ Only a minority of feminists sympathised with women, mainly those of the working-class who tended to have larger families, who believed that contraception could relieve the women's burden of unwanted child-bearing which reduced women to fecundity machines. Women like Anna Brangwen in The Rainbow would not have had to lose her feminist battle with her husband, Will Brangwen, and would not have been reduced to being only a mother of nine children if she had considered any of the birth-control techniques available at that time. Contraception itself, although used throughout the century, was not legal. Both the Church and the medical profession condemned the use of contraceptive measures either because they were repugnant to Christian morality or physically harmful. James Mill was jailed in 1823 and Bradlaugh and Besant were put on trial in 1877, both for distributing pamphlets on birth control. What was astonishing about these events was that they were both indifferently received by the feminists.

Although the issue of contraception was not taken up until the turn of the century, it had re-awakened the feminists to consider another important issue. In all times, to some extent even today, women have always been exclusively defined by and closely identified with their looks and sexuality, with little or no attention paid to their intellectual capacities. This attitude towards women could not be changed unless, as the nineteenth-century feminists knew only too well, women themselves collaborated to redefine concepts of love and marriage. In the past, mainly in fiction (here I take the novel as representative), marriage was often considered as a perfect solution to all women's problems. That is why marriage and a happy ending in the nineteenth century novel were very popular. In the last quarter of the century, novelists and feminists alike realised the fact that for women marriage was no longer the earthly paradise they had dreamed about. On the contrary, they saw it as the main obstacle to emancipation.

One of the main problems of marriage in the nineteenth century was the husband's one-sided sexual demands on the wife. Since women were largely seen as sexual objects, men found it natural to subject their wives to sexual abuse. It was this image of women that the feminists were trying to change. In order to do this, they had to

insist on a woman's right to control her body and withhold herself from her husband's bed. In Jude the Obscure, for example, the question of sexual demand and submission between husband and wife is fully explored. Sue Bridehead rejects marriage because she does not want to submit sexually to a husband whenever he chooses and as the law gives him the right to do. To reject marriage was to gain a right.

Since it is only a short step from excessive sexual demand to sexual violence, some men never hesitated to use force against their resisting wives. Elizabeth Blackwell, a well-known American feminist, believed that "women's lack of sexual response was not natural, but a consequence of fear of childbirth and previous painful sexual relationships".¹⁷ It was not until 1991 that the English law finally (a hundred years after the feminists discussed the issue) criminalized husbands who use sexual violence against their wives. Marital rape is now recognised as a crime in England, as it has been in America since 1970. Marriage brought not only the fear of frequent and violent sexual intercourse and conception for women but also the anxiety of the transmission of venereal diseases. In her argument against the Contagious Diseases Acts, Josephine Butler argues: "It is unjust to punish the sex who are the victims of a vice, and leave unpunished the sex who are the main cause, both of the vice, and its dreaded consequences".¹⁸ Moreover, in her pamphlet The Great Scourge and How to End It (1913), Cristabel Pankhurst claimed that from seventy-five to eighty percent of men had gonorrhoea and a considerable percentage syphilis.¹⁹ For this reason among others, celibacy was encouraged by the feminists as a life-style towards the end of the century. (Pankhurst's slogan "Votes for Women", it should be emphasised, also carried with it another demand: "Chastity for Men".) This trend of feminism was portrayed successfully in some of the novels of the 1880s and 1890s, including some by Hardy and Henry James, where the heroines became typically sexless and more intellectual in their opposition to men and marriage. Florence Nightingale is a familiar example of this.

Some of those who did not see marriage as the main issue argued that it was women's economic independence that was the fundamental question in female emancipation. Marriage was not a problem if women could financially support themselves and need no longer manipulate their husbands by using their sexual appeal. Among the feminists who believed in women's economic independence as the only way out of their essential parasitism was Olive Schreiner, whose The Story of An African Farm (1883) is now regarded as a classic feminist text. Though she attacks marriage for its humiliation of dependent women and male sexual domination, she sees education and employment as the means of salvation for women's emancipation. Thus, two groups of feminists can be identified as far as the question of priorities in the women's independence agenda is concerned. The first saw marriage as the main problem and demanded equal rights to divorce and child

custody, encouraged celibacy and female friendship, and advocated equal sexual freedom for male and female. The second group saw economic independence as the main problem and demanded better education, more job opportunities, equal pay and the right to vote.

The vote was a much more complicated issue for the feminists than anything else. As early as 1832, a petition was presented to Parliament asking for the vote for all unmarried females who were qualified, but it took Parliament more than eighty years to grant women the right to vote. The delay was not to be blamed on the government alone for all the concerned bodies were very reluctant to support the suffragette movement, even the feminists themselves.²⁰ Not until the end of the 1890s and the early 1900s did the suffragettes receive the firm acceptance among the feminists which led them to get the vote in 1918 (though adult suffrage was not achieved by all British women until 1928). In this respect Olive Banks argues that: "This was largely the result of two new factors in the situation: the growth of support for women's suffrage amongst women themselves, and the increasing importance of the labour movements in British Politics". She concludes that the vote, "which had united women of different social backgrounds in the struggle to achieve it, would soon separate them once it had been achieved".²¹

This was quite true. As soon as the suffragettes got the vote, their ultimate objective, they became not only less dependent on men but more sceptical about its advantages. As the suffragettes came from different backgrounds, they tended to value self and party interests much higher than the feminist cause. In fact, most women were drawn into feminism after they had already become committed to another question. Seeing themselves in the 1920s and 1930s after they had gained the vote still dependent on allies, the majority of which were men, to support their movement (the very thing they used to do in the nineteenth century), many women dismissed the vote as unimportant.

The period after the vote was won is particularly important to highlight Lawrence's feminism. Between the years 1920 and 1950, many of the central feminist issues in the nineteenth century such as education, employment and divorce rights had almost disappeared and many feminists thought that the battle was over. Consequently, many women saw themselves drawn to participate in some welfare activities, such as campaigns about maternity benefit, child care and poverty. This is where the name "Welfare feminists" came from. Since there was nothing else left on the feminist agenda to struggle for, the new feminists found themselves defending welfare issues which led them to campaign for protective legislation for working women. Ironically, the debate was not based on equality between the two sexes as before but on women's special needs within the traditional framework. Whereas women demanded equal job opportunities and equal pay with men in the nineteenth century, they were now requesting exemption from night shifts, hard physical work and long working hours. Maternity

privileges and family allowances were also claimed as women's rights. In one way or another, women retreated and their issues were to be centred around the traditional views of the family.²²

By doing this, the feminists were seen to be drifting away from confronting men in the battlefields of equal rights and giving away their long-held principles for the traditional ideal of male and female differentiation. The "Welfare feminist" had, therefore, come closer to the evangelical Christian who had always been in favour of the traditional family in which the man is the breadwinner and the woman, despite her education, is the mother and housewife even if she should work. In "Cocksure Women and Hensure Men", Lawrence examines these views. He not only attacks women who try to change their "nature" and become like men but also equally attacks men who have failed to maintain their manly qualities. In "Matriarchy", too, he supports the vital quality of women who insist on their "nature" and responsibilities towards their children and society:

Give woman her full independence, and with it, the full responsibility of her independence. This is the only way to satisfy women once more: give them their full independence and full-responsibility as mothers and heads of the family. When the children take the mother's name, the mother will look after the name all right.²³

Both Lawrence and Welfare feminism believed that independence should not change the "nature" of woman and that no matter how liberated the woman might be, she should always see herself first and foremost as a mother. Recent radical feminists have questioned these beliefs. Shulamith Firestone, for example, bases women's oppression on reproduction. She argues that women's subjection will never end until artificial child bearing is technologically possible.²⁴ What she wishes to change is not ideologies but the very "nature" of woman. This radicalism is an extreme form of what Lawrence and the Welfare feminists were fighting against.

Radical feminism as an organised movement emerged only in the late 1960s. Since marriage was still seen as at the heart of women's subjugation, the radical feminists called for its demolition and openly advocated lesbianism (the final symbol of sisterhood) and celibacy as replacements for heterosexual relationships. Unlike the sexual ideology of the nineteenth and early twentieth centuries, free love and free union were no longer liberating because they still contributed to the notion of male dominance. Lesbianism, in this context, is not meant to be seen only as a sexual preference; it is a political ideology stemming from matriarchy or female superiority.

The various feminist movements in history can, therefore, be chiefly distinguished by their attitudes towards love and marriage. This is to emphasise not only the strong relationship between feminism and marriage, but also the important roles feminists played in redefining the images of women and their sexual ideology. First, if evangelical Christianity can be described by its strong

matriarchal belief and its emphasis on traditional marriage, the radical movement does not believe at all in marriage or any kind of heterosexual relationship. Moreover, socialist or Marxist feminisms (as they are now called), though believing in free love and unorthodox marriage, place women's emancipation second to class and common economic questions. Finally, the equal rights movement, which has been seen by pragmatic women as the core of the feminist movements, believe in the principles of equality between men and women not only in love and marriage but also in all manifestations of life including education, employment, civil rights, divorce and sexual ideology. This movement has taken many of its ideologies from other traditions throughout the years, developed them and learned how to coordinate the rights of male and female on equal terms.

Equally relevant to this investigation is the relationship between the history of feminism and fiction. It is the presentation of marriage, perhaps more than anything else, that distinguishes early Victorian novels from the later ones. In narrative terms, marriage often comes at the end of the stories as a resolution to all women's problems. This fairy tale solution occurs in the majority of early and mid-Victorian novels including those by Charlotte Brontë and Elizabeth Gaskell. The exception to this general rule is Emily Brontë's Wuthering Heights (1847), the one great novel before Hardy's to reject compromise between the heroine's dilemmas and the demands of the social conventions. In this connection Patricia Stubbs writes: "it was disturbing if a novelist rose above the stereotype, probing these assumptions about the automatic felicity of marriage and the satisfaction of the female lot".²⁵

Accepting social conventions unchallenged and the portrayal of women within the traditional constraints have not disqualified many novelists in the mid-Victorian century from being called feminists. The Brontë sisters, Mrs Gaskell, Thackeray, George Eliot and even Charles Dickens are often claimed to be feminists despite their conventional way of presenting women. What should be emphasised in this connection, however, is the fact that feminism, although broadly defined, is a doctrine which is essentially related to the factors of time and place. In other words, it is a changing ideology which has to be defined precisely against these aspects. What was considered a feminist position in Victorian times, for example, might not necessarily be one today if it were to be re-examined according to the prevailing ideology. If Dickens' portrayal of women was regarded, for instance, as feminist in his day, it would be unlikely to be perceived as feminist today or even in Lawrence's or Hardy's times, because time and place have shifted and changes in ideology have occurred.²⁶

In the second half of the Victorian period and more precisely in the 1880s and 1890s, the novel tended to distinguish itself not by focusing on marriage as the one main problem of women and feminists but by rejecting it as a happy ending. Thackeray has been regarded as

the first novelist to do so, but he certainly was not against marriage as Hardy was.²⁷ Comparing realist novelists like Hardy, Meredith and Moore to the feminists, Stubbs writes: "their battles were those of realists attempting to redefine existing social and sexual realities, not feminists seeking to change them".²⁸ Certainly novelists are not political feminists like Kate Millett, for example. In order to understand Stubbs' statement one needs first to question the objectives of the feminist novel. Is the novel a means to change society? Or is it just a mirror reflecting the various changes without any influence on them? The answer must be both because the novel is like the mass media today: it not only presents contemporary society but also seeks to develop and alter the existing social "realities" either for the better or sometimes for the worse. In the nineteenth century, however, the novel was considered as almost the only means of entertainment through which the public educated themselves. Tess tells her mother after being seduced:

"Why didn't you tell me there was danger in men-folk?
Why didn't you warn me? Ladies know what to fend hands
against, because they read novels that tell them of
these tricks; but I never had the chance o' learning in
that way, and you did not help me" (T, p.87)

It was not uncommon for illiterate people to gather to hear novels read for the sake of entertainment as well as to learn something. Tess of the d'Urbervilles sought to change society's attitudes towards unchaste women. Lady Chatterley's Lover was also written to change the sexual ideology of women which had always been misunderstood and misrepresented.

Stubbs herself admits that although the novel might not be political, it can arouse political responses from the public. Jane Eyre and Jude the Obscure are good examples. She also writes: "In almost every case the writers are well in advance of the feminists who were opposed to any discussion of sexuality".²⁹ This is not exactly a contradiction to what she said earlier but further evidence to suggest that novelists, like Hardy and Lawrence, are not only redefining existing social realities but also predicting a change as they are often ahead of their time and sometimes guiding the feminists in their struggle for emancipation. In the Preface to The Hand of Ethelberta, Hardy says the novel "appeared thirty-five years too soon" (HE, p.xxiii), while Jude, in Jude the Obscure, complains "the time was not ripe for us! Our ideas were fifty years too soon to be any good to us" (JO, p.482). Lady Chatterley's Lover, too, appears thirty-two years too soon. It was not until 1960 when the book won its trial that it was finally published in its unexpurgated version. If this can prove anything, it is the importance of the novel as a social document to register the changing ideology of marriage and the progress of feminism throughout the years.

What was also documented about the feminist movement in the early twentieth century was, as mentioned earlier, the unification of the women's movements in spite of their differences in order to get

the vote, as well as their deterioration in the 1920s. This was the period during which Lawrence emerged as a great novelist. Although H.G. Wells's portrayal of women is somewhat traditional, he is, by and large, still considered a feminist. When his views on free love got him in trouble, he unlike Lawrence backed down, claiming that he did not mean that at all - a feature shared by Arnold Bennett. He believed himself a leading supporter of feminism especially in respect of women's right to the vote, yet he had other views which were incompatible with the concept of feminism such as his notion that women are primarily sexual partners. This contradiction is not only evident in his novels but also one of the main features of the period as we shall see.

Arnold Bennett, on the other hand, believed that "to reconcile oneself to injustice was the master achievement".³⁰ This pessimistic or rather defeatist philosophy, though shared to a considerable extent by Hardy, costs him greatness and a prominent place among the feminists. Like Tess of the d'Urbervilles, The Old Wives' Tale (1908), Bennett's best novel, explores the idea that protest is futile and that experience is an expensive lesson to learn if one really wants to remain safe within the limits of conventional society. Since Bennett's women are generally not ambitious to affect a change in society or struggle for their equal rights, they are apt to remain possessed by the traditional notion of marriage - their ultimate goal in life. This is how the chronicle of the two sisters, Constance and Sophia Baines, is told.

Bennett's feminism is somewhat confusing. On the one hand, he supported women's rights in education and economic independence, but on the other, he never regarded them as equals. If they are not equals, then, he believed, they are psychologically complementary - where the man is aggressive, the woman is affectionate...etc. In his binary scheme, Bennett comes closer to Lawrence who, although he believed in a psychological or philosophical distinction between man and woman, unlike Bennett, sees them as equal beings: "Between man and woman, fifty per cent man and fifty per cent woman: then the pure spark. Either this, or less than nothing".³¹

Though Bennett was Lawrence's contemporary, he could not achieve what the latter did. He neither had Lawrence's courage nor his spirit to embark on such unexplored themes as those of women's sexuality and marriage. Consequently, he can be regarded as more like a Victorian than a modern novelist, just as Hardy was regarded, by many critics, as a modern writer living in the Victorian age. What is also so important about Bennett, as far as the question of feminism goes, is his contradictory statements about women and their domestic responsibilities. In his book of essays, Our Women (1920), Bennett goes against his long-held beliefs and attacks women as "inferior": "In creation, in synthesis, in criticism, in pure intellect women, even the most exceptional and the most favoured, have never approached the accomplishment of men".³²

Not only this but he also attacks working women and encourages them to leave their jobs for the returning combatants of the Great War and go home, where they belong, and get married - just the thing the government was hoping for. Likewise, Lawrence, had gone against women during the time when he was writing Aaron's Rod (1922) and other essays like "Cocksure Women and Hensure Men" and "Matriarchy". At that time, too, the feminist movement or Welfare feminism called on women to assume their roles in the traditional family, an expression of the cult of domesticity which the feminists of the nineteenth and early twentieth centuries rebelled against. What was it that caused feminists to go against their principles and write aggressively in the period after the Great War?

When war broke out in 1914 and men had to leave their jobs and join the army, great chances for women opened up. They became not only teachers, nurses and doctors, but also shop-keepers, telephone operators and even truck drivers. This economic revolution made women's dream of emancipation come true. When the war was over, returning troops rebelled against women taking their jobs and called upon them to go back to their homes. (In "The Fox", Lawrence explores this situation in depth). Sensitive writers like Lawrence and Bennett were disillusioned by the whole situation, including the right role for women. Therefore, they should not be regarded as anti-feminists when the whole society including the government and the feminist movement itself were against women taking over men's places and status. What they did was not anti-feminism; on the contrary, it was a bid for a reconciliation between the two sexes in society.

Throughout the period, Lawrence was not attacking women as such (as many critics have claimed) but also men who ceased to maintain their long celebrated qualities of manliness and began to deteriorate. Skrebensky in The Rainbow (1915), Gerald Crich in Women in Love (1920), Henry Grenfel in "The Fox" (1922), Somers in Kangaroo (1923), Rico in "St Mawr" (1925) and Sir Clifford in Lady Chatterley's Lover (1928) are all examples which illustrate how Lawrence treated his own sex with abhorrence and contempt. In fact his attacks on men are more evident than those on women. Furthermore, his treatment of women and sexuality was primarily meant to re-define the mistaken notion of the nature of women and society's false sexual ideologies of them (see pp.11-12 above). Being the intuitive, instinctive and revolutionary writer he was, Lawrence tended to challenge readers to accept his views.

It is also worth mentioning here that the period between the 1890s and 1920s witnessed great changes in all major aspects of life which speeded up the transformation of rural England into an industrial society. During that time, too, many scholars and scientists were debating the question of sex in general and female sexuality in particular. Among these people were, in addition to Lawrence, Sigmund Freud, Zola, Ibsen, Havelock Ellis and Edward Carpenter whose book, Love's Coming of Age (1896), along with Ellis's

Man and Woman : A Study of Human Secondary Sexual Characters (1894), had influenced many people including Lawrence. Although recognition of female sexuality does not by itself make any author a feminist, it is in their belief in the liberation of women's actions and choice of sexual partners within and outside marriage that the question of Hardy and Lawrence's feminism can be argued.

CHAPTER TWO

THE FORMATION OF IDEAS: THE ROLE OF WOMEN IN THE LIVES OF HARDY AND LAWRENCE

Although Hardy and Lawrence came from two different generations and have many personal differences, they share certain similarities in their portrayal of women and in their attitudes towards them. As many critics have noticed, their understanding of women's problems and psychology is impressive. It is perhaps for this reason that some reviewers of Far from the Madding Crowd and The White Peacock took them to be women novelists. In this connection several questions arise: Why did Hardy and Lawrence excel in writing intensively about women and from women's point of view? - What fascinations and impressions did these women hold for them? - and who or what stimulated and provided them with this remarkable insight into women's feelings and issues?

This chapter will argue that Hardy and Lawrence were initially influenced and shaped by their mothers and then by their wives and other women and I shall first identify and examine the most important female figures in Hardy's life and then turn to Lawrence and concentrate on his relationships with women as they manifest themselves chronologically. I intend to show that women played major roles in shaping the minds of Hardy and Lawrence and helped in the making of their ideas and attitudes not only towards "The Woman Question" in general but more significantly towards love and marriage. Male relationships, like those with the fathers and some close friends such as Horace Moule and John Middleton Murry, will also be referred to as necessary here and elsewhere in the thesis.

I

Thomas Hardy

What distinguishes Hardy from Lawrence in so far as their personal life is concerned is the fact that whereas the latter insists on revealing himself explicitly in his writing, mainly in the letters, the former tends to be extremely secretive and reticent about the minor details of his life, let alone the more significant ones. If he ever decided to reveal anything personal in his life, then this was done with extreme caution because he felt that the world should be concerned only with his writings not his life or personality. The Life is an excellent example of this. Hardy's two main recent biographers, Robert Gittings and Michael Millgate, encountered problems in dealing with Hardy's relationships with women. "If one were to believe the Life", writes Gittings, "Hardy had no contact with young women from the time he was sixteen to the age

of twenty-nine, when he met his first wife".¹ Though this claim is characteristically true of the Life, it would be unwise to believe that all Hardy's omissions have to do with sexual or personal secrets alone because snobbery and social class are also two main reasons for his lack of openness. Millgate, on the other hand, tries to interpret Hardy's life by referring now and then to the fiction and poetry to fill the gaps left by Hardy in the Life. Hardy's mother, for example, occupies little space in the Life, in which there is only a brief account of her description and another of her death. In the absence of correspondence (only a single postcard from Hardy to his mother survives) it is not easy to reconstruct their relationship.

Like Lawrence after him, Hardy was born frail and at first unwanted. His parents had only been married for five months when the baby was born. The child was at first believed to be dead but he was soon revived and restored to life. Because of his sickness and weakness Hardy enjoyed the maternal attentions, not just of his mother, but also of his grandmother, Mary Hardy, and of his aunt, Mary Hand, who was asked to live with the family until 1847 and to take care of the fragile baby. Like Mrs Morel, Jemima had a very dominant personality. She could be cold in her manners, but intolerant in her views and sometimes tyrannical in her governance. Hardy often referred to the Bockhampton cottage as his mother's rather than his father's house. Though socially she was inferior to her husband (who, according to Hardy, claimed kinship with the famous Admiral Hardy), intellectually she was by far his superior. She read almost everything she could lay her hands on, sang songs and told stories which, in addition to his father's and grandmother's tales, became a source of inspiration which triggered Hardy's pen and thoughts.

Moreover, Jemima not only took a great interest in educating her children and urging them to rise in the world and build up the reputation of the family, but also tried to convince them never to marry. She wanted them to live together in pairs, a son with a daughter, in order to maintain the unity of the family and interdependence of their childhood. It is perhaps for this reason that Hardy created a family which was unfit for marriage in Jude the Obscure. His repetitive attack on the institution of marriage, though partly motivated by his strained marriage and contemporary laws, may very well be a manifestation of his subconscious desire to satisfy his possessive mother and adhere to her doctrines.

In spite of Hardy's attempt to suppress his feelings and distort the truth of his passionate attachment to his mother, his relationship with her, like that between Lawrence and his mother, may well have been oedipal. Whether he knew exactly about the depth of this problem, as Lawrence did, cannot be documented, but he certainly was aware of her possessive love as he has profoundly shown in his exploration of a mother-son relationship in The Return of the Native and in poems such as "In Tenebris III". Unsurprisingly, Hardy once

declared that if he had lost his mother in early childhood his "whole life would have been different".² Nor is it difficult to figure out Hardy's implication when he says of Clym and Mrs Yeobright that he is "a part of her" and their conversations are "as if carried on between the right and left hands of the same body" (RN, p.247).

Psychologists, including Lawrence, say that early childhood is the most crucial stage for child-rearing and personality shaping. Lucie Jessner, in "The Role of the Mother in the Family", emphasises that "psychiatric and anthropological investigations have shown that the quality of child-rearing - in particular the attitude of the mother - is a decisive factor in the development of personality".³ It is perhaps for this reason that Hardy, like his fictive character Jude Fawley, did not want to grow up and take on adult responsibilities (Life, pp.15-16). Motivated by his mother's possessive love and inspired by his father's passivity with which he was identifying (another striking feature he also shared with Lawrence), Hardy could not develop an independent personality until he left home. By his own reckoning, Hardy was a child till he was sixteen, a youth till he was twenty-five and a young man till he was nearly fifty (Life, p.42).

Because of his solitary childhood in which he was almost exclusively surrounded by female adults (male figures were limited to his father and a few other relatives), Hardy was more liable to develop a disturbed personality and a late sexual growth. He was likely either to identify with the prominent female figure surrounding him (like Lawrence), and become more feminine, or to react against it, like E.M. Forster, and assume a masculine role (in this case homosexuality). Compromise between the two traits would be unlikely especially when the mother was present (Lawrence symbolically kills his mother in order to free his captive soul). In this connection, and after narrating Hardy's sexual dream in which he saw himself on a ladder trying to push a baby over the edge of a hay loft, while George Meredith and Augustus John, two of the best-known sexual symbols of their time, were watching, Gittings suggests that Hardy may have "developed sexually very late, if indeed he developed at all".⁴

If this is true, as I believe it is, then one can see how close Hardy and Lawrence were destined to become not just in late sexual development but also in temperament and make up as both were their mother's sons. Just as Lawrence will choose his sexual characters to resemble him in his profound mission to recover his true identity, as we shall see, so Hardy selects the intellectual ones to carry his themes because sex for him is, as it is for Jocelyn Pierston, Angel Clare, Henchard and others, almost non-existent. In so far as touching is concerned, Hardy never really liked to be touched. Unlike Lawrence, who strongly believed in the feeling of touch as a means of revival and comfort, Hardy always preferred a remote relationship to a close one. From boyhood until the end of his life, he used to walk

in the road, regardless of traffic, just to avoid brushing against passers-by on the pavement. Servants were instructed never to help him on with his coat.⁵ This eccentric tendency, which was noticed by most of his acquaintances, may very well have been prompted psychologically by his childhood inability to make physical contact with other people, especially when the majority of them were by far his seniors. Shyness and poor health must have corrupted his healthy emotions and kept him out of touch with children of his own age with whom he might have developed an intimate friendship.

The split between emotional awareness and physical/sexual contact seems to be at the heart of Hardy's personality. If Lawrence was capable of effecting a reconciliation between his conflicting emotions towards the end of his life and after a persistent struggle with himself, Hardy may have been less conscious of such a problem, at least in himself, even though he unconsciously examines it in his later novels. This split must be accounted for not just by his mother's excessive love, as in the case of Lawrence, but also by the extraordinary attraction he developed for the much older Mrs Augusta Martin, the childless lady of the manor, who used to take him on her lap. In the Life, where Hardy gives more space to Mrs Martin than to his mother, Hardy writes: "though he was only nine or ten and she must have been nearly forty, his feeling for her was almost that of a lover" (Life, p.19).

It is worth stressing here that although Hardy's love for Mrs Martin is by all definition a romantic attachment, it serves, as a parallel pattern to Sons and Lovers, to arouse Jemima's jealousy in the same way Miriam does to Mrs Morel. Perhaps this might explain why Jemima took Hardy with her at that particular time (1848-9) to live for a month with relatives in Hertfordshire and then, upon return, transferred him from Mrs Martin's school in Stinsford to a Dorchester day-school. Although the question of sex could not possibly be raised here, he fantasized about it later (Life, p.102). In this connection one can speculate that Hardy's sexual detachment from women, along lines described by Lawrence in Fantasia of the Unconscious, was due to this crucial stage of development.

Hillis Miller's book Thomas Hardy : Distance and Desire (1970) is very suggestive here. It not only argues for a dualistic pattern of "distance" and "desire" which is characteristic of the novels, but also, in anticipation of T.R. Wright's Hardy and the Erotic (1989), tries to describe the paradoxical nature of Hardy's sexuality, which can be best seen in his autobiographical prototype Jocelyn Pierston in The Well-Beloved. Perhaps this nature can also shed light on the recurrent issue of Hardy's obsession with the idea of love after death, which he first examined in Far from the Madding Crowd. When Fanny Robin dies in the story, Sergeant Troy falls in love with the woman dead more than he ever did when she was alive (FMC, p.361). This is exactly what would happen to Hardy himself after the death of both his wife, Emma, and his cousin, Tryphena. If this can illustrate

anything, it is how much Hardy was preoccupied with the issue of distance and desire.

Besides his mother and Mrs Martin, Hardy was also influenced by his sister Mary, whom he referred to as his lifelong companion and confidante. No one can know precisely how much Hardy was influenced by his sister, who was the only close friend he had in childhood, but there are hints to suggest that she played a significant role in inspiring his literary ambition. Hardy and Mary, like William and Dorothy Wordsworth or Charles and Mary Lamb, were absorbed in one another. She was not only close to him in age and temperament, but also remained far closer to him in interests, enthusiasms and sympathies than either Henry or Katherine, the much younger brother and sister. Like Hardy, Mary cared much about music, literature and drawing. More important is the fact that they had more of their mother in them than of their father, and it is with the latter that they passively identified. After Mary's death in 1915, Hardy wrote a number of poems about her and their childhood. She had perhaps contributed a lot to the creation of Sue Bridehead in Jude the Obscure, for both were school teachers, sexually timid and without charm of either face or manners. (Hardy called his character Susanna Florence Mary Bridehead.)

Even though he was kept in the background, Hardy's father was also an influential figure. It would be quite wrong to assume that Hardy's early life was influenced only by women and mainly by his mother. Like Lawrence's father, who was known for his remarkable dancing abilities (Lydia's main attraction to him), Hardy's father, besides being a mason, was a musician. The Stinsford Choir, which was established by Hardy's grandfather and included Hardy's father (another Thomas Hardy) and Uncle James, was reckoned to be the finest in the district. This of course had a great influence on Hardy's lifelong interest in music and dancing, his earliest delights, as far as he could remember. Besides this, Hardy also inherited his father's experience in dealing with women.

As a young man, Hardy's father had a reputation as a womanizer and an occupation which provided him with ample opportunities for sexual adventure. Though far from being a womanizer, Hardy throughout his life was very susceptible and responsive to the attraction of women (The Well-Beloved fantasy). Though he did not make schoolboy friendships and always hurried home, avoiding other boys, he began at the age of fourteen to have an idealistic interest in girls. The first of these romantic fascinations was a total stranger whom he saw on horseback near the South Walk in Dorchester. He fell for her for a week and could not get over her until his fantasy ended when he saw her again with a young man (Life, p.25). The incident was copied forty years later in exact detail in The Well-Beloved. Hardy's attraction to women, it should be emphasised, was highly idealistic. His love was therefore conditioned by the inaccessibility of the relationship. Fanny Hurden, who was immortalized in "Voices from

Things Growing in a Churchyard", Unity Sergeant, Elizabeth Bishop, who was poetically addressed as "Lizbie Brown", William Barnes' daughter, Lucy, Louisa Harding, Emily Dart, Rachael Hurst, Alice Paul and many others were much admired and, in one way or another, inaccessible. In 1862, his proposal of marriage was refused by Mary Wright, and in the early 1870s while he was engaged to Emma, he was (in his own Dorset phrase) "quite romantical" about two women in particular: Leslie Stephen's sister-in-law Annie Thackeray, popular novelist, and Miss Helen Paterson the illustrator of Far from the Madding Crowd and "the woman he should have married", as he wrote to Edmund Gosse on 25 July 1906.⁶

The Life is mainly silent about these and other women and Hardy's women appear tentatively faceless and colourless in that work. The Nicholls and Sparks sisters, whom Hardy in turn took as lovers, are no exception, even though he had been more committed to them than anybody else. Between 1863 and 1867, Hardy became involved with, or perhaps more or less formally engaged to, Eliza Nicholls, the most important figure in his early emotional life. Like Jessie Chambers for Lawrence, Eliza's religious earnestness and literary interest served to reawaken his intellectual ambitions and divert them from architecture to literature. His literary career can be properly said to have begun in the summer of 1863, when he was encouraged by Eliza to read Shakespeare and others. Eliza never married and when Hardy's wife Emma died in 1912, she came to him hoping to marry him only to find that he was engaged to be married to Florence Dugdale. The "She, to Him" sequence, "Neutral Tones" and other poems were perhaps the outcome of this relationship. She also contributed many aspects to the heroines of The Poor Man and the Lady and Desperate Remedies. Their relationship was finally broken when Hardy was attracted to Jane Nicholls, Eliza's younger and much prettier sister, who, upon seeing no prospect of marriage with Hardy, soon jilted him for another lover.

Hardy's attraction to his Puddletown cousins, on the other hand, took a significant turn. As Robert Gittings and Peter Casagrande have pointed out, Hardy, like Pierston in The Well-Beloved, "was attracted again and again by the same type of woman, a replica of his own mother, with the striking features shared by all women of the Hand family".⁷ It was in the mid-1850s that Hardy's warm advances to his eleven years senior cousin, Rebecca Sparks, were rejected by her mother, Maria Sparks, who feared a sexual scandal between them, especially when she saw the father's influence on his son in these matters. Hardy was impelled to transfer his love to Martha, the third sister (Emma, the second, went away into service and in 1860 was married). Martha, like Eliza Nicholls, was a ladies' maid in fashionable London where she was taught upper-class manners and languages. Hardy, who was thought to have flirted outrageously with her during a rehearsal in Puddletown, was certainly able to see much of her in London in the early 1860s. He seriously thought of

marrying her but again her mother refused to allow the match and claimed (wrongly) that it was against the law of the church for first cousins to marry.

After her mother's death in November 1868, Hardy could have taken up his hopes with Martha again but he certainly did not because by this time he had become involved with Tryphena Sparks, the youngest and probably the prettiest sister. It was not until 1966, when Lois Deacon and Terry Coleman published their book, Providence and Mr Hardy, that attention was drawn to Hardy's affair with Tryphena. Though the book is not without interest, it is now widely rejected for its incomplete evidence to back the extraordinary theory of Hardy's parenthood of Tryphena's illegitimate son (whom, according to the theory, she bore in 1867), or support the view that Hardy and Tryphena could not get married because Tryphena was not Hardy's cousin but in fact his niece.⁸ Hardy's relationship with Tryphena seems to have blown hot and then curiously cold when both tried deliberately to avoid the other. Because of her great enthusiasm and ambition to pursue a teaching career and maintain her economic independence, Tryphena must have been less interested in marriage than Hardy was, especially when she was only sixteen or seventeen while he was in his late twenties. (It is not surprising to see her made a head-mistress at only twenty-one).

Like her sister, Martha, who lost her job and was forced into marriage after becoming pregnant, Tryphena was removed from Puddletown School in 1868 in her case for no obvious reason. Whether pregnancy, as the theory has suggested, was the main cause, nobody can tell for certain. What is evident though was her great influence in Hardy's life. In 1890, when Hardy suddenly heard the news of her death, he had already written the first four or six lines of "Thoughts of Phena at News of her Death", in which he regrets his past failures to claim her as a wife ("My lost prize"). His note in the 1895 Preface to Jude the Obscure, in which he says that some of the circumstances were suggested to him by the death of a woman in 1890, is possibly pointing to Tryphena. Sue Bridehead, Fancy Day, in Under the Greenwood Tree, and probably Fanny Robin, in Far from the Madding Crowd, are partly based on her. Had Far from the Madding Crowd, been written after Tryphena's death in 1890, Fanny Robin would have certainly been modelled on her, for the similarity between the two women is very striking. (This shows how close Hardy was in portraying real women in his novels). Both Tryphena and Fanny had been courted and engaged by men, Hardy and Troy, who failed to marry them, for one reason or another, and then, after their death, to re-love them dead more than they ever loved them alive. How closely Hardy's fiction influenced his life one can only speculate.

Furthermore, although Hardy always denied any connection between his life and his fiction, The Well-Beloved is to some extent a disguised autobiography. Like Hardy, Pierston not only falls in love successively with three generations of girls, all with strong

physical resemblances, but also seems to detach himself from any real commitment with any one of them. The Sparks sisters, for their part, like the Caro daughters, were so widely separated in age as to suggest three generations. Rebecca, the eldest for example, was over twenty-one years older than Tryphena, the youngest. The more one searches for examples in Hardy's life, the more one is convinced of the parallels between Hardy's fictive and real worlds.

Hardy's account of his courtship and marriage to his first wife is equally unrevealing. The Life gives only a brief description of how they first met, fell in love and got married. As more explicitly explored in A Pair of Blue Eyes and "When I Set Out For Lyonesse", Hardy was on a business errand to Cornwall in March 1870 to make an estimate for the repairs to St. Juliot Church when he first met Emma Lavinia Gifford, the Rector's sister-in-law who received him. Emma was, as she later recorded, "immediately arrested by his familiar appearance, as if I had seen him in a dream" (Life, p.70). Hardy may have felt for her in the same way because love at first sight, as explored in his novels and supported by the many examples in his life, is a characteristic behaviour-pattern. If this is so, then could this love survive Hardy's erotic feelings which were to evaporate the moment they were given access? The answer must initially be positive for Hardy seems to have been attracted to Emma for two main reasons. First, Emma was able to re-claim his soul from his possessive mother, just as Frieda did Lawrence's. She managed to do that not because she, like the Sparks sisters, resembled his mother - the impossible ideal he was trying to recapture - but perhaps because she, in a mother-substitute role, was able to give him an emotional support he could no longer find in his mother and family.

Second, Emma was the direct response to his romantic fantasy expressed in The Poor Man and the Lady, the unpublished book he wrote two years before meeting her. According to Edmund Gosse, the story was about a young architect of peasant background (obviously based on Hardy) who falls in love with the squire's daughter and secretly marries her after being rejected on the grounds of social incompatibility. Apparently Hardy, who was class-conscious throughout his life and class-anxious before his marriage, was impressed (like his hero) by Emma's social background. When he knew that she, like Frieda Lawrence after her, came not only from an upper-class family, but also from "a most intellectual one", where, as she said, singing, readings and discussions of books were common activities of the household, he became more determined to make her his wife. Although the story that Emma "often reminded Hardy that he had married a Lady" is now proved wrong, it is still suggestive of the class contrast between Hardy and Emma.⁹

It is interesting, therefore, to see that the theme of "The Poor Man and The Lady" which fascinated both Hardy and Lawrence so much that they repeated its exploration in a number of novels, deeply

affected their lives and that they married accordingly. Whether or not there is a direct influence from Hardy on Lawrence is open for discussion, but there are certainly some parallels between them, which may or may not account for an influence. First, although their mothers were somewhat socially inferior to their fathers, both Hardy and Lawrence claimed that they were superior, at least intellectually if not socially - a pattern which has an influence on man and woman relationships in the novels. Second, in spite of the fact that they were born into the working classes, they ascended the social scale first by their literary success and then by their "fortunate" marriages (see (PBE, pp.141-43) where Hardy consciously talks about this). Finally, they both believed that the issues of social differences, which divided society into antagonistic groups and deprived the lower classes from equal rights (e.g. education), can peacefully be solved once man and woman, or "the poor man" and "the lady", are reconciled in marriage.

In this respect perhaps the main difference between them, as far as marriage is concerned, is that where Lawrence was conditioned by his psychological needs to make a compromise at any expense with Frieda, Hardy was not yet ready to make any concessions with Emma because his love for her was still being challenged by his living mother, who could not afford to lose him to anybody. It is perhaps partly for this reason that Lawrence's exploration of marriage is found to be constructive, while that of Hardy is increasingly destructive.

Whether Hardy was really trapped in his marriage by the scheming of the rectory household, as his second wife claimed,¹⁰ cannot be altogether accepted, for if it was true, Hardy could not have waited for four years to get married, which he did after the success of Far from the Madding Crowd in 1874. However, there is a strong view that Emma, like Elfride in A Pair of Blue Eyes and Eustacia in The Return of the Native, might have encouraged Hardy to marry her because she was very desperate for a husband who could take her away from her boredom and isolation in the rectory to a bright future of refinement and culture, especially since she was in her thirties. Whatever happened, the marriage took place quietly on 17 September 1874, with limited attendance.

In spite of their instant attraction and apparent shared interests, Hardy and Emma were both deceived in marriage by their own illusions. Because neither could see the other truly, their marriage was bound to fail. Just as Hardy was frustrated to find her less than the ideal companion who was better connected and more intellectual than she was to prove, so Emma was also disappointed in his social background and professional success, which she romantically associated with London and the larger world of sophistication and advanced views - a theme which possessed Hardy when he was writing A Pair of Blue Eyes and The Return of the Native. Unlike Emma, who tried to overcome her frustrations by accepting her fate, Hardy

responded to the discovery with irritation rather than sympathy. What also increased their anxiety was the question of children. Although they had not been long married, the Hardys were not young in years to have a baby. Emma was already at an age (thirty-four) at which child-bearing might be difficult and dangerous. By 1876, she almost lost hope for children and became more interested in her husband's success.

On the whole, Hardy's marriage was a failure, though they both referred to the early days of Sturminster Newton as the happiest ("A Two-Year Idyll") when they used to work as a team, sharing the same interests and activities. Hardy, like Clym, could neither grow up and detach himself emotionally from his mother, nor was he able to overcome a mother-wife conflict. When Hardy married Emma, family hostility sprang up on both sides, especially between mother and wife. In fact, Jemima never wanted Hardy to marry Emma, whom she considered as an "interloper who had neither youth, wealth, domestic virtues, nor even a Dorset background to recommend her".¹¹ In The Return of the Native, Mrs Yeobright (based on Jemima) expresses the same views when her son marries Eustacia: "I hate the thought of any son of mine marrying badly! I wish I had never lived to see this; it is too much for me - it is more than I dreamt" (RN, p.262). So by his middle age (1880s) Hardy, like Paul Morel in his twenties, was already deeply frustrated and disappointed to see his life slipping through his fingers while he could not do anything to prevent it.

Hardy's sadness and frustration fed his hidden capacities for creation. Had he been satisfied and happy in his marriage, he would probably not have fictionalised his marital problems and written, as he did, some of the best marriage novels in the nineteenth century. When he attacked the institution of marriage, he, by implication, was protesting against his own marriage. Instead of being the victim of his mother's Oedipal love only, like Lawrence, he was also the victim of the strict marriage laws, which made divorce, as he shows in The Woodlanders and Jude the Obscure, almost impossible without offending one of the parties. (Arabella commits bigamy while Phillotson loses his job after setting Sue free. When Phillotson manages finally to divorce Sue, she cannot see herself as a divorced woman because she neither perpetrates adultery nor deserts her husband without his consent. Therefore, her divorce according to the law is void (see JO, p.322)). In a letter to Mrs Henniker on 3 October, 1911, Hardy explicitly expressed his views on marriage:

[Y]ou know what I have thought for many years: that marriage should not thwart nature, & that when it does thwart nature it is no real marriage, & the legal contract should therefore be as speedily cancelled as possible. Half the misery of human life would I think disappear if this were made easy.

These sentiments were repeated almost word for word in his article "How Shall We Solve The Divorce Problem?" in 1912. Six years later, Hardy still held the same views. In another letter (on 27 October,

1918) he told Mrs Henniker that if he were a woman he would "think twice before entering into matrimony in these days of emancipation, when everything is open to the sex".¹² The abolition of the marriage institution was no doubt his ultimate goal, unless something could be done about the laws.

Although Hardy found great pleasure in encouraging the literary efforts of many ambitious women such as Mrs Henniker, Lady Agnes Grove and Florence Dugdale, there is no record to show that he ever did help Emma in writing verse or prose, not at least as eagerly as he assisted the other women. Her story "The Maid on the Shore" could have been published had Hardy taken an interest in it and offered his experience to correct it. Certainly, Emma's printed articles such as "In Praise of Calais" and "The Egyptian Pet", and the collection of poems entitled Alleys, show that she was more talented than at least Florence Dugdale.¹³ Besides that, Emma also influenced Hardy's life and work. She, like Frieda Lawrence, served as a model for a number of heroines. In addition to Elfride in A Pair of Blue Eyes, and Eustacia in The Return of the Native, who are largely based on her, she contributed to Arabella and Sue Bridehead in Jude the Obscure. Her death and her personal notebook, now published as Some Recollections, prompted A Satire of Circumstances (1914), which is considered today as the most powerful and moving collection of poems Hardy ever wrote. Above all, she gave him the experience of a woman, which he made good use of in developing his understanding of women.

When Emma died in 1912, Hardy was already in a very close relationship with Florence Dugdale, who was to become his second wife. Just how and when they first met seems to be difficult to trace. What seems certain, however, is that they both were attracted to each other for many reasons. In addition to being born into the same social class and having grown up in similar circumstances, they both were self-educated, ambitious and temperamentally alike in choosing their future careers. Just as Hardy was caught up in the 1860s before he made up his mind between architecture and literature, so Florence in a similar situation was divided between teaching and writing. By the time Hardy met her (presumably in 1905), Florence had already established herself, as he once had done, as an apprentice writer, contributing to the local press, composing elementary school books and adapting some stories as supplementary readings. Having gone through the difficulty of publishing himself, Hardy sympathized with her problems and took a serious interest (a thing he did not do for Emma) in promoting her literary efforts and ambitions. In doing so, he wrote, on her behalf, to nearly every editor and publisher with whom he had any previous connection, to recommend her for employment or to urge them to consider her work for their columns.

Even though she had not abandoned teaching yet, Florence began to seek new forms of journalism to make herself financially independent. It is perhaps for this enthusiasm and persistence that Mrs Henniker, upon meeting her in 1910, immediately wrote a short

story about "a modern emancipated young woman of cities" which is more or less based on Florence, who was for Hardy "by far the most interesting type of femininity the world provides for men's eye".¹⁴ Although there is no evidence to suggest that Hardy found her a job, he did indeed succeed in convincing Reginald Smith, the editor of the Cornhill, to publish her story "The Apotheoses of The Minx" in June 1908, just as he had persuaded him earlier that year to publish The Social Fetich for Lady Agnes Grove. In February 1911, Hardy not only wrote "Blue Jimmy: The Horse Stealer" for Florence, but surprisingly managed to get it published under her name - an action he did for no other of his literary disciples. Besides writing, Florence was also interested in public speaking. In 1901, at the age of twenty-two, she gave her first talk on "Idylls of the King" to the Enfield Literary Union at the Bycullah Athenaeum, while in 1909, she gave a paper on Hardy and his newly published book of poems, Time's Laughingstocks, to the local literary society in Enfield, which according to Enfield Observor, "proved most able and interesting".

It was not until Sir William Thornley Stoker, her first elderly admirer, gave her a typewriter (an expensive present in those days), that she became interested in secretarial work. In London, she introduced herself and became known as Hardy's private secretary, a privileged post she enjoyed among the literary ladies' circle at the Lyceum Club. When she was introduced to Emma, first in London and then at Max Gate in 1909 or 1910, Hardy had already been seeing her in London and elsewhere for two or three years without his wife's knowledge. Florence knew only too well that she had to treat Emma nicely if she wanted to maintain her relationship with Hardy. It was only there, at Max Gate, that Florence was able to judge for herself what kind of man Hardy was. Meeting the warm-hearted Emma made her change her mind about Hardy, whom she found somewhat unfair to his wife: "he is a great writer, but not a great man".

If her literary aspirations had made her Hardy's surrogate sister, her youth, innocence and gentleness had, no doubt, made her his wife. Like Pierston's last love in The Well-Beloved, Florence was forty years younger than Hardy, with the kind of prominent physical features to which Hardy always eagerly returned. In this connection and while he is comparing her to Mrs Henniker and Lady Grove, Millgate writes: "Unlike them she had neither the beauty, the personality, nor the consciousness of superior social class to make her resentful of such patronage and assertive of her own independence".¹⁵ Perhaps her highest single attraction was her unconventionality, which brought youth and pleasure to Hardy. She not only strongly rejected religion, like Hardy himself, but also all kind of orthodox ideas of womanhood. These and many other factors, including of course the death of Emma, made Hardy's marriage to Florence at the age of seventy-four, when she was only thirty-five, a natural step.

Florence's influence on Hardy's later life was great. In addition to bringing him happiness and a reason to live, she also inspired many memorable poems, such as "On the Departure Platform", and helped with the checking and revising of Part III of The Dynasts. Just as she had appeared to be the real author of Hardy's story "Blue Jimmy", so now she passed as the author of The Life of Thomas Hardy, the two-volume autobiography which Hardy later wrote in the third person and she edited and published under her own name after his death in 1928. If she was not the real author of the Life, she must have certainly played a major role in censoring, suppressing and toning down some important passages about his life, especially those which deal with his love affairs and sexual relationships. She, out of jealousy or otherwise, must have fabricated, invented or misinterpreted some events, such as the story of Emma's madness and her withdrawal to an attic.¹⁶

As the story of Hardy's emotional susceptibility and attractions to handsome women continued, there came, after his strained marriage to Emma, the flirtations with a group of noble dames, such as Lady Portsmouth, a model countess "for whom I would make a sacrifice: a woman too of talent" (Life, p.210). In addition to the string of actresses including Mrs Mary Scott-Siddons, whose appearance in tight costumes moved Hardy so much that he wrote one or two sonnets about her, Helen Matthews and Gertrude Bugler (died in July 1992), his ideal image of Tess,¹⁷ there came a trail of literary women, among whom were Rosamund Tomson, Agnes Robinson, Agnes Grove and above all Florence Henniker, with whom he seems to have contemplated an elopement. Even though Emma had painfully ignored the succession of shopgirls, actresses and society ladies, whom her husband had erotically admired, she never really trusted them, especially those London celebrities of whom she is once believed to have said: "they are the poison, and I am the antidote".¹⁸

What these literary women had in common, in so far as their attraction to Hardy is concerned, is the fact that they were prominent figures in London society, physically attractive, emancipated and unconventional, general features to which Hardy always eagerly returned. The combination of literary accomplishment and physical charms induced Hardy to see Mrs Tomson, who at the age of twenty-nine had published her first volume of verse, The Bird-Bride, as his ideal of an emancipated woman: "of the class of interesting women one would be afraid to marry". In the past, critics had been divided whether it was she or Agnes Mary Francis Robinson, a poet, who publicly exposed him, as one of her admirers, but today the matter seems to rest on Mrs Tomson.¹⁹ Agnes Grove and Florence Henniker, on the other hand, were more robust, talented and intellectual than their predecessors. Though the Life has kept largely silent about these passionate affairs, it is in the letters that Hardy's feelings for these two women are comparatively more

revealed. In reviewing the second volume of The Collected Letters of Thomas Hardy (1893-1901), Norman Page writes:

The principal recipients are (in descending order of prominence), Mrs Henniker, Edmund Gosse, Clement Shorter, Agnes Grove, Emma Hardy and Sir George Douglas... It is striking that almost one-third of the letters to Mrs Henniker were written in the first year of their friendship.²⁰

What is so remarkable about Hardy's letters to both Mrs Grove and Mrs Henniker is that they were unusually spontaneous and full of "enfranchised" views on love, marriage and relationship between men and women. On 19 May, 1893, when he was visiting her brother, the late Lord Houghton's son, Viceroy of Ireland, Hardy first met Mrs Henniker and she immediately struck him as "Charming, intuitive woman apparently" (Life, p.254). By that time Mrs Florence Henniker was already thirty-eight, author of three novels and wife of Major Arthur Henry Henniker. The two were immediately and powerfully drawn into a close relationship and a vigorous correspondence between them had already begun (almost one letter every week in 1893). After going together to the theatre to watch a play by the advanced and daring Ibsen, Hardy not only declared his affection, which she evidently received with distinct coolness, but soon wrote to her on 10 June 1893 to "redress by any possible means the one-sidedness I spoke of, of which I am still keenly conscious", adding "I sincerely hope to number you all my life among the most valued of my friends".²¹

Moreover, Hardy also took serious measures to promote her literary career. In addition to his collaboration with her in the short story "The Spectre of the Real" (1894), he acted as an advisor who suggested ideas, corrected manuscripts, exchanged and annotated books for her. In a letter, after praising her as a writer, Hardy writes: "If I were ever to consult any woman on a point in my own novels I should let that woman be yourself - my belief in your insight and your sympathies being strong, and increasing", while in another letter, he writes: "I am rather surprised at your reading any book by J.S. Mill - & still more that you agree with him on anything". Mill's Subjection of Women (1869), which he decided to read then, and Mrs Henniker's personality, in addition to his unhappy marriage, provided the background for Jude the Obscure and made the "drawing of the type" possible.²² Besides her major contribution to the character of Sue Bridehead, Mrs Florence Henniker also inspired many love poems such as "In Death Divided", "A Broken Appointment" and "At An Inn".

When Hardy first met Agnes Grove in September 1895, she was in her early thirties, married, beautiful, elegant and highly emancipated with her ideas on women's suffrage. Like Florence Dugdale, she had a genuine interest in journalism which she exploited successfully in The Social Fetich (1907), a book of articles which was dedicated to Hardy. Her fascination for Hardy was not all intellectual, for she was also liberal and unconventional. In a

letter to Mrs Henniker on 11 September 1895, soon after meeting Mrs Grove in Rushmore, Hardy expressed his feelings and described the experience as "the most romantic time I have had since I visited you at Dublin".²³ After her death in 1926, Hardy wrote a poem, "Concerning Agnes", about her in which he remembered the night when he first met and danced with her.

Perhaps it would not be exaggerating if one concluded from these many examples that Hardy had developed, since childhood, a habit of falling in love with each woman he encountered, particularly if there was something striking about her physique, class or talent. Whether it was at adolescence or at the age of fifty or even eighty, Hardy was always sharply aware of the attraction of young women glimpsed in trains and buses or while walking around the city. At the age of twenty-eight, for example, he agonizingly records his admiration for an unknown woman he saw in a steamboat between Weymouth and Lulworth: "A woman I would have married offhand, with probably disastrous results". In a later note he combines her with another girl from Keenton Mandeville under "Women Seen" as a possible subject for a poem.²⁴ At the age of forty-eight, he met "Miss ___, an Amazon, more, an Atalanta, most, a Faustine. Smokes: handsome girl: cruel small mouth: she's of the class of interesting women one would be afraid to marry" (Life, p.212). A year later, in 1889, he lingered over a girl he saw in an omnibus that she had "one of those faces of marvellous beauty which are seen casually in the streets but never among one's friends... Where do these women come from? Who marries them? Who knows them?" (Life, p.220).

Such questions hardly require an answer because Hardy's susceptibility to women is subject to his fantasy and conditioned by rejection and denial from his beloved. He once remarked that "love lives on propinquity, but dies of contact" (Life, p.220). Although the continuity of his attraction is controlled by this theory, Hardy seems to have managed, at least in his novels, to reconcile imagination with reality. In The Well-Beloved, Hardy not only retrospectively analyses the personality of Pierston (his autobiographical hero), but also shows great understanding of curing himself by removing the "curse" from Pierston: "He was no longer the same man that he had hitherto been. The malignant fever, or his experiences, or both, had taken away something from him, and put something else in its place" (WB, p.197). It is only then that he becomes "normal" and is able to marry and settle down with Marcia Bencomb.

To sum up this section, Hardy was attracted to women from childhood. His susceptibility was conditioned, like Lawrence's, by his mother's Oedipal influence, which caused a split in his personality between spirit and flesh. Throughout his life, Hardy was attracted mainly to two types of woman: those who strongly resembled his mother in shape and blood (like the Sparks sisters for example), and those liberal and emancipated women who shared interests with

him, like Florence Dugdale and Mrs Henniker. On the whole, all these women come under an umbrella not because they are similar, but because they are all projections of the "Well-Beloved" fantasy, the false vision he is chasing from one woman to another.

II

D.H. Lawrence

It has been argued that Lawrence was trapped in a sexual process of normal development between male and female. As explained in Fantasia of the Unconscious (1923) and explored in Sons and Lovers, he, because of his mother's exceptional attachment to him, was forced to develop a psychologically disturbed personality. The duality in his make-up, which is acknowledged by many critics today, is a striking feature in both his writing and life. F.D. Chambers, a member of Jessie's family, says: "Lawrence was a woman in man's skin and only women had much sympathy with him. He disliked male company from his earliest years".²⁵

Lawrence himself believed that his intrinsic sexual nature was dual and that his male and female elements were in conflict, not in balance. In "Study of Thomas Hardy", where he first developed his psychological concepts of duality, he writes: "Every man comprises male and female in his being, the male always struggling for predominance. A woman likewise consists in male and female, with female predominant". Biologically speaking, this is true. Daleski, in his study The Forked Flame (1965), confirms this view:

It is my contention that Lawrence, though believing intensely in himself as a male, was fundamentally identified with the female principle as he himself defines it in the essay on Hardy... I believe that Lawrence initially made a strenuous effort to reconcile the male and female elements in himself but that he was more strongly feminine than masculine, and that he was unable to effect such reconciliation.²⁶

The androgynous nature of Lawrence, which has become a modern characteristic in the late twentieth century, is evident throughout his life. In his fiction, Ursula in The Rainbow, who is almost precisely based on his experiences, and Rupert Birkin, the autobiographical hero in Women in Love, are outstanding examples. In his biography, there is a lot of evidence to suggest that he had been somewhat "effeminate" in his youth and probably remained so until the end of his life. Like Thomas Hardy in childhood, Lawrence preferred the company of girls, with whom he played and identified, to that of the boys with their masculine outdoor games. One of his teachers recalled that he "was a brilliant boy when he was here... He struck me, though as being rather effeminate, compared with his brother".²⁷ What is not so often noticed, however, is the fact that his physical weakness and illness in childhood (another striking similarity with Hardy) as well as in adulthood, caused him to assume a feminine role

as a consequence of his being entirely dependent on his mother as he later became on Frieda.

In his adult life, there are frequent references to his interest in housewifely work such as cooking, sewing, scrubbing and making clothes. In a letter to Mary Cannan, he, like a woman, exclaims: "I made heavenly chocolate cakes and *dropped them*, burning my finger - also exquisite rock cakes, and *forgot to put the fat in!!*".²⁸ From these hints and many others, one can presume that Lawrence was indeed effeminate and he was aware of it. In Lady Chatterley's Lover for example, Mellors, who is also based on him says: "They used to say I had too much of the woman in me" (LCL, p.287). In Kangaroo, Ben Cooley, another Lawrence prototype is described as the man who could never have a mate: "He's as odd as any phoenix bird... there's no female kangaroo of his species"(K, p.117). His deep exploration into the subconscious is not only a modern method and form of writing, but more accurately a quest into his inner self, seeking the truth of his own sexual identity. His affinity for women had, no doubt, enlarged his understanding of feminine psychology and problems, mainly those of love and marriage. But his inner conflicts had certainly led him to see sexual relationships between men and women more as a permanent struggle for dominance than harmony, which increased the fear of merging between the two sexes.

Although his novels are seen as an alternative search for satisfying relationships between men and women, particularly in marriage, it is his life which more accurately illuminates some dark and controversial areas such as his relationships with women (as he had perceived them). This perception helped him form his attitude towards love and marriage both in his life and fiction. It is the purpose of this section to examine Lawrence's relationship with women, mainly with his mother, his early love affairs before marriage, his elopement and marriage with Frieda, and other female friendships, in order to study his changing attitudes towards love and marriage.

Throughout his life, Lawrence, like Hardy, was very much aware of the women around him. He not only loved them and sympathized with their predicament but also respected their talents and allowed himself to be affected by them. In one of his letters he writes: "I think *the one thing to do is for men to have courage to draw nearer to women, expose themselves to them, and be altered by them*". This is exactly what happened to him. It was in women that the young Lawrence invested his passion and sharpened his thoughts about love and marriage. He saw relationships between men and women as the centre of being. In another letter to Lady Cynthia Asquith, he emphasises: "The whole crux of life now lies in the relation between man and woman between Adam and Eve. In this relation we live or die". Not surprisingly, however, this statement seems to be the blueprint of all his novels as he always tries to reconcile man and woman in a

healthy marital relationship. On 23 December 1912, he also wrote to Sallie Hopkin: "I shall do a novel about Love Triumphant one day. I shall do my work for women, better than the suffrage". Two days later he wrote: "I'll do my life work, sticking up for the love between man and woman... I shall always be a priest of love and now a glad one".²⁹

In addition to his prophetic mission, Lawrence diagnosed not only the sexual problems of both sexes but also their nature and mode of being, mainly that of women which had long been denied. In defence of Frieda, Lawrence once told a friend: "You don't know that a woman is not a man with a different sex. She is a different world", while in another letter he described The Sisters as a novel about women "becoming individual self-responsible, taking her initiative".³⁰ If these quotations are collectively considered, it seems clear that Lawrence's understanding of women is profound. The depth of his understanding did not come out of thin air. It is the composite of his own experience as he came under extensive contact with real women he truly loved.

The first of these women is of course his mother, Lydia Beardsall. Like Jemima, Hardy's mother, Lydia had a very domineering personality, strict discipline and self-proclaimed superiority. Moreover she read widely, wrote verse and loved serious intellectual discussions. Whether or not one should accept her claim to class superiority over her husband is open for discussion. But what seems certain, as far as Lawrence and his sister Ada were concerned, is the fact that although Arthur Lawrence was socially equal to his bride, at least at the time of their marriage, he was, no doubt, her intellectual inferior. Though they had the ingredients to make a marriage of opposites in which each partner enlarges the opposite polarity of his/her being, their marriage was doomed to fail due to its incompatibility and lack of understanding. As Sons and Lovers suggests, Lydia after her disappointment in marriage, turned to her sons and selected them as lovers one after the other. Because Lawrence was born unwanted and unhealthy, Lydia was drawn to him, after the death of William (her favourite son), in an oedipal love relationship. She seems to have taught him to hate his father and identify exclusively with his mother. The absence of the influence of a father or of a male figure with whom he could identify at that crucial stage of his life caused his sexual/psychological disturbance. In a telling letter to the Scots poet, Rachael Taylor, he writes "I've never had but one parent", while in another he says "I was born hating my father, as early as ever I can remember, I shivered with horror when he touched me. He was very bad before I was born".³¹

The feminine side of his personality gave him an insight into women and enabled him to create a brilliant series of female characters. But his knowledge of women, though a considerable advantage to his writing, also caused him a lot of distress and

suffering as he failed to reconcile his conflicting emotions in life. This is evident in a letter to Jessie Chambers where he expresses his anxiety: "I have always believed it was the woman who paid the price in life. But I've made a discovery. It's the man who pays, not the woman".³² Lawrence must have been thinking of Hardy at this stage because it is Hardy who initially believed that women were always the victims - in fact Lawrence's words echo Tess: "The Woman Pays". But the second half of the quotation refers directly to his oedipal relationship with his mother. One does not need to look further than the semi-autobiographical novel, Sons and Lovers, to understand Lawrence's sexual predicament and his mother's deep influence on him.

No wonder many critics have believed that Lawrence was only influenced by his mother in those crucial years of puberty and that the father's influence was not really effective, if it existed at all. In support of this view, Emile Delavenay, one of Lawrence's biographers, writes: "In the formative years of Lawrence's personality, his father's influence was either non-existent or completely negative".³³ Though this may appear to be generally true, it cannot be entirely accepted. It would be much more accurate to claim that Lawrence was in fact influenced by both parents but because of his mother's possessive affection, he was not allowed to either express or nourish the qualities inherited from his father until the death of his mother. Only then the process of expression and identification reversed. Just as he rejected his father and denied his masculine qualities by identifying with the mother, so he now suppressed those traits that came from his mother by identifying with the father.

This is not to deny the fact that Lawrence managed twice in his life to balance himself, though for relatively short periods, between male and female. The first time he managed to do so was in the First World War when he wrote Women in Love. He not only presented his autobiographical hero/heroine in Birkin and Ursula but also portrayed himself in Birkin as an androgynous figure who is divided, on the one hand, between male and female from the inside, and on the other, between Ursula (Frieda) and Gerald Crich (Murry) from the outside. On the second occasion, he succeeded in affecting a final reconciliation between his conflicting emotions when he wrote Lady Chatterley's Lover in 1928.³⁴ Part of Lawrence's difficulty with that last novel, in addition to the language, is his search for his sexual identity which took three versions to clarify - to find the balance of his "being".

Though Lawrence was dependent and submissive in his childhood, he was also sensitive and aware of what was going on around him. Like Hardy, who knew every change in his district, Lawrence witnessed great industrial developments in his region, mainly those which were associated with the coal mines, as well as rapid social and moral changes that took place around the turn of the century. In one of his personal observations, he writes:

My mother's generation was the first generation of working class mothers to become really self-conscious, the woman freed herself at least mentally and spiritually from the husband's domination, and then she became the great institution, the character-forming power, the mother of my generation. I am sure the character of nine-tenths of the men of my generation was formed by the mother: the character of the daughters too.³⁵

Mothers to him are not only natural reformers but spiritual leaders who are responsible for the wellbeing of society as far as education goes.

In the second phase of his life, Lawrence formed a number of passionate love relationships with at least five different girls: Jessie Chambers, Alice Dax, Agnes Holt, Helen Corke and Louie Burrows. What these women had in common is the fact that they were all feminists according to the normal definition of the word at that time. Like Lydia Lawrence, who was an active member of the Women's Co-operative Guild, they were all connected with either the suffragette or the socialist movement. Although they were gradually emancipated, the question of their sexual freedom was not the main feature of that time (Alice Dax was probably among the first women to be sexually liberated).

Lawrence's intimate relationship with Jessie Chambers, his first love, was one of the most significant experiences in his life. Because she was forced to leave school at the age of ten and consequently humiliated by her brothers for her lack of education, she, like Elizabeth-Jane in The Mayor of Casterbridge, came to the conclusion that "unless I could achieve some degree of education I had better never have been born".³⁶ Her desperate enthusiasm to pursue her studies and to establish herself in the Haggs Farm as an equal member of the family caused Lawrence, who was "aware of my state of mind" to teach her before she was finally allowed to go back to school and became a pupil-teacher. Jessie, the first of many people Lawrence taught, was not only an ideal recipient of his tuition, she was also an influential figure on the formation of his character and his literary career. In addition to their extensive reading and discussion of their reading, they had also decided to work together as fellow-authors: "He said he thought he should try a novel, and wanted me to try one too, so that we could compare notes". There is no evidence, however, that Jessie ever wrote a novel but she had certainly urged him to publish his poetry when she "copied out some of my poems, and without telling me, sent them to the English Review, which had just had a glorious re-birth under Ford Hueffer".³⁷ Furthermore, she was the first reader of his novels, the first model of his heroines (Miriam in Sons and Lovers and Emily in The White Peacock) and most significantly the first to make him realize his emotional conflicts with his mother, the inspiration of his first major work.

Beside her powerful influence on him, Jessie also played a major role in shaping his sexuality. Since both of them were brought up under a stern puritan code, neither he nor she at first showed any physical desire for the other. As she is portrayed in Sons and Lovers, she was horrified by the idea of sleeping with him before marriage. Though she eventually yielded to his sexual demands, he was not altogether satisfied with her, not because she was not suitable for him but because he was emotionally crippled by an unusual attachment to his mother: where he desires he cannot love and where he loves he cannot desire. Lawrence was aware of this problem, as Sons and Lovers clearly shows, but still remained paralysed by his mother's possessive love. He once told Jessie: "I've always loved mother... I've loved her, like a lover. That's why I could never love you". In another letter to Louie Burrows, he writes: "you know, my mother has been passionately fond of me, and fiercely jealous. She hated J. - and would have risen from the grave to prevent my marrying her".³⁸ This not only shows how deep his mother's love was for him but also how reluctant he was, even after her death, to marry Jessie. If Lydia's presence had destroyed their relationship while she was alive, her death separated them forever.

If Jessie Chambers is conceived as a spiritual woman in Sons and Lovers, Alice Dax is, no doubt, a sexual one. Divided between the two women as he was between his conflicting emotions towards his mother, Lawrence was finally drawn to Alice Dax and to a new experience in his life. She not only awakened his sexual desires and broke his emotional impasse but also advised him to sleep with Jessie. As Sons and Lovers also shows, Clara Dawes, who is largely based on Alice, tells Paul Morel that he is ignorant of Miriam's (Jessie's) feelings as well as of his own, and that he should release himself from his mother's capture and seek Miriam who, unlike what he thought, "doesn't want any of your soul communion. That's your own imagination. She wants you" (SL, p.276). Alice was in fact (as he himself claimed) the first woman to introduce him to sex - an experience that had long been denied in him. According to Willie Hopkin, Alice once told his wife: "Sallie, I gave Bert sex, I had to. He was over at our house, struggling with a poem he couldn't finish, so I took him upstairs and gave him sex. He came downstairs and finished the poem".³⁹

The sexual-love relationship was very crucial to both of them. On the one hand, it weaned the virginal Lawrence from his mother and released his creative flow, while on the other, it revitalized Alice once more and sent her back to her husband, with whom she had quarrelled. Unlike Freud, Lawrence saw sex as a constructive process which generates a creative impulse and triggers inspiration. It is only when man and woman are sexually satisfied that they are able to launch themselves in life and assume their productive roles. As a result of the experience, Alice fell passionately in love with

Lawrence and hoped that the child she later bore was his, though it was plainly her husband's.

Besides her love affair with Lawrence, Alice was also a major intellectual influence on him. She, like most of the friends of his youth, was a very strong feminist who had firm views on women's rights, free love and suffragism. Like Blanche Jennings, with whom Lawrence liked to discuss his volatile love affairs and whom he took as a surrogate mother, Alice was a keen social reformer and defiant of traditional conventions. She not only used to have serious intellectual discussions with the men of her generation but also contradicted their statements and corrected their words of wisdom. As Enid Hilton writes:

Alice Dax and my mother were years ahead of their time (which may have been one of her attractions for D.H.L.), and both were widely read, 'advanced' in dress, thought and house decoration... Together, she and my mother worked for the woman's cause, and I remember being taken to 'meetings' in the City of Nottingham... Alice Dax carried her ideas almost to extremes. Gradually she became a NAME in the district.

Like any modern feminist, Alice was determined to change the prevailing social attitude towards women. Instead of being a sexual object, she asserted herself as a "manly" woman who would do anything to help the women's cause. Of her jewelleries and belongings we are told that she kept only "few pictures... one rug, no knick-knacks collected over the years, no items of beauty or arresting interest, but lots of tidy books".⁴⁰

Her influence on Lawrence, in addition to introducing him to sex and enlarging his views on women and feminism, included introducing him to the writings of Edward Carpenter. Though Lawrence surprisingly kept silent about this influence in his writings, there is convincing evidence to suggest that he in fact read Carpenter thoroughly without ever publicly saying so. One strong piece of evidence, in addition to the remarkable similarity of ideas, vocabulary and imagery between Carpenter's works and Lawrence's writings between 1912 and 1914, is Alice's influence.⁴¹ She was a disciple of Carpenter, who was a prominent member of the Nottingham meetings. Whether or not Lawrence met him still seems uncertain. But, according to Jessie Chambers, Lawrence was definitely aware of his books. She stated in 1935 that Alice, their mutual friend, owned all of Carpenter's books and Lawrence, being a frequent visitor to Alice's house, may have read most of Alice's books, if not all. Jessie herself used to borrow books from Alice and discuss them with Lawrence. One of these books was Carpenter's Love's Coming of Age, which she had borrowed in the winter of 1909-10.

Edward Carpenter had a significant influence on Edwardian society as well as on many modern writers at the beginning of this century. Much of his thinking was ahead of its time, and he, like Havelock Ellis, was both original and influential, mainly in the controversial areas of homosexuality and sexual freedom. Delavenay

has suggested that Lawrence, like E.M. Forster, came under the direct influence of Carpenter. One common element was their overt expression of views on comradeship and female sexuality at a time when merely acknowledging these facts was considered an offence against traditional morality. Their revolutionary writings made them pioneers who sought to enlighten and educate the public to accept more liberal attitudes towards sex and marriage.

At Croydon (1908-1912), Lawrence became apparently involved with at least three women while he was still seeing Jessie and Alice. The remarkable thing about these women is the fact that they all knew one another, at least by name. The first of them, beside Jane and Mrs Davidson of whom little is known, is Agnes Holt. According to Jessie, who was introduced to her in November 1909, Lawrence had thought of marrying Agnes but by Christmas 1909 he changed his mind, believing their marriage would be a mistake. As he explained in a letter to his confidante Blanche Jennings:

She's so utterly ignorant and old-fashioned, really, though she has been to college and has taught in London some years... She still judges by mid-Victorian standards, and covers herself with a woolly fluff of romance that the years will wear sickly... She is all sham and superficial in her outlook, and I can't change her. She's frightened. Now I'm sick of her,⁴² She pretends to be very fond of me; she isn't really.

Although Lawrence dismissed her as sham and superficial, he must have been attracted to her initially for her beautiful looks and independence of manner.

Like Agnes Holt, Helen Corke, the second of these London women, was very attractive and older than Lawrence. Introduced to him by Agnes Mason, a mutual friend who was also teaching in the Davidson Road School, Helen was increasingly attracted to Lawrence, with whom she shared an interest in art, music and literature. As with Jessie, Lawrence and Helen started to exchange favourite books and discuss them on their long walks. Their discussions often helped to inspire his writings, as on the day he talked with her after a visit to the Tate Gallery and then at once he wrote his poem "Corot". Lawrence was aware of this influence as he one day told her: "I always feel, when you give me an idea, how much better I could work it out myself".⁴³ She also helped him make the final copy of The White Peacock and provided the inspiration for The Trespasser and the "Helen" poems.

In addition to her literary influence on him, she played an important role in his sexual development. As The Trespasser (1912) and her autobiographical novel, Neutral Ground (1933) suggest, Helen was emotionally shattered by a personal disaster. In the summer of 1910, she had become the mistress of her violin teacher, Herbert MacCartney, who, unhappily married, hanged himself. It was at that time that Lawrence became an intimate friend of Helen. Though he succeeded in reviving a zest for life in her, he failed to make her his lover. When she was asked in a T.V. interview in 1968 whether he could have been her lover, she said: "I think hardly so because... he

might have been my lover but I shouldn't have been his lover. I had a great affection for him".⁴⁴ In fact, Helen was more attracted to Jessie Chambers than to Lawrence. It is not clear whether Helen's sexual orientation was a factor in her affair with MacCartney, but she certainly became a lesbian after his suicide, as she herself admitted.

Since she would not marry Lawrence nor would she respond to his continuous sexual demands, he once threatened to degrade himself with a prostitute. In a bitter letter to Helen in July 1911 he wrote: "I will never ask for sex relationship again, never, unless I can give the dirty coin of marriage: unless it be a prostitute, whom I can love because I am sorry for her. I cannot stand the sex strain between us". In another letter which caused their separation, he, still asking for sex, wrote: "Wouldn't you like to come and have a walk with me on the common some evening? Then we might go back to Garnett. He is beautifully unconventional".⁴⁵ Lawrence's sexual frustrations at that time (see his poems "Repulsed" and "Coldness in Love") and Helen's coldness may very well have prompted the resentment and condemnation of the lesbian scene in The Rainbow.

Driven by his sexual frustrations with Jessie, Agnes and Helen, his dissatisfaction with teaching and the miseries caused by his mother's death, Lawrence suddenly proposed to Louie Burrows while they were in a train. Although he was happy about his proposal, he, like Jocelyn Pierston in Hardy's The Well-Beloved, was soon to have second thoughts. As he told Jessie Chambers: "I was in the train with [Louie] on Saturday and I suddenly asked her to marry me, I never meant to. But she accepted and I shall stick to it. I've written to her father".⁴⁶ Louie, like Lawrence's other girlfriends, was a very attractive and passionate girl. Lawrence had known her and her family since she was twelve years old, but his love relationship with her did not bloom, however, until he had left the pupil-teacher Centre in 1910. Though she was engaged to him for fourteen months, from December 1910 until February 1912, she, like the rest, had failed to satisfy him physically and spiritually. Lawrence had to cast her off, while he was still attracted to her sexually, because she lacked the spiritual intensity of Jessie Chambers (which was also too extreme) and was not sufficiently mature to meet his demands.

On 4 February 1912, Lawrence finally broke off his engagement with Louie, on the ground that the doctors at Croydon and Bournemouth had told him that he should not marry, at least for a long time, if ever. And since he could not make a living as a teacher any more he could not, therefore, support a wife: "I will not drag on an engagement - so I ask you to dismiss me. I am afraid we are not well suited".⁴⁷ What Lawrence was really looking for at the time, as he later explored in his novels, was a mature woman who could replace his mother and satisfy both his sexual and spiritual needs simultaneously. Like Jessie Chambers, Louie, who twice visited his grave in 1930, was deeply hurt and remained loyal throughout her

life. She, no doubt, was an important factor in his development. Besides being one of the prototypes of Ursula in The Rainbow, she inspired some of his best early love poems such as "Snapdragon", "Kisses in the Train", and "The Hands of the Betrothed" as well as playing a major role in his emotional development.

Trapped as he was by the sexual conflicts of Edwardian England, Lawrence had indeed been influenced by these well-educated and emancipated women, whom he loved and left between 1908 and 1912; at the same time he had a powerful influence on them. Alice Dax and Helen Corke might have committed themselves sexually or otherwise to him but were unwilling to marry him.⁴⁸ The others, though wanting so badly to marry him, could not meet his expectations. In one way or another, they all remained in love with him to a certain extent. Helen never married and remained attached to him (as her writings show) until her death at the age of ninety-six. Jessie and Louie who were deeply wounded when they broke with Lawrence, married respectively in 1915 and 1940 and had no children. Agnes destroyed all his letters while Alice decided not to sleep with another man, not even her husband, after she and Lawrence eventually parted. At this stage, it is clear, because of his attachment to his mother, Lawrence (like Pierston in The Well-Beloved) failed to sustain a permanent relationship with a woman. It was not until he met Frieda that he was able to establish a life-long relationship.

Frieda Von Richthofen Weekley Lawrence (1879-1956), a strikingly beautiful lady, came from an aristocratic German family who, like the Zu Rassentlous in "The Captain's Doll", had sunk in the world. Like Lydia Lawrence, Frieda's mother, Ann Marquier, despised her husband, though not because of his drinking habits and brutality as Morel, but because of his womanizing and gambling. The failure of her parents' marriage had affected Frieda and her two sisters, Else and Johanna, so deeply that they became, as they were identifying with their mother, rebellious against the patriarchal world of Prussian militarism, which dominated life in Germany at that time. In his book, The Von Richthofen Sisters: The Triumphant and the Tragic Modes of Love (1974), Martin Green argues that Frieda's world was a "matriarchal world, in the service of life and love, which she created around her" and goes on to explain its erotic dimension:

the erotic movement... carried both Von Richthofen sisters with it for a time and Frieda for all her life... most notably in Bavaria and Munich, there arose a matriarchal rebellion which expressed itself in behavioural terms by idealizing the Magna Mater or Hetaera role, a role in which a woman felt herself, "religiously" called to take many lovers and bear many children without submitting to a husband/father/master. This matriarchal rebellion was one of the most sharply characterized forms of the erotic movement.⁴⁹

When Lawrence first met Frieda in April 1912 while he was visiting his teacher, Ernest Weekley, he seemed to have been immediately drawn to her, despite the fact that she was a married woman. Her feelings

for him were equally intense, despite his lack of social standing and employment at that time. One can only presume as far as one can gather, that their mutual attraction was the natural result of the fact that they were both products of a matriarchy, who knew one another by instinct more than they did by reason. Impulsively he soon wrote to her, after sensing her unhappy marriage "You are the most wonderful woman in all England", and she, a few days after their meeting, suddenly acknowledged her love for him and boldly proposed that they become lovers.⁵⁰ She wanted an affair; he wanted marriage.

Part of Lawrence's love for Frieda, in addition to her resemblance to his mother in manners and dominance, was based on her emancipation. In a letter to Edward Garnett before their elopement, Lawrence revealed the reasons behind his attraction: "She is the daughter of Baron Von Richthofen, of the ancient and famous house of Richthofen - but she's splendid, she is really... Mrs. Weekley is perfectly unconventional, but really good - in the best sense... she is the woman of a lifetime". Lawrence was right in judging her character, for, unlike his other women, she was freely willing to sleep with him and when he proposed that they should elope, she accepted his offer apparently without much thought. Moreover, Frieda seems to be probably the only one among his beloved women who was strong enough to conquer his mother and replace her possessive love and only after her death as he confessed to her: "If my mother had lived I could never have loved you, she wouldn't have let me go".⁵¹

Before their elopement, Frieda had been married to Ernest Weekley, a professor of languages at University College, Nottingham, for thirteen years (1899-1912). Their marriage had been a failure from the beginning because they had nothing in common. Although they had three children and lived together for a long time, they still could not resolve their basic problems of temperament and expectations. Weekley, whom Aldous Huxley called "possibly the dullest professor in the Western hemisphere", was repressed and somewhat harsh. Though he was highly educated and intelligent, he never gave her any access, as she had expected, to the academic world in England. Instead, he tried to contain her and suppress her intellectually. As their son Montague emphasised: "it was a most incompatible marriage, hopeless from the start. Looking back on it now, I see there was no prospect of its lasting... My father had a crushing schoolmasterly manner and not much tact, he couldn't resist putting her in her place".⁵² Despite all of this Frieda was patient with him for more than a decade.

On the other hand, Frieda's relationship with Lawrence should not be taken as a happy and perfect one either. Throughout their life, they fought continuously, endless fights which they seem to have enjoyed publicly as a kind of sexual foreplay. In justifying his marriage to Frieda by comparing her to Jessie Chambers, he once told Willie Hopkin: "Some of my acquaintance seem to think Frieda and I are wrongly mated. She is the one possible woman for me, for I must

have opposition - something to fight or I shall go under... It would have been a fatal step [to marry Jessie]. I should have had too easy a life, nearly everything my own way, and my genius would have been destroyed".⁵³ This is what Lawrence would call marriage of opposites. He did not really want a woman's submission even though he sometimes says so. What he really wanted was challenge and struggle.

Frieda, for her part, seems to have liked these battles. She not only tried to provoke his rage as a means of asserting herself in the marriage, but also seems to have enjoyed his confrontation every now and then. One can suspect that Frieda sometimes provoked Lawrence's offensive behaviour towards women and was partly responsible for his obsessive ideas about sex and dominance. Although she sometimes appeared to be the victim, she was in fact the victor, the oppressor, who would, according to Lady Ottoline Morrell, "always win if she wants to; for she had ten times the physical vitality and force that he has, and always really dominates him, however much he may rebel and complain".⁵⁴ Besides, if she was not satisfied with Lawrence, why would she stay with him when she could have easily left him for another man just as she had left Weekley?

Throughout her life, Frieda had a number of affairs: in fact, she had more love affairs when she was married to Lawrence than when she was with Weekley.⁵⁵ The questions that arise are: why was Frieda so patient with her dull husband for thirteen years when she knew that her marriage would not work from the start and was deteriorating day after day? Why did she suddenly decide to leave her husband and her children and go off with Lawrence after knowing him for only six weeks? Why did she deliberately or otherwise take occasional lovers whom Lawrence knew about while he strictly resolved not to have any affair after his marriage? As far as one can gather, both Lawrence and Frieda had undergone radical changes in belief and practice. Lawrence, who had a number of mainly innocent love affairs before his marriage and almost none after it, came to believe that "the instinct of fidelity is perhaps the deepest instinct in the great complex we call sex. Where there is real sex there is the underlying passion for fidelity",⁵⁶ while Frieda, who was a virgin at her wedding and almost conservative in the first two-thirds of her marriage with Weekley, suddenly became sexually liberated.

It was not until Frieda met Otto Gross, a brilliant disciple of Freud, that she became aware of her marital and sexual problems and realised probably for the first time that she should make some changes in her life. While visiting her family in Germany in 1907, she soon fell in love with Gross and established a long-distance relationship which lasted several years (Else, Frieda's sister also had an affair with him and bore him a son in 1907). During those years, Gross not only taught her psychoanalysis and the principle of sexual freedom which she later adopted in her marriage with Lawrence, but also asked her to leave Weekley and live with him in Germany. In addition to that, he also taught her, just as Lawrence was learning

from Edward Carpenter and others, to recognise her sexual desires (which were generally denied in women at that time) and to seek to satisfy them without any fear or guilt. Like Lawrence, Gross believed in an erotic philosophy:

To love erotically is not to feel identified with the other person, but with the third being, the relationship itself. Erotic love alone can finally overcome man's loneliness. Relationship understood as the third thing, worshipped as a supreme value, will allow the lover to combine an erotic union with an uncompromised drive to individuality.⁵⁷

Gross's influence on Frieda is no doubt essential but what seems to be even more important is her subsequent influence on Lawrence's life and work as she became, at one point, a direct mediator between the psychologists. Although Delavenay believes, by showing the strong link between Lawrence's ideas and Carpenter's that Lawrence (like Hardy) was a pre-Freudian who was closer to nineteenth century intuition than twentieth century theory, Lawrence was equally, if not essentially, influenced by Freud. As Frieda confirmed in 1942: "Lawrence knew about Freud before he wrote the final draft of Sons and Lovers. I don't know whether he had read Freud or heard of him before we met, in 1912. But I was a great Freud admirer; we had long arguments".⁵⁸ Whether or not Lawrence knew of Freud's ideas before he met Frieda is uncertain. But it seems most likely that he was first introduced to Freud's theories, which were scarcely known in England at that time, either by Frieda, who came under Gross's influence, or possibly by his German uncle, Fritz Krenkow, a respected authority on Arabic language and Islamic literature who encouraged him to use his impressive library in Leicester.

In his autobiographical novel Mr Noon (1984), Lawrence closely fictionalises his initial meeting with Frieda, her affairs with a number of men, especially Otto Gross, and how he was influenced by her liberal sexuality. It is perhaps for the strong affinities between the material in the book and his real relationship with Frieda that Lawrence decided not to publish the novel and disclose personal matters to the public. Based on Gross, Eberhard is a doctor, philosopher and psychiatrist: "he was a genius - a genius at love. He understood so much. And then he made one feel so free. He was almost the first psychoanalyst, you know - he was Viennese too, and far, far more brilliant than Freud. They were friends" (MN, p.160). Lawrence depicts almost everything known about Gross's affair with and influence on Frieda, from being the lover of Frieda's sister "He was Louise's lover first" to "It was he who freed me, really. I was just a conventional wife, simply getting crazy boxed up", to "He made me believe in love - in the sacredness of love", to "Eberhard taught me that... love is sex. But you can have your sex all in your head, like the saints did. But that I call a sort of perversion" to finally how "these theories were not new to Gilbert" (MN, pp.159-61).

In any case, Frieda was the one person who not only discussed Freud's ideas with him but also gave substance to his vital theories of love, sex and marriage. She explained women's feelings, and helped him to conceive fictional scenes; she became his life-long companion who loved and cared on the one hand, and rebelled and fought on the other. Without her, he would have never been the same, nor would he have been able to clarify his oedipal conflict and realise the fact that his mother was wrong, at least in Sons and Lovers, and his father was right. When she asked him: "What do I give you, that you didn't get from the others?" he confidently answered: "You make me sure of myself, whole".⁵⁹ Besides that, she was also a vital stimulus for his art; she was, like himself, a recurring figure in almost all his fiction and possibly his poetry. Lawrence was right when he said that Frieda was the only possible woman for him and for his genius.

Lawrence was to a large extent shaped by women who loved him, influenced his life and inspired his fiction. Many of these women, were educated (in contrast to Hardy's women), emancipated and unconventional, when it came to sex and marriage. They were often trapped in marriage and disillusioned by their superficial husbands who failed to satisfy them sexually and match their vitality. It is because of this fact that his relatively happy marriage that Lawrence once ecstatically remarked: "Whatever happens, I do love, and I am loved. I have given and I have taken - and that is eternal. Oh, If people could marry properly; I believe in marriage".⁶⁰

Lawrence set out to explore the implications of this statement and to work out a marriage formula by which man and woman can happily be united in a perfect relationship. But far from achieving this, at least in his own marriage, he found himself searching for his own identity. Disturbed by his abnormal attachment to his mother as he was, Lawrence, instead of seeking women's emancipation, was also struggling for his own independence, a struggle to free himself from women who are "becoming individual, self-responsible, taking her own initiative". These new women, whom he frequently sought as allies, caused him great distress and sometimes threatened his integrity not because he hated them, as Kate Millett and other critics suggest, but because they were representatives of his possessive mother whom he subconsciously killed to free himself. As Frieda confidently writes: "in his heart of hearts I think he always dreaded women, felt that they were in the end more powerful than men".⁶¹

CHAPTER THREE

PSYCHOLOGICAL EXPERIMENT: SONS AND WOMEN: OEDIPAL MARRIAGE

Both The Return of the Native (1878) and Sons and Lovers (1913) are not just love stories which deal with marriage as a serious problem, but also to some extent autobiographically embody a study of the relationship between mother and son, which helps towards understanding of the novelists' emotional growth and attitudes towards love and marriage. Like their creators, Clym Yeobright and Paul Morel become victims of their oedipal attachments to their mothers and accordingly fail to establish an independent life and to maintain a steady and successful relationship with a woman. At a relatively early age, they are left hopeless, defeated and death-wishing by their mothers' deaths which they symbolically and subconsciously bring about in an attempt to free their captive souls. I intend to examine first The Return of the Native and then Sons and Lovers as autobiographical novels which deal with love and marriage as serious problems, and then to discuss the presentation of the Oedipus complex in both novels and to see if there is any influence from Hardy on Lawrence. (Because Hardy does not give a detailed account of Clym's childhood as Lawrence does of Paul's, Freud's theory will be discussed in more detail in the second part.)

I

The Return of the Native (1878)

In this section, I intend to argue that The Return of the Native is as important work to the study of Hardy as Sons and Lovers is essential to the study of Lawrence, not because it embodies a psychological theory but because it sheds light on the writer's attitudes towards marriage. Before I do that, I shall first examine the book as a love story like its predecessors and then try to show how love and marriage relationships are affected and sometimes ruined by the erotic and abnormal attachment of the son to his mother.

When Hardy wrote The Return of the Native in the mid 1870s. Sigmund Freud (1856-1939) was not yet known, nor was his psychoanalytic theory of the Oedipus complex formulated. It was not until Lawrence was writing his third and last version of Sons and Lovers in 1912, that Freud became known in England - and as far as Lawrence was concerned through Frieda, his German wife. The Return of the Native expresses, like Sons and Lovers after it, an intuitive experience which echoes classical tragedies like Sophocles' Oedipus Rex and Shakespeare's Hamlet and King Lear. Had it been written to illustrate a theory or explore a psychological problem intentionally, it would have certainly been handled differently so as to enable its

author to examine the problem with deep, focused and detailed insight and give him the desire to analyse the psychological development of the hero since his birth, as Lawrence does. In this connection, Irving Howe writes: "Hardy is to say through the workings of chance what later writers will try to say through the vocabulary of the unconscious".¹ This is quite true especially when Lawrence is comparatively considered, for this book has arguably served him as a model for the more powerful Sons and Lovers and perhaps The Rainbow as I shall argue later on.

The Return of the Native is a story of the struggle of a man much like Hardy himself to resolve conflicting impulses to his mother and his native land on the one hand, and to his wife and the world beyond the heath on the other. Torn between the two main areas of the novel, there is Clym restless and uncertain about almost everything in his life. Since uncertainty is a main feature of the book, Hardy seems to have given chance and fate full credit for manipulating the plot of the story, partly because he himself was not sure of what he was doing. Though he made significant changes between the serial and the book versions of the story, he still could not resolve some problems in the text (e.g. Venn's destiny).² That Hardy is uncertain whether to praise Eustacia or condemn her, or to approve of Clym's behaviour or reject it entirely, seem to be one of his difficulties in the handling of the two characters.

Equally restless on the heath is Eustacia whose physical charms make her appear more than an ordinary woman: "Eustacia Vye was the raw material of a divinity. On Olympus she would have done well with a little preparation. She had the passions and instincts which make a model goddess, that is, those which make not quite a model woman" (RN, p.118). Eustacia is portrayed as the queen of the night, whose desire is to see Paris (Budmouth in the serial) - "the centre and vortex of the fashionable world" (RN, p 165). She appears to have very dark hair of which "a whole winter did not contain darkness enough to form its shadow" (RN, p.118), and when it is brushed, it would give her looks of a "sphinx". Her eyes are said to be "full of nocturnal mysteries" and her mouth seems to be "formed less to speak than to quiver, less to quiver than to kiss. Some might have added less to kiss than to curl" (RN, p.119). Such description makes her not only a romantic figure (a witch to Susan Nunsuch) but also gives the writer the ability to make, in Wordsworthian terms, the ordinary looks extraordinary.

Perhaps like Mellors, in Lady Chatterley's Lover, whose vitality comes from the woods with which he is very often associated, Eustacia receives her anxieties from Egdon Heath. Although Hardy associates Eustacia with the heath at the beginning of the novel, it is Clym who is very much connected with it, for Eustacia is soon to be revealed in sharp contrast with it. He not only knows the heath well, he is said to be its "product" (RN, p.231) - "Clym had been so interwoven with the heath in his boyhood that hardly anybody could

look upon it without thinking of him" (RN, p.226). Significantly, Hardy devotes the whole first chapter of the book to the description of the heath - a decision which has led many critics to regard the heath as one of the main characters in the novel, if not the "chief" one.³ The heath is said to be eternally waiting and unmoved in its "ancient permanence" - "the storm was its lover, and the wind its friend" - while "civilization was its enemy" (RN, pp.54-6). What is important in the opening chapters of the book is the strong relationship Hardy is trying to establish between the heath and Eustacia, on the one hand, and the heath and Clym, on the other. Just as Lawrence will distinguish between Mellors and Clifford in Lady Chatterley's Lover by associating the former with the woods and the latter with both the wheel-chair and the hall, so Hardy contrasts his central characters by stressing their opposite attitudes towards the heath: "Take all the varying hates felt by Eustacia Vye towards the heath, and translate them into loves, and you have the heart of Clym" (RN, p.232). It is, therefore, Eustacia's ironical fate to marry the man whose love for the heath is as powerful as her hatred of it - the man who would rather live on Egdon than in Paris or anywhere else in the world (RN, p.245).

By setting Eustacia's love story with Wildeve and then with Clym against the timeless heath - an action which Hardy will repeat in Two on a Tower, when he sets his emotional story between Swithin St Cleeve and Lady Constantine against the stupendous cosmic background, Hardy is able to show weaknesses in human being as opposed to vitalism and steadfastness in nature. If the heath is destined to preserve its huge presence through the years and strongly resist any change ("Civilization was its enemy"), then it is the destiny of human being to yield and submit to their fate. Just as St Cleeve could not alter the solar system he is observing through his telescope, so Eustacia and Clym, the modern rebels, could not bring change and civilization to the heath. As a result, Eustacia dies and Clym is condemned to a futile life.

Far from being the apparent queen of the heath who is silently standing on the top of the highest point of Rainbarrow as the novel at first suggests, Eustacia paradoxically turns out to be its prisoner. She always prays "O deliver my heart from this fearful gloom and loneliness: send me great love from somewhere, else I shall die" (RN, p.122). Trapped as she is in the wilderness of the heath between the intolerable alternatives of remaining lonely and isolated or falling in love with someone who could very likely be inferior to her in culture and social standing, Eustacia yearns for the experience of a passionate love more than any particular lover: "To be loved to madness - such was her great desire. Love was to her the one cordial which could drive away the eating loneliness of her days" (RN, p.121). In describing her sexuality, Hardy makes no secret about her deep desires which need to be fulfilled, outside marriage if necessary: "Fidelity in love for fidelity's sake had less attraction

for her than ... fidelity because of love's grip" (RN, p.122). Eustacia Vye is very much a Lawrencean figure - very much like the Brangwen women, in The Rainbow, who desperately "wanted another form of life", and who "stood to see the far-off world of critics and governments and the active scope of man, the magic land to her, where secrets were made known and desired fulfilled" in order to "enlarge their own scope and range and freedom" (R, p.9).

Before Clym makes his appearance in the novel, Hardy sets out to explore the love story. Notwithstanding her physical and emotional isolation, Eustacia establishes a love affair with Damon Wildeve, the former engineer and now an innkeeper. Though they have been lovers in the past, they are now suspicious of one another's intentions. Wildeve, whose attitudes towards love and marriage are ambivalent, has already been engaged to be married to Thomasin Yeobright. He has quite recently returned from Anglebury where he and Thomasin are supposed to have been married early that day but have failed to do so because the marriage licence was wrong and they were unable to get another one the same day.⁴ Divided in his emotions between the two women as he is, Wildeve cannot bring himself to decide whom he should marry: Eustacia is too wild for him and Thomasin is too tame.

Wildeve's problem in choosing a wife is explored in many of Hardy's novels, particularly in The Well-Beloved where Jocelyn Pierston fails repeatedly to hold a woman up to his expectations. Also like Edred Fitzpiers in The Woodlanders, Wildeve is essentially fickle and a natural philanderer who gives free rein to his sexual impulses. Therefore, his love object is forever changing. In his exploration, Hardy does not explicitly emphasise Wildeve's sexual character in the same way he does that of Fitzpiers for example, but there is every reason to believe that Wildeve is the forerunner of Fitzpiers just as Sergeant Troy is the forerunner of Wildeve. When Eustacia asks him whether he still cares to meet her, he in return says: "No all that's past. I find there are two flowers when I thought there was only one. Perhaps there are three, or four, or any number as good as the first... Mine is a curious fate" (RN, p.138). In The Woodlanders, Fitzpiers expresses the same view: "He had indeed once declared, though not to her [Grace], that on one occasion he had noticed himself to be possessed by five distinct infatuations at the same time" (W, pp.265-6). Similarly, in his pursuit of the well-beloved, Pierston falls in love with nine women in the course of two or three years (WB, p.39), while Avicé the Second, who suffers from the same erotic fascination, tells him:

"Tis because I get tired of my lovers as soon as I get to know them well. What I see in one young man for a while soon leaves him and goes into another yonder, and I follow, and then what I admire fades out of him and springs up somewhere else; and so I follow on, and never fix to one. I have loved fifteen a 'ready! Yes, fifteen, I am almost ashamed to say...I can't help it, Sir, I assure you".

(WB, p.103)

In one way or another, all sensitive lovers in Hardy's world are apt to fall in love with more than one possible partner, sometimes at the same time, but when it comes to marriage, they are forced to make a choice - a fatal one sometimes. Although Wildeve loves both Eustacia and Thomasin at the same time, he chooses Thomasin for marriage because, as he understands it, she is "a confoundedly good little woman ... a worthy person" (RN, p.137). This is not all for Wildeve is soon to reveal himself: "It is I who am the sinner after all; I am not worth the little finger of either of you" (RN, p.137). This not only makes the women his equals ("the scales are balanced so nicely that a feather would turn them", (RN, p.138)) but also makes him indecisive and emotionally unstable. Unlike those of Eustacia, Wildeve's feelings are never deep or strong, they are only easily aroused. When she asks him whether he loves her now despite his intention to marry Thomasin, he seems confused and does not know what to say: "I do, and I do not" (RN, p.138). Then he goes on to rationalize his disturbed state of emotions in a similar way to Avice's speech quoted earlier:

"That is, I have my times and my seasons. One moment you are too tall, another moment you are too do-nothing, another moment too melancholy, another too dark, another I don't know what, except - that you are not the whole world to me that you used to be, my dear. But you are a pleasant lady to know, and nice to meet, and I dare say as sweet as ever - almost". (RN, p.138)

Apparently, Wildeve is chasing the impossible ideal in women. But since he is in love with Eustacia, he, like Pierston with the image of Avice, would always return to her despite their estrangement, not because he is faithful to the "well-beloved" but also because of her rivalry in love which stimulates his interest in her. Eustacia, like Bathesheba and Ethelberta, still can hold him for herself if she wants to. She confidently tells him: "say what you will; try as you may; keep away from me all that you can - you will never forget me you will love me all your life long. You would jump to marry me!" - a statement which Wildeve cannot deny: "So I would!" (RN, p.139).

That Wildeve is attractive to women is unquestionable, but one is not quite sure of his ability to match Eustacia the "feminised version of Prometheus" in her boundless desires and rebellion. Being impulsive is one of his main weaknesses. Throughout the novel, Wildeve is seen as responsive and submissive to Eustacia as she is rebellious and indomitable to Clym. From his quick response to Eustacia's signal bonfire to his spontaneous leap into the stream with all his clothes on to try to rescue her, Eustacia, the seductress, never hesitates to manipulate him or stimulate his love to the advantage of her desires. At one point, he tells her in protest: "Yes, you served me cruelly enough until I thought I had found some one fairer than you. A blessed find for me, Eustacia" (RN, p.138). In anticipation of Lawrence, Hardy presents their love affair as a conflict. Because love in Hardy's world cannot be complete

without challenge and pain, Eustacia (speaking for all of Hardy's modern women here) warns Wildeve against being loyal and submissive in love:

"I should hate it to be all smooth. Indeed, I think I like you to desert me a little once now and then. Love is the dismallest thing where the lover is quite honest. O, it is a shame to say so; but it is true!... Don't you offer me tame love, or away you go!"

(RN, p.137)

Like Ursula in The Rainbow, Eustacia feels the need for exploring herself in a man's world in order to achieve satisfaction in love and marriage. Since she is unable to get Wildeve to confess that he loves her more than he does Thomasin, she threatens to hold herself from him: "You may come again to Rainbarrow if you like, but you won't see me; and you may call, but I shall not listen; and you may tempt me, but I won't give myself to you any more" (RN, p.115). Although she sounds the stronger of the two at this stage, Wildeve is bound to win this particular confrontation because being desired by another woman is a main feature of desirability. It is significant, therefore, to see that the struggle for power in Hardy's novels is governed by rivalry in love. The more a particular lover is desired and pursued, the more he or she becomes powerful in dictating his or her terms. Just as Wildeve appears for the moment to be in control of the matter when he is pursued by the two women, so Eustacia and Thomasin will also have their turns when both Clym and Diggory Venn respectively come in as Wildeve's rivals for their hands.

It is not until Wildeve becomes the love object of Thomasin that Eustacia's passion for him is kindled more than ever. Similarly, when she becomes the love object of Clym later on she becomes dearer to him: "the old longing for Eustacia had reappeared in his soul: and it was mainly because he had discovered that it was another man's intention to possess her" (RN, p.274; also see p.149). Because she is now in a weaker position, Eustacia submissively expresses her feelings with the hope to win her lover back: "Must I go on weakly confessing to you things a woman ought to conceal; and own that no words can express how gloomy I have been because of that dreadful belief I held till two hours ago - that you had quite deserted me?" (RN, p.115). In a similar tone, Thomasin makes the same appeal:

"Here am I asking you to marry me; when by rights you ought to be on your knees imploring me, your cruel mistress, not to refuse you, and saying it would break your heart if I did. I used to think it would be pretty and sweet like that; but how different!" (RN, p.95)

In their bids for marriage, both Eustacia and Thomasin try, ironically, to offer all they can just to win Wildeve's love and consent for marriage, even if this costs them their pride and womanhood.

Yet it would be quite wrong to assume that Wildeve's choice of Thomasin over Eustacia is completely and freely his because he would not have married Thomasin had Eustacia not encouraged the match and

persuaded him to do so.⁵ This is obvious in the wedding ceremony when Eustacia, in a symbolic gesture, gives Thomasin away to Wildeve and offers her blessing (RN, p.220). Just as Venn's earlier bringing of Thomasin from Anglebury where she is supposed to marry Wildeve symbolises the reddleman's disapproval of the marriage and foreshadows his intentions of marrying her himself, so Eustacia's giving away of Thomasin symbolises her consent and approval. Eustacia generously yields Wildeve to Thomasin for two main reasons. First, she is not satisfied with him as a possible husband: "You are not worthy of me... and yet I love you" (RN, p.114). It is true that he is the only man in the heath that she loves and cares about but still she cannot bring herself to marry him perhaps because he falls short in fulfilling her wild dreams which he takes pleasure in inspiring. The only common interest which has brought them together is probably their hatred of the heath. Although they both abhor the heath and its constraints and want to run away from it as soon as possible (RN, p.139), they never attempt to do so until it is too late. Part of this reluctance is Eustacia's inability to resolve the matter within herself: "I want to get away from here at almost any cost ... but I don't like to go with you. Give me more time to decide" (RN, p.156).

Subconsciously, Eustacia is always waiting for someone greater than Wildeve to come along and carry her away from her boredom and loneliness on the heath to a brighter and more promising future. Hardy's narrator tells us that she is always "filling up the spare hours of her existence by idealising Wildeve for want of a better object. This was the sole reason of his ascending: She knew it herself" (RN, p.123). Sometimes her pride rebels "against her passion for him, and she even had longed to be free" (RN, p.123). Secondly, Eustacia loses all her interest in him as soon as she learns that Thomasin, her rival and social inferior, intends to reject him upon being proposed to by Diggory Venn, the reddleman. Just as desirability increases when demand for the same love object is high, so it also decreases when demand is low. When Eustacia is led to believe that "Thomasin no longer required him" despite the fact that "he loved her best", she too feels like rejecting him: "What was the man worth whom a woman inferior to herself did not value?" (RN, p.155). Referring to the psychology of love in his book, On Sexuality, Sigmund Freud writes that a man "shall never choose as his love-object a woman who is disengaged".⁶ This is exactly the case with Eustacia: because her "lover was no longer to her an exciting man whom woman strove for" (RN, p.157), she resolves to give him up to Thomasin.

Interestingly, the very reason which disengages Eustacia from her lover causes Wildeve to hurry and marry Thomasin. By employing her "diplomacy" in love and marriage so skilfully on Wildeve and (indirectly) on Eustacia (RN, pp.150-57), Mrs Yeobright wins Wildeve for her niece Thomasin. Upon seeing Wildeve reluctant to carry out his promise to marry Thomasin, which may degrade her, Mrs Yeobright,

making good use of Venn's proposal, interferes and restricts Wildeve's options to either now or never - an offer which turns his life upside-down, especially when he learns that Eustacia is no longer interested in him. Being rejected by one, Wildeve cannot afford to lose the other and soon he and Thomasin are wedded. In a similar tactic, Ethelberta, in The Hand of Ethelberta, instructs her sister Picotee on the importance of keeping her love secret. She tells her that the man must never know what the woman feels for him: "he must think it only. The difference between his thinking and knowing is often the difference between your winning and losing" (HE, p.34). Thomasin's winning of course owes much to Mrs Yeobright's plotting.

Throughout Book the First of the novel, Clym Yeobright's coming back from Paris is talked about. Though he does not make his appearance until Book the Second, we learn so much about him from the people of the heath who function here as the Greek chorus do in commenting with some insight on past incidents, and revealing some secrets. In one of their many conversations, Eustacia is made to overhear an interesting comment about Clym and his position in Paris. As Humphry tells Sam:

"She [Eustacia] and Clym Yeobright would make a very pretty pigeon-pair-hay? If they wouldn't I'll be dazed! Both of one mind about niceties for certain, and learned in print, and always thinking about high doctrine - there couldn't be a better couple if they were o' purpose. Clym's family is as good as hers. His father was a farmer, that's true; but his mother was a sort of lady, as we know. Nothing would please me better than to see them two man and wife". (RN. p.163)

Two essential points are evident here. First, since most of Hardy's novels examine marriage and sexual relationships between men and women from a sociological as well as a psychological point of view, the question of class is not only an important aspect of Hardy's life but it is also at the heart of any examination of love and marriage. Ever since he wrote The Poor Man and the Lady, the unpublished social satire which examined, as the title suggest, love relationship within two different classes, Hardy was very conscious of the importance of class in marriage. In The Return of the Native and elsewhere, Hardy presents marriage as class struggle between the lovers. When Wildeve, for instance, favours Thomasin to her and wants to marry her, Eustacia tells him that it is "better of course it would be. Marry her: she is nearer to your own position in life than I am" (RN, p.136). Hardy believes that by marriage a man should expect to move up-ward in the social scale. In A Pair of Blue Eyes, Hardy makes this clear when Stephen Smith's mother representatively emphasises: "I know men all move up a stage by marriage. Men of her [Elfride's] class, that is, parsons, marry squires' daughters; squires marry lords' daughters; lords' marry dukes' daughters; dukes marry queens daughters" (PBE, p.142). Likewise, if Clym was not

Eustacia's social equal, then he should expect to move upward socially, as Hardy did when he married Emma Gifford, but fortunately for Eustacia, he has elevated himself to her class.

Secondly, as far as the concept of marriage of equals is concerned, Clym and Eustacia can make a happy and successful marriage as Humphry has observed. They are not just equals in social class, but also moderns in their views and highly educated, at least above the level of the heath. Perhaps the only basic contrast between them, as we come to know later on, is the intensity of their sexuality. Eustacia is so highly sexual a being that she seems "to long for the abstraction called passionate love more than for any particular lover" (RN, p.121), while Clym turns out to be sexually immature, a general feature which most of Hardy's heroes share.⁷ Wildeve, on the other hand, is the opposite of Clym - he is more sexual than intellectual (he fails as an engineer and settles down as an innkeeper, RN, p.114). Eustacia is seen throughout the book to be indecisive between the two men. Her choice, if she has one, would be a combination of both. In this, she not only foreshadows Tess and Jude but also Lady Chatterley's Lover and the earlier versions of it, where Connie is restlessly seen looking for a complete whole man (body and soul) and cannot find it until she meets the Mellors of the last version.

Like Grace in The Woodlanders, whose interest in Fitzpiers reaches its peak before she even sees him, Eustacia develops idealized romantic feelings. In fact, as Hardy puts it, she is "half in love with a vision" (RN, p.174). That a young woman should fall in love with a dream is hardly unusual in Hardy's novels but what is striking about Eustacia's reveries is their desperation. Just as she has previously idealized Wildeve to overcome her loneliness, so now she turns to idealize Clym, the "better object" she has been waiting for. Feeling that she must love him despite herself, Eustacia is ready to love Clym before she even meets him. She participates in the mumming as the Turkish Knight "partly because she had determined to love him, chiefly because she was in desperate need of loving somebody after wearying of Wildeve" (RN, p.198). In her continuous struggle to achieve her selfhood, Eustacia refuses to mix with the people of the heath whom she hates for their conventionalism: "I have not much love for my fellow-creatures. Sometimes I quite hate them" (RN, p.244). Since she cannot at this stage establish a separate identity for herself from that of the husband, as the time is not ripe from such development, she seeks to find salvation in love at least with a worthy partner. By assuming a masculine role in the mumming scene, Eustacia manages to overcome her isolation and mingle with the common people, but also enjoys a period of autonomy.

When Clym asks her after the performance why she joined the mumming, she immediately answers "to get excitement and shake off depression" (RN, p.202). Later on when her marriage with Clym reaches a cul-de-sac, she out of depression goes to a dancing party to "shake

it off. Yes I will shake it off" (RN, p.318). Although, she manages in both cases to overcome depression, she still cannot get rid of it forever. Possessed as she is by the idea that as a lady she ought to live in a more prosperous and stimulating place such as Paris or Budmouth, Eustacia would never settle for less than this: "O, if I could live in a gay town as a lady should, and go my own ways, and do my own doings I'd give the wrinkled half my life!" As the narrator stresses: "As a rule, the word Budmouth meant fascination on Egdon" (RN, p.148). When Venn tries to persuade her to leave Wildeve for Thomasin, he cannot do so without exploiting her romantic dreams and talking about Budmouth where there are "thousands of gentle people walking up and down - bands of music playing - officers by sea and officers by land walking among the rest - out of every ten folk you meet nine of 'em in love" (RN p147).

Part of Eustacia's attraction to Clym, it should be emphasised, is the dream of her going away with him to Paris. Like Jude, who yearns to go to Christminster, Eustacia's longing to see Paris is motivated by her ceaseless ambition to prosper in the world. Though Clym feels reluctant to do so as she figures out for herself, she never gives up hope that "once married to Clym, she would have the power of inducing him to return to Paris" (RN, p.300). In making Eustacia long for Paris Hardy is able to show Eustacia as a modern woman who happened to be trapped in the heath. When Clym unexpectedly proposes to her after she talked to him about her ex-lover, she diverts the talk in the hope of ensuring his return to Paris after their marriage:

"Shall I claim you one day - I don't mean at once?"

"I must think" Eustacia murmured. "At present speak of Paris to me. Is there any place like it on earth?"

"It is very beautiful but will you be mine?"

"I will be nobody else's in the world - does that satisfy you?"

"Yes, for the present."

"Now tell me of the Tuileries, and the Louvre", she continued evasively.

"I hate talking of Paris! Well, I remember one sunny ..." (RN, p.256).

To be fair, Eustacia does not value Paris more than Clym or otherwise she would have gone off with Wildeve when he offers her the opportunity to do so. She tells him "Don't mistake me, Clym: though I should like Paris, I love you for yourself alone. To be your wife and live in Paris would be heaven to me; but I would rather live with you in a hermitage here than not be yours at all" (RN, p.258). What Eustacia is really after is twofold: first, she wants a passionate and worthy lover to match her intensity of feelings and second, she wants to live in the modern world where "she rightly belonged". It is true that she marries Clym because she wants to fulfil her wild desires: "this was what she secretly longed for in the event of marriage" (RN, p.259). But after marriage when Clym turns his back on Eustacia as he has done on the outside world, she becomes so

depressed that freeing herself from his prison becomes a top priority. According to Eustacia, Clym not only degrades himself and her by picking up "low class work" (RN, p.310), but also ceases to represent all the fascination he once held for her.

Although Lawrence was evidently inspired by Hardy and his treatment of love and marriage as his "Study of Thomas Hardy" shows, he never remarked on the importance of The Return of the Native to his work, particularly Sons and Lovers and The Rainbow. Nevertheless, the story of Clym and Eustacia has great similarities with that of Will and Anna Brangwen, the second generation of the The Rainbow. In both cases there is an ambitious woman desiring a man of culture who would take her away from her miseries in the rural area to the larger world. Both women regard their men as "the hole in the wall, beyond which the sunshine blazed on an outside world" (RN, p.114). Again, between fantasy and reality, lie their tragedies. The two husbands fail to satisfy their women's needs and subsequently decline in society, causing pain to the day-dreaming wives who strongly protest against their situations: "But do I desire unreasonably much in wanting what is called life - music, poetry, passion, war and all the beating and pulsing that is going on in the great arteries of the world?" (RN, p.345). It is interesting to notice that in both cases marriage does not assimilate the wives into the community, but rather isolates the husbands. Like Grace whose expensive education and marriage alienate her from the woodlanders and trap her in "mid-air between two storeys of society" (W, p.273), Clym's education and marriage, too, cut him off from any communication with the common people. Instead of being revived by contact with earth, he is ironically emasculated (RN, pp.324-25).

According to Lawrence's theory of consummation in marriage employed in The Rainbow and arguably valid here, marriage should entail a growth in both partners so that they can establish their full "being" as husband and wife: "The woman grows downwards, like a root, towards the centre and darkness and the origins. The man grows upwards, like the stalk, towards discovery and light and utterance".⁸ By applying this theory to the two novels, one can conclude that the disposition of both Clym and Will is essentially female. They are the ones who withdraw from the world of action and poetry and become content to live inwardly like their women, who on their part grow more impatient to satisfy their yearnings for the outside world and by doing so not only exchange roles with their husbands but also try to maintain the principles of the marriage of opposites.⁹ Growth does not take place in the earlier novel because Eustacia is absorbed in her husband as a prisoner is absorbed in his cell. In the later novel, Anna, unlike Eustacia, partly succeeds in convincing Will to achieve his manhood (R, p.355), and they both are able to maintain a degree of stability.

Equally important in illuminating Hardy's influence on Lawrence are the dancing scenes, which have possibly served the latter as

models for the still more powerful ones in his work, especially in The Rainbow (see R, pp.183-184 and pp.317-321) and Lady Chatterley's Lover (LCL, pp.230-231). Just as dancing often occurs in the final act of Shakespeare's comedies to unite (or re-unite) the worthy and compatible lovers under the influence of music, so Hardy's and Lawrence's dancing scenes are so carefully constructed that only sexual characters are allowed to dance well to the "lustful music" and maintain the rhythm of the two-in-one movement, which can subsequently lead them to make love and perhaps to maintain harmony in life. Those who do not participate in the dance, like Clym and Christian Cantle, are implied to be sexually weak if not impotent, while those who are not unified in the same dance, like Angel Clare and Tess, are usually made to suffer separation and sexual dissatisfaction. If Christian has refrained from dancing because, as he believes, "'tis tempting the wicked one" (RN, p.81), Clym does not take part in any dancing scene in the book, especially his mother's Christmas party (RN, pp.187-189).

Eustacia and Wildeve, on the other hand, are sexually able to respond to the music and maintain harmony in the dance. Like Ursula and Skrebensky in The Rainbow (compare the two scenes (R, pp.317-321 and RN, pp.319-324)), they are engaged in a dancing scene which reveals their sexuality: "How near she was to Wildeve! it was terrible to think of, she could feel his breathing, and he, of course, could feel hers" (RN, p.323). Having been frustrated with Clym, Eustacia is now able to establish "the equilibrium of the senses" with Wildeve and "promote dangerously the tenderer moods" (RN, p.322). To them both "the dance had come like an irresistible attack upon whatever sense of social order there was in their minds, to drive them back into the old paths, which are now doubly irregular" (RN, p.324). Moreover, before Clym comes in the story, Eustacia has a wild dream about him in which she saw herself "dancing to wondrous music" with Clym who made her feel "like a woman in paradise" (RN, p.174). In his short story, "The Fiddler of the Reels", Hardy examines the effect of music on a susceptible person. By focusing on the music and the dancing and using them as a symbolic expression of sexual ecstasy and domination, Hardy, foreshadowing Lawrence, examines Car'line's sexual desires. He says that her father is aware of "her hysterical tendencies" and that "it would require a neurologist to fully explain" Mop Ollamor's sexual influence over her.

Even though the similarities between the two novels are striking, the differences between them are yet more important. One of these is the question of children. In The Rainbow Anna Brangwen turns to motherhood for satisfaction when Will fails to please her: "To Anna, the baby was a complete bliss and fulfilment. Her desires sank into abeyance, her soul was in bliss over the baby" (R, p.207). Will, too, is able to find satisfaction with his children. In the same way Tom turned to Anna when she was a child, so Will turns to Ursula for love and fulfilment. Therefore, as a pattern in The Rainbow, each of

the parents can ease the tension with the spouse by turning to their children in anticipation of fulfilment. This not only gives them something to live for but also help them to overcome their marital problems as it is the case with Will and Anna.

In The Return of the Native, however, marriage between Clym and Eustacia is unfortunately barren. This causes more distress and disappointment to both of them. Insofar as The Return of the Native is self-portraiture, it examines Hardy's own anxieties and frustrations with his wife Emma. Despite the fact that they had not long been married, the Hardys were not young in years to expect a baby. They were thirty four when they first married. Emma was already at an age which child bearing might be difficult if not dangerous. This must have caused a lot of pain to Hardy as well as exacerbating his marital problems. In this respect, one should not forget Hardy's sad comment in August 1877 concerning their former servant: "We hear that Jane, our late servant is soon to have a baby. Yet never a sign of one is there for us" (Life, p.116). How closely or precisely the novel reflects Hardy's dissatisfaction with his wife can only be left for speculation.

It is significant to notice that when Thomasin gives birth to a baby at the time when Clym is breaking up with Eustacia (RN, pp.395-396), she christens her Eustacia Clementine. Far from being a coincidence the scene is very suggestive. The child not only brings happiness and meaning to her parents but also, by implication, suggests that if Clym and Eustacia (as well as Hardy and Emma) had a child, their life might have been happier, for children usually bring peace and stability to marriage. Perhaps Eustacia like Anna, could have found some compensations of her lost dreams in a child if she had one and grown happier, while Clym could have become absorbed in his child, like Tom and Will, and revived some of his lost childhood. This might have even affected Mrs Yeobright and given her a new prospect in life to satisfy her powerful and possessive maternal instincts which would have subsequently resulted in the release of Clym.

Although this struggle becomes much more focused in Lawrence's Sons and Lovers, where mother and son dominate nearly all the incidents of the book, it is in The Return of the Native that the oedipal problem is first explored in such a way that it becomes the forerunner for the later novel. Both stories are not just parallels but also echoes of Sophocles' King Oedipus from which Sigmund Freud was to name his psychoanalytic theory of the Oedipus Complex. Though this chapter is not meant to compare the two novels, it would be incomplete without touching upon the similarities in the light of the theory.

Even though Hardy's novel has a closer relationship to Sophocles' play than does Lawrence's, it is Sons and Lovers that fits more precisely the oedipal myth.¹⁰ This claim is true for the following reasons. First, the absence of the father figure in Hardy's

novel means that the parallel with Freudian theory is not complete. There is no evidence in the story to suggest that Clym is at odds with his father though their antagonism is an essential part of the theory. Actually, Clym's father is almost forgotten. Second, unlike that of Paul Morel, Clym's childhood background and its development is entirely omitted from the novel. Since the Oedipus complex is developed from infancy, it would be more appropriate to trace it from the child's birth, as Lawrence's novel does. Third, Hardy's novel has largely registered an absence of psychological language and description which can help the readers understand precisely the son's abnormal attachment to his mother.

However, insofar as Clym can be identified with Paul Morel and Mrs Yeobright with Mrs Morel, The Return of the Native can be interpreted as a rough version of the Oedipus complex. In fact Mrs Yeobright is an early model for the more powerful Mrs Morel.¹¹ Though this claim has strong grounds, it would be quite naive to assume that the striking similarity between the two mothers is only due to literary influence because both Hardy and Lawrence had first-hand experience with their possessive mothers as their biographers have shown. In line with the Oedipal theory both Mrs Yeobright and Mrs Morel, after being disappointed in love, have turned their backs on their husbands and attached themselves to their sons in anticipation of fulfilment they can no longer obtain from marriage. Since both women have married below their social class and culture and have not met the standards of "marriage of equals" (in which husbands and wife have a lot in common or at least come from the same social class), they are apt to be disappointed in one way or another by their husbands' incompatibility, especially when they lack ambition and success, like Mr Yeobright and Mr Morel.

Of Clym's parents, it is said that "his father was a farmer, that's true, but his mother was a sort of lady, as we know" (RN, p.163). Besides his class inferiority, Clym's father is also uncultivated as Captain Vye implies: "I liked the old man well enough, though he was as rough as a hedge" (RN, p.173); while Mrs Yeobright is regarded as "a well known and respected widow of the neighbourhood, of a standing which can only be expressed by the word genteel" (RN, p.82) - and the people of the heath are "not up to her level" (RN, p.83). When Mrs Yeobright learns that Clym has cut himself off from the Paris diamond establishment and come home for good, she, associating him with his father's lack of ambition, reproaches him: "Manager to that large diamond establishment - what better can a man ask for? What a post of trust and respect! I suppose you will be like your father; like him, you are getting weary of doing well" (RN, p.234). Obviously, Clym is not living up to his mother's expectations, nor to those of Eustacia.

In most cases, if not all, the mother's act of turning to her son and encouraging him to become better than the father, whom he should look up to and identify with, causes a psychological

disturbance in the child's emotional growth. He not only grows up hating his father but more passionately loving and identifying with the mother. "By failing to acknowledge her husband as a worthy model", writes Mary Ellen Jordan, "Mrs Yeobright compounds the Oedipal dilemma of her son and makes it difficult for him to separate from her and strike out on his own".¹² That mother and son should reach the stage by which absolute union between them becomes a necessity is one main aspect of the theory. Like Paul Morel and his mother, Clym and Mrs Yeobright seem to have undergone this union which not even death can break:

The love between the young man and his mother was strangely invisible now. Of love it may be said, the less earthy the less demonstrative. In its absolutely indestructible form it reaches a profundity in which all exhibition of itself is painful. It was so with these. Had conversation between them been overheard, people would have said, "How cold they are to each other!"

His theory and his wishes about devoting his future to teaching had made an impression on Mrs Yeobright. Indeed, how could it otherwise when he was a part of her - when their discourses were as if carried on between the right and left hands of the same body? He had despaired of reaching her by argument; and it was almost as a discovery to him that he could reach her by a magnetism which was as superior to words as words are to yells. (RN, p.247)

Psychologically, the son who fails to resolve his Oedipal complex in time by identifying with his father (or a father substitute figure) is bound to remain attached to his mother for life. And if he is to marry at all, his marriage is very likely to fail, especially when the mother is around, either because he is emotionally immature or sexually undeveloped or both.¹³ However, in opposition to the theory, Clym (unlike Paul Morel) shows some strong tendencies towards marriage despite the fact that his mother is still alive. He not only proposes, against his mother's will, to marry Eustacia, but also is ready to split with Mrs Yeobright when this becomes a necessity to secure his marriage as he believes. That Hardy was aware of his Oedipal attachment to his mother and rejecting it has not been always acknowledged, but in my opinion, Hardy like Lawrence after him, was more conscious and rebellious of his attachment to his mother (or rather his mother's attachment to him) than critics have led us to believe. In this connection, Hardy writes:

What the Greeks only suspected we know well; What their Aeschylus imagined our nursery children feel. That old-fashioned revelling in the general situation grows less and less possible as we uncover the defects of natural laws, and see the quandary that man is in by their operations. (RN, p.225)

By making Clym oppose his mother, as far as marriage is concerned, Hardy, too, was able to show his strong resistance to his mother's idea of celibacy (she wanted her children never to marry but to stay together in pairs - a son with a daughter).¹⁴ Throughout his

life, however, Hardy was not only against his mother's possessive love, but also in favour of isolating himself from her emotionally as well as physically. Since he could not do this without getting married, marriage was always at the front of his mind whenever he was approaching or attracted to a woman. In marrying Eustacia, therefore, Clym not only severs himself physically from his mother, but unconsciously from his own being as well. Similarly, when Mrs Yeobright fails to do what Mrs Morel will successfully do to her son - to discourage Clym's interest in Eustacia - she begins to favour death to isolation from Clym: "I hate the thought of any son of mine marrying badly! I wish I had never lived to see this; it is too much for me - it is more than I have dreamt!" (RN, p.262).

Far from being able to isolate themselves from one another, both Clym/Hardy and Mrs Yeobright/Jemima become even more attached to each other. When she challenges him for her love, for example, "You set your whole soul to please a woman", he in total submission replies: "I do. And that woman is you" (RN, p.263). As soon as he hears the news of her quarrel with Eustacia, Clym seems to undergo an emotional paralysis, and when his wife insists on going to Paris, he loses both his sight, like Oedipus, and his sexual appetite:

"Yes, I fear we are cooling ... And how madly we loved two months ago! You were never tired of contemplating me, nor I of contemplating you. Who could have thought then that by this time my eyes would not seem so very bright to yours, nor your lips so very sweet to mine? Two months - is it possible? Yes, 'tis too true!"
(RN, p.315)

As we shall see later in Sons and Lovers, Paul Morel also cools in his sexual relationship with Clara.

Although Clym's approachability to marriage is not perfectly in line with the Oedipus complex as suggested earlier, it is his sexual and emotional immaturity that makes the theory more applicable. In order to highlight his abnormal attachment to his mother as well as his sexual failure, Hardy obliquely identifies Clym with Christian Cantle, Johnny Nunsuch and Charley, Captain Vye's servant,¹⁵ because there is ground for kinship between them. If Charley's romantic attachment to Eustacia throughout the novel, from holding her hand as a repayment for taking his role in the mumming to keeping her hair after her death, is primarily meant to suggest that Clym is only capable of romantic love, then Christian's impotence is carefully portrayed to emphasise Clym's sexual immaturity. (Christian is described as "the man no woman will marry" because he is a "wether", (RN, pp.75,77)).

Most striking, however, is the connection between Clym and Johnny Nunsuch. Like Clym, Johnny is fatherless (RN, p.348) and the victim of a possessive and jealous mother, Susan Nunsuch, who, like Mrs Yeobright, hates Eustacia for afflicting her son and seeks revenge with needle and wax effigy. Besides that, Johnny also comes in contact with both Eustacia, at the beginning of the novel where he

feeds her bonfire, and Mrs Yeobright, at the end before she dies to report the circumstances of her death. In these two most crucial incidents of the story, which Johnny, and not Clym, has attended, Hardy shows Johnny as representative of Clym's problematic relationships with both his wife and his mother. By likening Johnny to Clym, therefore, Hardy is not only suggesting that Clym is emotionally immature (like Johnny) and perhaps unable to grow to manhood, but also unconsciously expressing (like Lawrence) his oblique desire, through Johnny, to kill the mother and free the self from its captivity. Peter Casagrande has suggested that in a way that may somewhat resemble Little Father Time in Jude the Obscure, who takes the initiative by murdering his brothers and committing suicide, Johnny, on behalf of all injured "children" in the novel, feels (psychoanalytically) like killing Mrs Yeobright for her possessive love.¹⁶ Throughout the talk he has had with Mrs Yeobright, he reveals himself to be a complex child who has neither sympathy nor passion for this dying woman:

He was not so young as to be absolutely without a sense that sympathy was demanded, he was not old enough to be free from the terror felt in childhood at beholding misery in adult quarters hitherto deemed impregnable; and whether she were in a position to cause trouble or to suffer from it, whether she and her affliction were something to pity or something to fear, it was beyond him to decide. (RN, p.350)

By killing the mother at least symbolically, Clym, like Paul Morel, believes that he has released himself from his mother's captivity, only to find himself trapped once more in her memories, wishing to die in order to unite with her: "If there is any justice in God let Him kill me now. He has nearly blinded me, but that is not enough. If he would only strike me with more pain I would believe in Him for ever!" (RN, p.375). Like Oedipus, however, Clym determines to investigate the cause of his mother's death until he only succeeds in totally destroying his own marriage with Eustacia. Upon being accused of infidelity, Eustacia proudly refuses to reveal the circumstances surrounding Mrs Yeobright's visit to Alderworth which eventually has led to her destruction. If the death of Mrs Yeobright is caused indirectly by the collaboration of Clym, Eustacia, Wildeve, Venn, Johnny and fate, then Eustacia's death is more intentional - a suicide.¹⁷ After her violent quarrel with Clym (see RN, pp.390-96), she not only leaves the house but also elopes with Wildeve, who has been all along encouraging her to do so. In one of the best soliloquies in Hardy's fiction, Eustacia moans:

"Can I go, Can I go? ... He's [Wildeve] not great enough for me to give myself to - he does not suffice for my desire! ... If he had been a Saul or a Bonaparte - ah! But to break my marriage vow for him - it is too poor a luxury! ... and I have no money to go alone! ... How I have tried and tried to be a splendid woman, and how destiny has been against me! ... I don't deserve my lot!" She cried in a frenzy of bitter revolt. "O, the cruelty of putting me into this ill-conceived world! I was capable of much; but I have been injured and

blighted and crushed by things beyond my control! O, how hard it is of Heaven to devise such tortures for me, who have done no harm to Heaven at all!"

(RN, p.421)

Death, or more convincingly suicide, seems to be her final destination, just like Clym after his mother's death. Though the intentions are the same, the motives are quite distinct. As he has mourned his mother's death earlier, so Clym now mourns Eustacia's and claims responsibility: "She's the second woman I have killed this year, I was a great cause of my mother's death; and I am the chief cause of hers" (RN, p.443). What he regrets most, however, is that "for what I have done no man or law can punish me!" (RN, p.444). Unlike Paul Morel, at the end of Sons and Lovers, who hurries towards the lights of the town in anticipation of renewal and hope, Clym is left preaching out of sheer emptiness because he has lost the will to live. The book closes sadly:

Some believed him, and some believed not; some said that his words were commonplace, other complained of his want of theological doctrine; while others again remarked that it was well enough for a man to take to preaching who could not see to do anything else. But everywhere he was kindly received, for the story of his life had become generally known. (RN, p.476)

The last book of the novel is devoted entirely to Thomasin and Diggory Venn. After the death of Wildeve, Hardy could not leave Thomasin, the innocent and conventional woman, alone and unrewarded. If Hardy's sexual characters are punished by the death penalty, as they usually are, for their unconventionality, his virtuous ones, as a pattern, should also be rewarded by marriage for staying within the conventions. Like Elizabeth-Jane in The Mayor of Casterbridge, Thomasin is rewarded by marriage for her good actions and adopting to the expectations of society. Venn, on the other hand, is a good and innocent man despite his colour and profession which is associated with ghosts to frighten children: "I thought you were the ghost of yourself" (RN, p.450). Like Gabriel Oak in Far from the Madding Crowd, Venn's main concern, besides helping people whenever he can, is to marry Thomasin, his one love-object.

It is significant, however, that before they get married, Hardy, in anticipation of Lawrence, has to make Venn equal to Thomasin in social class so that their marriage will fit the conception of "marriage of equals". Venn has to abandon his occupation; he becomes "a respectable dairyman... and a man of money as he is now" (RN, p.456, also see p.133). Literally, he changes colour too, from red to white. Although Hardy himself prefers another ending, as his famous footnote suggests (RN, p.464), he seems to have been forced by "certain circumstances" to marry Thomasin to Venn perhaps just to please the Victorian readers of the magazine who were still in favour of a happy ending. Clym's unanswered question "What is doing well?" (RN, p.234), which preoccupies all the major characters in the book, becomes entirely a question of marrying well.

Had Clym and Eustacia, or Wildeve and Thomasin, or even Mr and Mrs Yeobright, maintained a healthy and stable relationship in marriage and fulfilled themselves by "doing well", there would have been no death or suffering.

II

Sons and Lovers (1913)

Like The Return of the Native, Sons and Lovers is its author's first major novel to deal with the mother and son relationship in depth. Because of its seriousness and complexity, the book was re-worked several times. The first version was begun sometime in 1910, before his mother's death, under the name of Paul Morel, which it long retained. Like its predecessors, the novel began with a contrived and conventional plot in which, as L.C. Powell describes it, "the father accidentally kills Paul's brother, is jailed, and dies on his release".¹⁸ In the early stages of its composition, Jessie Chambers, who is portrayed as Miriam Leivers in the story, played a major role in supplying Lawrence with significant suggestions and biographical materials from their early life. Early in 1911, Helen Corke says that Lawrence was re-writing the early chapters, while in the autumn of the same year, Jessie suggested a further modification upon finding the writing strained and tired: "he was telling the story of his mother's married life, but the telling seemed to be at second-hand and lacked the living touch".¹⁹

Under Jessie's influence and guidance, however, Lawrence was drawing heavily from life and keeping his story closer to the facts. He once said that the first half of Sons and Lovers reflected the truth about his early life, though Jessie strongly contradicted this and attacked the book for what she regarded as its substantial falsification. Although Jessie's claims have some truth, for her reminiscences of the past, especially her love relationship with Lawrence, are more accurate than Lawrence as he himself suggested, they cannot be altogether accepted because no matter how closely he was reflecting life, Lawrence was after all writing imaginatively and not literally. The imposition of his own interpretation of events, which Jessie strongly rejects, can hardly be seen as a fault, especially when the whole process of writing and re-writing is considered as a kind of psycho-therapy, through which Lawrence was struggling hard to come to terms with his situation by re-living the actual experience.

Just as Jessie played a significant role in the composition of Paul Morel, the first version of the book, so Frieda influenced the final draft of Sons and Lovers. When the book was in its last phases, Frieda claims that: "I lived and suffered that book, and even wrote bits of it". Whatever influence Frieda had on Lawrence, the book is largely, though by no means entirely, autobiographical.²⁰ Since the story presents the Freudian theory of the Oedipus complex in almost

classic completeness, it has naturally raised the question of Freudian influence on its composition. To what extent Lawrence was aware of Freud and his theory when he wrote the last version of the book is difficult to know. But there is all the indication to suggest that Frieda told him much about Freud and his theory which was to increase the emphasis upon mother-son relationship and to confirm his intuitive apprehension of it as expressed in the book. Because of its embodiment of this problem, Sons and Lovers has attracted more critics throughout the years than it would otherwise have done. One of the major strengths of the book is the depiction of the Morel family, especially the marital relationship between husband and wife. Though first written to explore family relationships from the outset, like its predecessor The White Peacock, the story developed drastically and profoundly into the presentation of an Oedipal conflict to include mother and son as well. It is, therefore, the purpose of this section to examine first marriage and its failure between the Morels, and then trace the influence of this failure on the children, mainly Paul Morel, as Lawrence perceived it. I shall also discuss Paul's relationship with women in the light of the Oedipus complex and relate all of this biographically to Lawrence's life and development.

Without as many preliminaries as The Return of the Native, Lawrence sets out from the beginning to investigate the Morels' marital problem. As the novel opens, Mrs Morel is expecting her third child, Paul. After a brief account of the nature of Bestwood and the surrounding mining countryside, Lawrence at once goes on to examine Mrs Morel's troubles and disillusionment in her marriage with the miner, Walter Morel:

Mrs Morel was alone, but she was used to it. Her son and her little girl slept upstairs; so, it seemed, her home was there behind her, fixed and stable. But she felt wretched with the coming child. The world seemed a dreary place, where nothing else would happen for her - at least until William grew up. But for herself nothing but this dreary endurance - till the children grew up. And the children! She could not afford to have this third. She did not want it. The father was serving beer in a public house, swilling himself drunk. She despised him, and was tied to him. This coming child was too much for her. If it were not for William and Annie, she was sick of it, the struggle with poverty and ugliness and meanness. (SL, p.7)

This passage reads more like a conclusion in the last chapter of a book than an introduction. If this suggests anything, it is the anxiety and trouble the family is facing within its four walls and outside them as well. It not only gives us a picture of a husband-wife relationship in Bestwood, but also tells us more about women's position and difficulty in that mining district.²¹ Because the mother no longer loves the husband, she does not want to have his child, and because she is not expecting much from her husband, she is forced to turn her attention from her husband to her children, whom she selects as lovers. At the age of only thirty-one, she is left hopelessly

contemplating her wasted life and waiting around for her children, mainly William, the oldest, to grow up and give her fulfilment and a reason to live for.

In "The Early Married Life of The Morels" chapter, Lawrence commits himself to the presentation of how the Morels first met and got married. When the story unfolds, the marriage has already turned into a battlefield, and the love Mrs Morel has withdrawn from her husband is being redirected toward the first of her children. Although Lawrence is blaming his father/Walter Morel, the failure of the Morels' unequal and rocky marriage is brought about by husband and wife. They are both equally responsible for its complete fiasco. It all starts with a woman marrying beneath her. Though this seems perfectly all right with Hardy whose main characters (including himself here) usually fulfilled the notion of "the poor man and the lady" in marriage, Lawrence, for the time being and under the strain of his parents' marriage, sees it as a disaster in so far as Sons and Lovers goes (see SL, pp.254-55). Gertrude Coppard had no idea what a miner's life would be like until she got married. When she was nineteen, she was teaching in a private school and hoping to marry a young man, John Field, whose ambition was to become a minister. But this man jilted her and married an old widow for her money after his father's business had collapsed, and Gertrude was soon to meet a young miner who attracted her by his "soft non-intellectual, warm" humour. She herself was just his opposite: "She loved ideas and was considered very intellectual" (SL, p.11).

Until this stage, George Coppard, her father, "was to her the type of all men" (SL, p.11). To see Morel stand in sharp contrast with her father, with whom he shares neither intellect, moral or religious sympathies, is indeed a thrilling experience for the young woman. In what seems to be a marriage of opposites, the Morels, like the Hardys, are attracted to one another for the opposite and wrong reasons. Just as he is attracted to her only because to him she is "that thing of mystery and fascination, a lady" (SL, p.11), so she is drawn to him for several connected reasons: first by his commonness and pleasantness with the people "she had never been 'thee'd' and 'thou'd' before" (SL, p.13), then by his "noble" and courageous job in the pit as he risks his life everyday, and finally and above all by his natural and sexual vitality which expresses itself in his exceptional ability in dancing: "He was so full of colour and animation" that he is "quite a famous one for dancing" (SL, p.11, p.15).

It is significant, therefore, to see that Lawrence, like Hardy before him, uses dance as a motif to express Morel's sexuality. Because he dances well, he, as Gertrude notices, seems also to have "a certain subtle exultation like glamour in his movement" (SL, p.11). The fact that she does not dance with him when he asks her to do so is apparently meant to symbolise their inability to maintain harmony not just in the dance, but also in love and marriage. Just as

the early dancing scene in Tess of the d'Urbervilles is skilfully used by Hardy to foreshadow the distinct roads Tess and Angel were to follow when they failed to dance together, so dancing in Sons and Lovers is also figuratively constructed by Lawrence to pre-figure the tragic destiny of the Morels.

Equally significant is the contrast between the Morels in temperament and make up. As Lawrence makes it very clear, they are attracted to each other because of their novelty and contrast. It is almost inevitable that a marriage like this can hardly lead to happiness and satisfaction, especially when they have nothing in common. Even though Gertrude has married Morel for the very difference in his nature, now she ironically hates him for the same reason: "The pity was, she was too much his opposite. She could not be content with the little he might be; she would have him the much that he ought to be. So, in seeking to make him nobler than he could be, she destroyed him" (SL, p.18). Although their marriage has been perfectly all right in the first few months "for three months she was perfectly happy: for six months she was very happy" (SL, p.13), it turns out to be a total failure. As soon as the sex illusion has worn out, she realizes her fatal mistake. When she is tired of love-talk and wants to speak seriously about religion, philosophy or politics, he would only "listen deferentially, but without understanding" (SL, p.13).

Gertrude's ambition to make her husband "the much that he ought to be" has much in common not only with Lady Macbeth's deadly ambition for her husband, but also with Elizabeth Bates' in "Odour of Chrysanthemums" and Annie Stone's in "Tickets, Please". In the earlier short story which foreshadows Sons and Lovers, Elizabeth (like Mrs Morel) metaphorically causes her husband's (Walter Bates') death in the mine by killing his spirit, alienating him, and resisting to accept him on equal terms: "I have been fighting a husband who did not exist. He existed all the time. What wrong have I done? What was that I have been living with? There lies the reality, this man... it had become hopeless between them long before he dies. Yet he had been her husband. But how little!" Whereas Annie, on the other hand, has destroyed her happiness with John Thomas when she refuses to accept him as "the little he might be", and forces him to become what he cannot be - an intellectual: "Annie wanted to consider him a person, a man; she wanted to take an intellectual interest in him, and to have an intelligent response. She did not want a mere nocturnal presence which was what he was so far. And she prided herself that he could not leave her. Here she made a mistake".²²

Although Walter Bates' death in the pit is based on a real mining accident which killed Lawrence's uncle (James Lawrence) in 1880, it is Lawrence's subconscious desire that has inspired him to kill his symbolic father not just in "Odour of Chrysanthemums" but also in The White Peacock, and free his mother for himself. To both Lawrence and Paul Morel, the father, though alive, is almost non-

existent; he is a total stranger in his own house and among his own children. In line with the Oedipal theory then, Paul has been forced since his birth to develop contradictory feelings towards his parents. He has been brought up loving his mother dearly and hating his father bitterly. Unlike his brothers William and Arthur, who are given the opportunity to establish their own natural instincts of love and hate towards their parents through experience and contact, Paul is forced by his mother to hate his father without a good reason on his part. In one of his letters (dated 3 December, 1910), Lawrence expresses the same view: "I was born hating my father: as early as ever I can remember, I shivered with horror when he touched me. He was very bad before I was born".²³

When Lawrence changed the title of the book from Paul Morel to Sons and Lovers, he was not only implying an obvious improvement in the title, but also suggesting wider implications. Since the story is no longer securely Paul Morel's alone as it was first conceived, Lawrence found it essential to include Paul's brothers, to highlight the Oedipal conflict between Paul and his mother. Just as Hardy uses minor characters such as Johnny Nunsuch and Christian Cantle, to foil Clym's abnormal attachment to his mother, so Lawrence uses William and Arthur. In addition to that, the new title also turns the spotlight away from Paul's uniqueness and suggests that in some ways his case is a representative one. In a letter (dated 19 November, 1912) to Edward Garnett, Lawrence says that what he had written in Sons and Lovers was "the tragedy of thousands of young men in England... I think it was Ruskin's, and men like him". He then writes his best analysis of the book, emphasising the mother's influence on her sons:

...as her sons grow up, she selects them as lovers - first the eldest, then the second. These sons are urged into life by their reciprocal love of their mother - urged on and on. But when they come to manhood, they can't love, because their mother is the strongest power in their lives, and holds them... As soon as the young men come into contact with women there is a split. William gives his sex to a fribble, and his mother holds his soul. But the split kills him, because he doesn't know where he is.²⁴

Because the mother is now convinced, after the birth of Paul, that she no longer loves her husband, she turns decisively towards her children and invests all her love in them: first William and then Paul. Like Clym Yeobright, William, the eldest, is already seven years old when the story begins, and so we are only given very little hints about his childhood. As Lawrence points out, he is his mother's first Oedipal child whom she always encourages to be different from his harsh and dark father, and prosper in the great world of fashion and culture. Just as Clym is sent, after his father's death in his adolescence, first to Budmouth and then to Paris to fulfil his mother's ambition of establishing a good name for himself, so William, almost at the same age and in similar circumstances, is sent

to London to do the same thing. And if Clym's marriage to Eustacia kills Mrs Yeobright in the earlier novel, William's relationship with Lily Western destroys not the mother but William himself.

William's death is a turning point in Mrs Morel's life. He is barely twenty when he dies of pneumonia in his London lodgings after the mother has failed to arrive in time to save his life. Until this stage, Paul, though very close to his mother, is kept in the background. By giving prominence to William in the early chapters of the book, Lawrence intensifies Paul's isolation in his first years. It is not until William's death and Paul's dangerous illness with pneumonia, which causes Mrs Morel to nurse him back to health by often lying in bed with him, that she seems to recognise him as a substitute Oedipal lover.²⁵

Although Arthur, on the other hand, is not cast as an Oedipal son like his brothers, he still has an important role to play in supporting Paul's Oedipal situation. Unlike his brothers, especially Paul with whom he is in sharp contrast, he is born loving his father from the very beginning ("he loved his father from the first", SL, p.49), because he is allowed to develop his love instinct towards his parents without any interference. He is said to be his father's favourite son, just as Paul is his mother's. Since his interests are in no way intellectual (he hates studying), he joins the army and, upon return from service, settles for an early marriage with Beatrice, his childhood friend, without offending his mother or anybody else in the family. The question that raises itself in this context is this - Why can't Paul or William before him do the same and be happy for the rest of their lives?

The question can hardly be given a short answer, especially in Paul's case, for his problem is profoundly psychological. Paul is a victim of his mother's lavish love. Sigmund Freud believes that the love instinct in human beings is not a belated endowment but comes naturally as the result of a gradual development which can be traced step by step from earliest childhood. According to Freud, it begins as soon as the child has sufficiently developed a sense of otherness to single out its mother as the love-object of its affection. Because the child depends entirely on its mother for food, warmth and protection, the mother is apt to be the first love in its life: "she loved him first; he loved her first" (SL, p.222). The father, on the other hand, is also sensed as powerful because, as the child perceives it, he dominates the mother and distracts her attention from him. Therefore, the boy strives to be like his father not because he is in love with him, but because he wants to attract the mother's affection to himself once more by imitating his father's masculine qualities (father as ideal). The girl, becoming aware of the father's love for the mother, tries to draw some of his love by imitating the mother's feminine qualities (mother as ideal). This process, which is known as "Self-Identification", is normal, even

though sometimes signs of jealousy or frank hostility may develop between a parent and a child of the opposite sex.

Subconsciously, however, the boy becomes suddenly possessed by a fantasy in which he dreams of living with his mother after the father's death, while the girl enjoys the thought of keeping a house for her father after the mother's removal. In line with the theory, Paul's only ambition in life is: "quietly to earn his thirty or thirty-five shillings a week somewhere near home, and then, when his father died, have a cottage with his mother, paint and go out as he liked and live happy ever after" (SL, p.89, also see p.244 where he still holds the same dreams). By eliminating the rival, children are not only able to celebrate a childish "marriage" with the parent of the opposite sex, but also to develop their sexual awareness. As children grow up, they may substitute love-objects in place of their parents. The boy may take his sister as a substitute love-object, and the girl an older brother. This may also extend to include friends of the opposite sex. At this stage, children are able to differentiate themselves from their parents and separate their individuality. Since the mechanism of repression starts immediately after the child develops its conscience at the age of four or five, children tend to put away childish things through the process of education and adaptation by storing them along with the parents' image at that time into the unconscious. It is at this most crucial stage that personality is usually built. Because children cannot idealise their parents for ever, especially after they separate themselves from them, in honouring them they may unconsciously choose to marry someone who reminds them of their first love. So far, this is a normal evolution of love. The Oedipus complex is a deviation from this norm. It is usually caused by any disturbance in the child's psychological development, mainly in the delicate process of its self-identification.²⁶

In "Parent Love" in Fantasia of the Unconscious, Lawrence himself writes about the psychological problems of Sons and Lovers. He does not exactly talk about the classical Oedipus complex but rather a variation of it, which he had learned from his own experience with his mother and from writing his novels. (He said that his philosophy comes from his novels and not vice versa). As is always the case with Lawrence, he bases his ideas and philosophy on personal experience and makes them sound universal. However, this is not the point. According to his philosophy, in order to be ultimately fulfilled in life, one must first have all four "poles of psyche" balanced. Briefly, the human body is divided into upper and lower sympathetic centres, front and back. The upper centres govern the intellect and idealism, the lower the penis and sensuality. The front stands for everything that is vulnerable and sympathetic, the back or spinal area for all that is hard and wilful. In each case, some sort of balance is required between opposites to achieve healthy psychic development. To be satisfied (sexual satisfaction), one needs to

balance upper and lower centres. In a reactionary mood to Sons and Lovers, Lawrence stresses that a central fulfilment for a man is that "he possesses his own soul in strength within him, deep and alone". (This theme is thoroughly explored in Aaron's Rod.)

According to Lawrence, too, woman cannot celebrate her fulfilment when she accomplishes it unless her husband "goes beyond her". Since Mr Morel would not (Lawrence does not tell us why) then his woman is "rapidly" forced to seek a new lover in her children: "If man will never accept his own ultimate being, his final aloneness, and his last responsibility for life, then he must expect woman to dash from disaster to disaster, rootless and uncontrolled".²⁷ As parental love is first and foremost, man can never leave it, not even after death. This strong tie between mother and son is practised only in the upper intellectual centres; the lower sensual centres, which would be provoked sooner or later, are forced to be suppressed or released intellectually through the upper channels, the moment they are aroused, so the game is over before it has started. In his respect, Lawrence writes: "What is he to do with his sensual sexual self? Bury it? Or make an effort with a stranger? For he is taught, even by his mother, that his manhood must not forgo sex. Yet he is linked up in an ideal love already, the best he will ever know".²⁸ Paradoxically, he develops two impulses towards his mother: love and hate. The boy grows up neither satisfied nor fulfilled. He ultimately becomes abnormal, awaiting a sad fate.

When the Oedipal son wants to get married, if he is ever allowed to do so, he would subconsciously go, where marriage is almost impossible, to either an inaccessible woman who is already pre-empted by another man (like Frieda), or a much older one who reminds him of his own mother. In both cases, he is apt to be disappointed because his mother's love is still to prove the strongest of all; and if marriage is to be completed at all, it is bound to fail for one reason or another, unless the son manages to overcome his Oedipus complex. It is noteworthy that whereas Hardy celebrates the inapproachability of women in his life and novels,²⁹ which can also account for his ideal allegiance to his mother, Lawrence is increasingly drawn to women who are not only somewhat older than himself but also involved with other men. The examples to illustrate this are numerous: besides his wife Frieda, there are Alice Dax, Catherine Carswell, Lady Ottoline Morrell and Mabel Lohan.

Freud and Lawrence give us two different methods to enhance our understanding of Sons and Lovers. Freud speaks generally about the evolution of love through the process of self-identification as a norm, while Lawrence generalises a personal experience of Oedipal complex as he has fictionalized it in his novel. To have a better and richer appreciation of Sons and Lovers, therefore, we need to examine the book in the light of these two approaches, which are not very different in substance. One seeks to show how natural love between parents and children can account for a healthy psychic growth in

children and ultimately lead to happiness and fulfilment in love and marriage; while the other, almost in reverse, attempts to theorize how mother-son abnormal attachment can lead to isolation, dissatisfaction and destruction.

Since both approaches emphasise the importance of marriage in the child's psychological development, I shall first examine how the Morels' marriage failure has caused Paul to suffer an unnatural attachment to his mother, after the total alienation of his father, and subsequently a disturbed sexual growth. Then I shall consider Paul's relationships with women (Miriam Leivers and Clara Dawes) in order to illustrate how the Oedipal son is doomed, perhaps for life, to defy the nature of his sexual tendencies and resist the temptations of love and marriage. Noticeably, love relationships in the book can be classified in terms of triangles. Paul and Mrs Morel form the base for three different triangles of forces with Mr Morel, Miriam and Clara. Lawrence adds a fourth one: "there was a triangle of antagonism between Paul and Clara and Miriam" (SL, p.248).

It is clear that before Paul is born the Morels, no matter how antagonistic they were to each other, have been still able to maintain a steady and balanced relationship. It is not until Paul is born that Mrs Morel is finally convinced that she no longer loves her husband. As a pattern, just as she has earlier turned herself away from her brutal husband to the newly born William for love (SL, p.16), so now, in a similar gesture, she turns to Paul. The difference between the two sons, as far as their mother is concerned, is that unlike William, Paul is born unwanted and unloved. But far from being the case, the mother is soon to understand that the biological relationship with her child is stronger than anything else in life, including the father. Because she did not want the child to come, Mrs Morel - driven by her guilty feeling - promises to make up for him. With such a new sentiment of motherly love, she turns to her son:

She felt as if the navel string that had connected its frail little body with hers had not been broken. A wave of hot love went over her to the infant. She held it close to her face and breast. With all her force, with all her soul she would make up to it for having brought it into the world unloved. She would have it all the more now it was here; carry it in her love. (SL, p.38)

As far as Paul's relationship with his father goes, the boy from infancy (if not long before) is united with his mother against him. When Morel attacks his wife and abuses her, it is Paul who is always made present to witness these bloody fights. As an embryo in his mother's womb, Paul (as Lawrence would have him) is able to sense his father's antagonism through the mother's reactions when Morel turns them out of the house one moonlit night (see SL, pp.24-28). In another dramatic incident when Morel, in one of his drunken moments, injures his wife on the head by throwing a drawer at her, it is Paul, whom she is holding on her lap, that is soaked in her blood (SL,

pp.40-41). The blood, though it comes here to support the fierce fight between the Morels, is meant to stress the tie of blood between mother and son, and symbolises their unification against the father.

Throughout his childhood, Paul is aware of his father's drinking habits; he often wakes up from sleep and listens with horror to his shouting, banging and quarrelling with his mother. When William once threatens to strike the father for beating up the mother, Paul wishes that to happen (SL, pp.59-60). In fact, he himself comes very close to hitting the father when he finds him treating the mother harshly (see SL, pp.213-214). As Paul grows older, he becomes more convinced of his hatred for the father: "Paul hated his father. As a boy he had a fervent private religion" (SL, p.61). Despite Lawrence's affirmative statement here, Paul's feelings for his father are characteristically ambivalent. He often prays "Make him stop drinking... Lord, let my father die", and when Morel fails to return home from work on time "Let him not be killed at pit" (SL, p.61).

Apparently, Paul's hate for his father is conditioned by his love for the mother: the more he loves his mother, the more he hates his father. Now Paul faces two opposite and destructive sides of his own nature: too much love and too much hate. Because, in Paul's case, the father ideal which he is supposed to love and imitate does not exist, he is unconsciously doomed to remain enslaved by his mother. When he arrives at the stage by which he should submerge and differentiate himself from his parents, he fails to do so simply because he cannot free himself from his mother who would not let him go. (Lawrence once told Frieda that if his mother had lived he could have never loved her because she would not let him go).

If the clash between Paul and his father forms one crucial side of the Oedipal situation in Sons and Lovers, the extraordinary love relationship between Paul and his mother constitutes the other. It is an extraordinary relationship because it is not a conventional motherly love as we usually understand it; rather, it is erotic passion which exists between sexual partners. (Lawrence himself calls it an abnormal relationship, see note no. 23 above). When Paul is a child, especially when he is attacked by bronchitis, Lawrence constantly mentions the physical contact of mother and child, which can be explained in Freudian terms as "incest":

Paul loved to sleep with his mother. Sleep is still most perfect, in spite of hygienists, when it is shared with a beloved. The warmth, the security and peace of soul, the utter comfort from the touch of the other, knits the sleep, so that it takes the body and soul completely in its healing. (SL, p.68)

At this point it is significant to emphasise that whereas Hardy shows a disinclination for touching in human relationships, Lawrence is convinced of its great importance. Throughout his novels, particularly in Aaron's Rod and "The Virgin and the Gipsy", Lawrence uses physical contact between his characters as a form of healing and

sexual revival. Just as Rawdon Lilly and the gipsy succeed respectively in saving the lives of both Aaron and Yvette by rubbing their sick bodies and keeping them warm (see AR, pp.116-18; VG, pp.246-48), so Mrs Morel is able to restore Paul's health by her magic cure of "touch" (SL, pp.139-40). The language in all these cases expresses not only submission but also renewal of belief in the partner, both of which are at the heart of sexual feeling.

When Walter Morel lies injured in the hospital after he seriously hurts his leg in the pit, Paul plays the husband: "I'm the man in the house now" (SL, p.88). This role is also confirmed by Mrs Morel who herself plays the role of a "sweetheart" when she tells him "you know, Paul - I've never really had a husband - not really -" (SL, p.212). The exclusiveness and intensity of the relationship between Mrs Morel and Paul as he grows older are wonderfully described in the chapter entitled "Paul Launches into Life". Though the title suggests Paul's separation from his mother's fixation, it ironically portrays his dependency. In one of their many visits together, Lawrence describes their trip to Nottingham for the job interview as an "adventure" between two lovers: "They thought a while. He was sensible all the time of having her opposite him. Suddenly their eyes met, and she smiled to him - a rare, intimate smile, beautiful with brightness and love" (SL, p.92). The language of such a scene resembles a dialogue between lovers rather than between mother and son, especially when Paul's "heart contracted with pain of love of her" (SL, p.92).

Besides their close intimacy and erotic feelings, there also springs a destructive feeling of jealousy on both sides of mother and son. Neither Mrs Morel nor Paul can stand a foreign intrusion in their love relationship. Seeing his mother worried about or occupied with anybody else in the family, as she usually is, makes Paul agonizingly distressed. When Arthur does not come home one night, his mother expresses her anxiety and fears that he might do something unworthy of himself and shameful to the family. Full of jealousy, Paul wishes this to happen so his brother can forfeit the mother's love. He argues:

"Well, I should respect him more," said Paul.
"I very much doubt it," said his mother coldly.
They went on with breakfast.
"Are you fearfully fond of him?" Paul asked his
mother.
"What do you ask that for?"
"Because they say a woman always like the
youngest best.
"She may do - but I don't. No, he worries me."
(SL, p.180)

With such assurance Paul is somewhat relieved and much more secure. Later on, with almost the same anguish, he protests against his mother sleeping with his father, with whom he has just fought, and pleads: "Sleep with Annie, mother not with him... Don't sleep with him, mother" (SL, p.214).

Mrs Morel, on the other hand, has something destructive and unprincipled in her jealousy to keep Paul's love only for herself. The book is full of examples to illustrate this. Perhaps the most crucial ones are those which involve Miriam. As soon as Mrs Morel senses Paul's interest in Miriam, she tries to fight her off by imposing her authority on him. This is most obvious in two distinct but very closely related incidents. In the first, the narrator observes: "Always when he went with Miriam, and it grew rather late, he knew his mother was fretting and getting angry about him - why, he could not understand" (SL, p.161). When he challenges her for the truth "You wouldn't say anything if I went with Edgar" - or - "you don't mind our Annie going out with Jim Inger" (SL, pp.161-2), she almost confessingly answered: "it is disgusting - bits of lads and girls courting" (SL, p.161).

The second scene is even more dramatic because Mrs Morel is no longer hiding her antagonism for Miriam behind cliché: "I have nothing more to do with you. You only want me to wait on you - the rest is for Miriam" (SL, p.212); and when Paul is getting ready for bed, "She threw her arms round his neck, hid her face on his shoulder, and cried, in a whimpering voice, so unlike her own that he writhed in agony: 'I can't bear it. I could let another woman - but not her. She'd leave me no room, not a bit of room -'" (SL, p.212). Earlier in the scene, Paul tells her that he likes Miriam and she immediately becomes furious: "It seems to me you like nothing and nobody else. There's neither Annie, nor me, nor anyone now for you" (SL, p.211). Again this confrontation reads more like a husband-and-wife conflict than a mother-and-son quarrel, especially when it ends in embraces and kisses: "He stroked his mother's hair, and his mouth was on her throat" (SL, p.211). Lawrence himself confirms this image when he says in the earlier quoted letter: "We have loved each other, almost with a husband and wife love".

According to Lawrence's philosophy of consummation examined in both The Fantasia and "Study of Thomas Hardy", Paul cannot be fulfilled unless he strikes a balance between his upper and lower centres. Since his lower sensual centres must be in a state of arousal by now, he must either satisfy them or else face the disastrous consequences. He has no choice but to take the second option because he has been taught, even by his own mother, to suppress his sexual feelings and deny them all along. At this point, one is inclined to emphasise that although Lawrence seems to blame Miriam for Paul's sexual failure, it is Paul's own sexual inhibition that causes the terrible tensions between them. Despite Leo James Dorbad's arguments³⁰, I strongly believe that the sexual impasse reached by Paul and Miriam is largely, if not conclusively, due to Paul's sexual immaturity which is naturally caused by his abnormal fixation upon his mother. To have placed the whole blame on Miriam, when throughout the book she has shown some sexual vitality, would be

to crown Mrs Morel with victory and wisdom when much of the book is concerned to deny.

However, it would be more accurate and much more in line with both the book's thesis and the Oedipal theory to blame Paul and his mother rather than Miriam for the sexual difficulty expressed in the book.³¹ In fact the text shows more evidence than we suppose. There are numerous references to Paul's deficiency, varying from direct commentary "He only knew she loved him. He was afraid of her love for him. It was too good for him, and he was inadequate. His own love was at fault, not hers. Ashamed, he corrected her work" (SL, p.207), to explicit admission "We agreed on friendship... How often have we agreed for friendship! And yet - it neither stops there, nor gets anywhere else... I can only give friendship - it's all I'm capable of - it's a flaw in my make-up" (SL, p.220). On occasions when they come close to making love, it is Paul who seems to be held back by his timid nature not Miriam who usually makes the first move:

She seemed to want him, and he resisted. He resisted all the time. He wanted now to give her passion and tenderness, and he could not. He felt that she wanted his soul out of his body, and not him. All his strength and energy she drew into herself through some channel which united them. She did not want to meet him, so that there were two of them, man and woman together.
(SL, p.193)

As the passage shows, both Paul and Miriam seem to be changing roles and tactics in approaching their sexuality. Obviously, their attitudes towards sex at this point are similarly unsatisfactory - he because of his mother's possessive nature which he reciprocates, and she because of her mother's religious dogmas, which she imitates and practises at home: "Miriam was her mother's daughter" (SL, p.149). Besides blaming Paul for it, it would be fair enough, however, to attribute part of Miriam's standoffishness to her inexperience. At the heart of her sexual crisis, she would tell him: "But all my life, Mother said to me: 'There is one thing in marriage that is always dreadful, but you have to bear it.' And I believe it" (SL, pp.288-89). If Miriam seems to have some possessive tendencies in her love for Paul, which I think she does, it is because she (like Eustacia) refuses to be annihilated by him just as she resists her brothers' bullying at home. By drawing Miriam closer to Mrs Morel as far as their possessiveness is concerned, Lawrence is finally able to make Paul not only resist Miriam's sexual advances and his mother's destructive whims, but also to reject them entirely at the end of the novel. Lawrence tells us that Paul "fought against his mother almost as he fought against Miriam" (SL, p.222), but the text does not qualify this statement or follow it up. At any rate, Paul recognises, at the end of the "Defeat of Miriam" chapter, that he cannot love her physically perhaps because he sees in her his mother's powerful image which haunts him all the time.

In his relationship with Clara, however, Paul manages to relieve his sexual tensions for some time. He can still go on loving

and cherishing his mother, who does not reject Clara as much as she rejects Miriam, because Mrs Morel and Clara occupy two different emotional centres. Unlike Miriam, who wants a completely committed love relationship which can eventually lead to marriage, Clara is presented as a new woman who is sexually liberal and physically uninhibited: "Miriam was his old friend, lover, and she belonged to Bestwood and home and his youth. Clara was a newer friend, and she belonged to Nottingham, to life, to the world. It seemed to him quite plain" (SL, p.274). She is so different from Miriam that she can satisfy his physical needs without making demands on his soul, though this by no means has led to true satisfaction. Yet, she is so similar to Miriam that she is also made to suffer the consequences of her affair with him.

The question of marriage would hardly enter here as an issue between them because she is already married to Baxter Dawes whom she has deserted for brutality and unfaithfulness. Nevertheless, Mrs Morel cynically brings it in to forfeit Paul's claim on her "You know I should be glad if she weren't a married woman", and when he tells her that she is "awfully" nice, she says "That's not the same as marrying her" (SL, p.312). The same views are also held by Miriam who brings them together and watches their growing intimacy:

Miriam knew how strong was the attraction of Clara for him; but still she was certain that the best in him would triumph. His feelings for Mrs Dawes - who, moreover, was a married woman - was shallow and temporal, compared with his love for herself. He would come back to her, she was sure. (SL, p.274)

It is difficult to talk about Clara without referring to the question of her feminism.³² Just as Miriam is based on Jessie Chambers, so Clara is a composite portrait of several women in Lawrence's life, including his wife, Frieda, from whom she gets her blonde physique, and his liberal friend, Alice Dax, who inspired much of her feminism. Like Frieda and Alice, Clara is unhappily married; she is also seven years Paul's senior (SL, p.241). Though he is first attracted to her physically, it is her feminism that makes him more interested in her. When he first meets her, "Mrs Dawes was separated from her husband, and had taken up Women Rights. She was supposed to be clever. It interested Paul" (SL, p.185). To him, Clara is "extraordinarily provocative, because of the knowledge she seemed to possess, and gathered fruit of experience he could not attain" (SL, p.263).

It is Clara who first introduces Paul to the Socialist Suffragette and Unitarian group in Nottingham (SL, p.257), just as Alice had introduced Lawrence to the famous Eastwood feminists meetings, where he learned more about the women's question. In this connection and with Alice in mind, Lawrence writes: "During the ten years that she had belonged to the woman's movement she had acquired a fair amount of education... She considered herself as a woman apart, and particularly apart, from her class" (SL, p.263). The book

contains many discussions about women and feminism (see for example SL. pp.229-30, 232-33, 311, 314), but since the whole issue is directed towards Paul's sexual and emotional growth, it would be more appropriate to examine that side of Clara which has influenced his sexuality. Before he even realizes that he wants Clara sexually, Lawrence emphasises:

Sex had become so complicated in him that he would have denied that he ever could want Clara or Miriam or any woman whom he knew. Sex desire was a sort of detached thing, that did not belong to a woman. He loved Miriam with his soul. He grew warm at the thought of Clara, battled with her, he knew the curves of her breast and shoulders as if they had been moulded inside him; and yet he did not positively desire her. He would have denied it for ever. (SL, p.274)

Much has already been said about Paul's sexual affair with Clara but, owing to the ambiguous presentation, only a few critics are able to acknowledge the deficiencies in Paul's make-up. By showing Paul able to make love to Clara, Lawrence not only stresses that he is capable of successful sexual relations but also, by implication, attacks Miriam for her inability to satisfy his sexual needs. Though this is evident in the text, it is by no means generally accepted or entirely supported throughout the book, for both Lawrence and Paul appear at times to contradict themselves and expose their unreliability (Lawrence tells us never trust the artist, trust the tale). Soon after his first intercourse with Clara, Paul tells his mother that she is "better than ninety-nine folk out of a hundred" (SL, p.312), for no good reason whatsoever other than perhaps being able to baptise the fire in his passion. But immediately after the third consummation is over, Paul seems to have a second thought "Clara was not there for him, only a woman, warm, something he loved and almost worshipped, there in the dark. But it was not Clara" (SL, p.350), and when they go together on holiday to the beach, she seems so little to him "She's lost like a grain of sand in the beach... What does she mean to me, after all? She represents something, like a bubble of foam represents the sea. But what is she? It's not her I care for" (SL, p.355).

Although Lawrence tries to emphasise their mutual satisfaction "It was for each of them an initiation and a satisfaction" (SL, p.351), the text is soon to reveal his falsification, for the satisfaction is Paul's only "She thought it was he whom she wanted. He was not safe to her. This that had been between them might never be again; he might leave her. She had not got him; she was not satisfied" (SL, p.351), and later when she compares him to her husband: "You've never come near to me. You can't come out of yourselves, you can't. Baxter could do that better than you" (SL, p.359). At this stage, Paul, probably sharing his creator's ignorance, has not yet realized that women need to be satisfied as much as men in their sexual relationships. Like Miriam before her, Clara's affair with Paul reaches the same cul-de-sac; the only

difference between them is that because of her sexual experience, Clara has not resisted Paul's advances in the way Miriam is thought to have done. At times, she even seems to submit to him out of pity and not passion: "She could not bear the suffering in his voice, She was afraid in her soul... she wanted him to be soothed upon her - soothed... She took him simply because his need was bigger than her or him" (SL, p.350).

Throughout her section in the book, Clara is presented as a sexual expert or counsellor who gives therapy and advice to Paul. From detecting Miss Limb's mood, sending Paul back to Miriam, to finally rejecting him for her husband, she shows great insight and understanding of people's sexual behaviour. When she, Paul and Miriam encounter Miss Limb, an elderly spinster, lovingly caressing her stallion in the woods one day, it is she who suddenly says, as the three discuss the woman's awkward behaviour towards the horse, that "she wants a man" (SL, p.235). This bold admission not only shows her sensitive awareness of the woman's sexual deprivation but at the same time expresses her own sexual desires which both Paul and Miriam have embarrassingly noticed. Paul's similar question (a little later) about Clara "something's the matter with her" (SL, p.236), implies that she too wants a man. The scene is also significant to show how Lawrence symbolically uses the stallion to signify Miss Limb's sexual needs - a symbolic action which he will repeat in both Women in Love and "St Mawr" where Gerald and Rico respectively express their sexuality by abusing their horses.

Later on when Paul is complaining about Miriam's spirituality and reluctance in approaching her sexuality, it is Clara who sends him back to Miriam after lecturing him on women's sexual behaviour. He tells her that Miriam "wants the soul out of my body":

"But how do you know what she wants?"
"I've been with her for seven years."
"And you haven't found out the very first thing
about her."
"What's that?"
"That she doesn't want any of your soul
communion. That's your own imagination. She wants
you."
He pondered over this. Perhaps he was wrong.
"But she seems - " he began.
"You've never tried" she answered. (SL, pp.275-76)

The passage is important for many reasons. First, it shows Clara's perceptiveness not just in understanding women's behaviour but also that of men. Secondly, it stresses that Miriam is not a spiritual woman in the sense that she is abnormal as many critics have mistakenly been led to acknowledge. On the contrary, she is a well-balanced person who seems to be a little afraid of sex for understandable reasons, and Clara has no reason whatsoever to be biased in her judgement, especially when she is cast as Miriam's rival. It would be incorrect, however, if she supported Paul's views on the matter. Finally, the passage provides evidence that Lawrence

is aware of his sexual problems as much as he is aware of Paul's, or otherwise he would not have condemned Paul here.

In addition to the married life of the Morels which constitutes the first half of the book, there is also the marriage of the Daweses. The trouble with Lawrence here is that he would neither commit himself entirely to the examination of the marriage problem between Clara and Baxter Dawes, the way he does for example to the Morels', nor would he explicitly comment on it. This has the effect of making the text seem unclear and incomplete for it is always projected through Paul's eyes or in conjunction with his sexual development. Apart from Baxter's bullying and unfaithfulness, which are the direct causes of their separation, the text is less explicit, if not ambiguous, about the Dawes' strained marriage. On the one hand, Lawrence seems to suggest that it is Baxter and Baxter alone who is responsible for the marriage failure, being, according to Lawrence, unable to satisfy his wife sexually let alone intellectually; while on the other hand, Lawrence seems to blame Clara for using her husband badly (SL, pp.357,380). Neither of these views is accurate for there are gaps in the text which allow contradiction. If Baxter is not sexually vital as Lawrence is suggesting (SL, pp.272,314), then why would Clara return to him after being reawakened by Paul? Besides, how can we accept the reading that Clara's affair with Paul has been as much a baptism of life for her as it has been for him when their affair proves futile and when Paul is cast as sexually immature, even sexually crippled by his Oedipal attachment to his mother?

The only justification for Lawrence's treatment would be that he is blaming Baxter just as he does Walter Morel, for his intellectual (not sexual) incompatibility with his wife, and that Clara's affair with Paul can be seen in the light of The Rainbow where Ursula's experience with Skrebensky gives her confirmation of selfhood despite his nullification, then Lawrence is certainly contradicting himself here for the sake of Paul's healthy sexuality. Although Lawrence stresses that Paul's healthy sexuality is the main cause for Clara and Baxter's reconciliation, it is precisely his sexual vulnerability that makes Clara see Baxter comparatively as a worthy husband, at least worthier than Paul. The fact that she still holds herself as Mrs Dawes and believes that Baxter still loves her and even depends on her (SL, p.358) are confirmations of how committed they are to one another despite their dispute and estrangement.

Clara's return to her husband at the end of the novel is made possible only when Baxter is taken ill to hospital. As a pattern in Sons and Lovers and perhaps in some other shorter fiction such as "Odour of Chrysanthemums", a quarrelsome wife would grow more passionate towards her alienated husband who ill-uses her and would try to make it up with him as soon as he becomes sick. This is exactly what happens between Clara and Baxter. Just as Mrs Morel

turns to her brutal husband when he injures his leg in the pit and resumes her relationship with him, resulting in the birth of Arthur, so does Clara when she learns of Baxter's sickness. When Paul tells her that Baxter is ill with typhoid in Sheffield hospital, Clara not only "disengaged herself from his arm, and walked at a distance from him", but also suddenly changes her attitude towards him: "I've treated him badly... I never consider him worth having, and now you don't consider me. But it serves me right. He loved me a thousand times better than you ever did" (SL, pp.379-80). In contrast with the Morels', the Daweses' marriage is a relative success because, in addition to their equal working-class origin and "peculiar similarity" between them (SL, p.185), Clara and Baxter have worked out their individual differences. Whereas the Morels' incompatible marriage, which resembles the Daweses' in many significant ways, holds out because of the children and the wife's lack of economic independence, the marriage of Clara and Baxter survives as a result of the finally achieved sexual compatibility and understanding.

Even though marriage in Sons and Lovers is a major issue, it is always kept in the background for obvious reasons. Because of Lawrence's preoccupations with the Oedipus Complex, it is usually examined in conjunction with the mother-son relationship. When it is brought up to the surface, it is either discussed by the mother who manipulates the argument, or the son who has the mother at the back of his mind. When marriage is first discussed between Paul and Miriam, for example, she seems to be able to point out that his ideas about marriage are not really his own but his mother's. As he tells her that he does not love her as a man ought to love his wife, despite their long relationship, and that they should not marry just yet, adding "I don't think one person would ever manipulate me - be everything to me - I think never", she, sensing his mother's influence, says "this is your mother ... I know she never liked me" (SL, pp.223-24).

This antagonism between Mrs Morel and Miriam, which recalls the worst moments between Mrs Yeobright and Eustacia in The Return of the Native, is evident throughout the book. Like Mrs Yeobright, Mrs Morel never wants her son to marry Miriam or any other woman and thus she tries hard to prevent this from happening. Her approach in doing so is simple: she waits for him to set himself up and then knocks him down effectively. Just as she has earlier stood against William's marriage with Lily Western "A fine mess of a marriage it would be ... I should consider it again, my boy" and "remember there are worse things than breaking off an engagement" (SL, pp.130-131), so now she tactically resists Paul's intentions of marriage. When Paul, providing the opportunity his mother has been waiting for, tells her that he does not love Miriam, nor wants to marry her, Mrs Morel, makes the best of the situation:

"I thought lately you had made up your mind to have her, and so I said nothing".

"I had - I wanted to - but now I don't want. It's no good. I shall break off on Sunday. I ought to, oughtn't I?"

"You know best. You know I said so long ago".

"I can't help that now. I shall break off on Sunday".

"Well," said his mother, "I think it will be best. But lately I decided you had made up your mind to have her, so I said nothing, and should have said nothing. But I say as I have always said, I don't think she is suited to you".
(SL, p.292)

Similarly, when Paul expresses his desire to get married immediately after Annie's wedding, she allows him, even supports him at times, to say all he wants only to be strongly discouraged at the end: "But do you really want to get married?... Do you feel as if you ought?" - cynical questions which make him change his mind drastically from "I want to get married" to "At any rate, mother, I shall never marry", to finally "I'll never marry while I've got you - I won't" (SL, pp.242-44). At this stage, Paul is not unaware of his mother's possessive intentions or otherwise he would not have asked "But you don't want me to marry?" (SL, p.244). Nonetheless, he would always allow himself to be manipulated by her recurrent excuses: "You've not met the one yet. Only wait a year or two" (SL, p.243). "And as for wanting to marry... there's plenty of time yet" and "You haven't met the right woman" (SL, p.348).

When the question of marriage is debated between Paul and Miriam in the chapter entitled "The Test on Miriam", it is he who seems to be at fault not her. Although it appears on the face of things that it is Miriam who rejects marriage, on a deeper level, it is Paul who turns out to be immature to take up such a decision. When they eventually make love, both Paul and Miriam, instead of being liberated and fulfilled by the experience, are shocked by it: "there remained afterwards always the sense of failure and of death" (SL, p.288). To overcome their embarrassment, she tells him "It would come all right if we were married" (SL, p.288), but as soon as he offers to marry her, she shrinks and says "we are too young" (SL, p.289; also see p.224). This is where the text contradicts itself, for if Miriam does not want to get married, why would she bring the subject up in the first place? Unless society otherwise dictates, it seems to me that she is very much in favour of it despite her protestations, but she would not marry Paul for the time being until he first asserts himself in the relationship as a mature man who can shoulder responsibility and takes initiative into his own hands: "How many times have you offered to marry me, and I wouldn't?" (SL, p.294).

A few pages later when Paul tells her to break off their relationship "I don't want to marry. I don't want ever to marry. And if we're not going to marry, it's no good going on" (SL, p.293), she rightly accuses him of childishness for his inability to make up his mind and to achieve a separate individuality for himself "I have said you were only fourteen - you are only four... you are a child of

four" (SL, p.294). Paul's childish image recurs throughout the book, particularly where Lawrence's narrator supports Miriam's views:

she should have told him when she found fault with him. She had not played fair. He hated her. All these years she had treated him as if he were a hero, and thought of him secretly as an infant, a foolish child. Then why had she left the foolish child to his folly? His heart was hard against her. (SL, p.296)

The only time Paul seems to assert himself in his relationship with Miriam is when he approaches her sexually according to Clara's advice. Until this stage, Paul is not capable of physical love; all he can offer is a spiritual intimacy: "I can give you a spirit love, I have given it you this long, long time; but not embodied passion. See, you are a nun. I have given you what I would give a holy nun - as a mystic monk to a mystic nun" (SL, p.250). It is only here that Lawrence is confident enough to stress that Paul "courted her now like a lover" (SL, p.282), an action he has not done before. The sexual scene is an excellent example to show not only Paul's assertiveness but also how he manages to take her step by step into submission. It first starts with a discussion about marriage "Sir Thomas More says one can marry at twenty four", and then rapidly develops into a process of persuasion "Don't you think we have been too fierce in our what they call purity? Don't you think that to be so much afraid and averse is a sort of dirtiness?" (SL, p.279). When they finally make love, Miriam realises that it is Paul's assertiveness that wins her submission despite her fears. Similarly, when Paul offers to marry her, she opposes him not because she does not want to marry him, but because she wants him to emancipate himself from his mother's influence. Though the chapter is entitled "The Test on Miriam", it actually describes the test on Paul.

At the end and after the mother's death, when Paul fails to assume his maturity and claim her as his wife, Miriam takes the initiative and proposes: "I think we ought to be married" because "I could prevent you wasting yourself and being a prey to other women-like - like - Clara" (SL, p.413). Paul refuses because "you love me so much [that] you want to put me in your pocket. And I should die there smothered" (SL, p.413). By rejecting her finally, he is also rejecting his past, including his mother who still lives in his mind. Lawrence then turns the marriage argument over to Miriam and instead of blaming Paul for his ultimate failure, he blames her for her inassertiveness: "If she could rise, take him, put her arms round him, and say, 'You are mine', then he would leave himself to her. But dare she? She could easily sacrifice herself. But dare she assert herself?" (SL, p.413). Of course she dares not to do what Paul should have done.

The whole debate on marriage in the book is, therefore, presented almost in the same way. Because of their Oedipal attachment, neither mother nor son is able to bear separation: the mother does not want to sacrifice her only love to another woman,

while the son cannot develop an adult love which would lead him to a successful marriage. In approaching marriage, however, both Paul and William fail to establish a steady and successful relationship with a woman. Just as William complains to his mother about his fiancée "You know, mother, when I'm away from her I don't care for her a bit. I shouldn't care if I never saw her again. But then, when I'm with her in the evenings I am really fond of her" (SL, p.120), so Paul makes the same argument "You know, mother, I think there must be something the matter with me, that I can't love. When she's there, as a rule, I do love her... but then, when she talks and criticises, I often don't listen to her" (SL, pp.347-48). By making the two experiences strikingly similar, Lawrence is able to emphasise not just the mother's strong influence but also the sons' inability to free themselves from her bondage.

The only difference between them, as far as marriage is concerned, is that whereas William fails to fully comprehend the main cause of his love failure with his fiancée and dies as a result, Paul eventually comes to figure out that his mother is responsible for his disability in love. At first, Paul does not even realise that:

sometimes he hated her, and pulled at her bondage. His life wanted to free itself of her. It was like a circle where life turned back on itself, and got no further. She bore him, loved him, kept him, and his love turned back into her, so that he could not be free to go forward with his own life, really love another woman. At this period, unknowingly, he resisted his mother's influence. (SL, p.342)

But in a conversation with his mother about his inability to get married, he fully apprehends his problem:

"But why - why don't I want to marry her [Clara] or anybody? I feel sometimes as if I wronged my women, mother".

"How wronged them, my son?"

"I don't know".

He went on painting rather despairingly; he had touched the quick of the trouble.

"And as for wanting to marry", said his mother, "there's plenty of time yet".

"But no, mother, I even love Clara, and I did Miriam; but to give myself to them in marriage I couldn't. I couldn't belong to them. They seem to want me. And I can't ever give it them".

"You haven't met the right woman".

"And I never shall meet the right woman while you live," he said. (SL, p.348)

These two passages are important for two main reasons. Apart from Mrs Morel's death, they both emphasise that although the book appears at times to condemn Miriam and Clara and hold them responsible for Paul's ultimate failure in love and marriage, it is Paul's mother who turns out to be fully responsible for her son's complete fiasco.³³ Secondly, they are a proof to show that writing Sons and Lovers was a kind of psychotherapy for Lawrence in which he struggled hard with his circumstances in order to come to terms with himself which he finally did. In a letter to A.D. Mcleod (dated 26

October, 1913) he writes: "One sheds one's sickness in books - repeats and repeats one's emotions, to be master of them".³⁴ It seems that it is not until he wrote Sons and Lovers that Lawrence was finally free of his mother. Except perhaps in a few short stories and essays, he never wrote again with such intensity about the mother-son relationship.

The death or killing scene of Mrs Morel is the climax of the novel. Realistically, it is an act of mercy killing in which both Paul and Annie want to put an end to their mother's suffering. First, they reduce the nourishing elements in her diet and then give her an over-dose of morphia. Symbolically, it is Paul's hidden desire to kill her and free his possessed soul from her captivity. Critics have long established the parallel between "the sacrifice of Missis Arabella" (SL, p.59), and the killing incident but no one has connected this with Paul's overall attitude towards Miriam.³⁵ Like the doll Paul accidentally smashes and as a result wants to destroy, Mrs Morel must be sacrificed because he has caused her pain and misery. Similarly, in his relationship with Miriam, Paul feels like smashing her because he is partially responsible for suffering. The parallel is clear: just as Paul "seemed to hate the doll so intensely, because he had broken it" (SL, p.59), so he also "hated her [Miriam] bitterly ... because he made her suffer" (SL, p.221).

If Paul is able to free himself from his mother, it is only for a short time for he soon realises his helplessness to outlive her. The agony becomes his now as he breaks down "my love - my love - oh, my love!" (SL, p.395) echoing the cry of his mother "oh, my son - my son" (SL, p.138) over the body of William. Lawrence describes the dead mother as "a maiden asleep" who is "dreaming of her love" (SL, p.396). For a time, he seems to be lost and like the old man in Hemingway's "A Clean Well-Lighted Place", he sees life as nothingness: "*nada per nada*". But instead of submitting to his death wishes, he suddenly and with a new hope turns to the city just as Lawrence turns to his life.

To sum up, Clym Yeobright and Paul Morel, like Hardy and Lawrence, are so trapped from childhood in an Oedipal attachment to their possessive mothers that freeing the self from its captivity becomes a prime necessity to ensure their happiness and integrity. Because love and marriage relationships, as a result of this attachment, have psychologically become complicated in them, neither Clym nor Paul can happily marry and settle down while the mother is still alive. Although the death of the mothers (which they symbolically bring about) has not entirely solved their Oedipal problems, it has indeed helped them come to terms with themselves, especially in the case of Paul Morel. Had it not been for Eustacia's death as well, Clym might have come to terms with his wife (despite their differences), just as Hardy did with Emma and Lawrence with Frieda. In Part Two, marriage will be discussed from two opposite

points of view and in relationship to the developing ideas of Hardy and Lawrence.

PART TWO

Marriage **from Two Points of View**

CHAPTER FOUR

MARRIAGE AS A WOMAN'S PROBLEM

It has become a common practice to regard Thomas Hardy as Lawrence's natural predecessor, and Lawrence is often pointed to as the inheritor of Hardy's preoccupation with sex and marriage. The best source of comparison between the two novelists is of course Lawrence's "Study of Thomas Hardy" (written in 1914), in which Lawrence not only implicitly acknowledges Hardy as his master, but also expresses his deep desire to imitate him and continue his quest into human psychology, which can be seen at its best in Tess of the d'Urbervilles and Jude the Obscure, in order to arrive at a better understanding of sexual relationships between men and women. In this respect and while comparing Hardy and Lawrence, Robert Langbaum states: "Lawrence is not out to defeat Hardy - he wants to complete him, to continue his direction, to fulfil the implications of Hardy's art that Hardy as a Victorian could not fulfil".¹

The two most important areas Lawrence's "Study" has focused on are the new subjects of sex and the unconscious, which were to become the great web of The Rainbow (written after the "Study"). Inspired by Hardy's novels as he was, Lawrence states in the "Study" that: "Normally, the centre, the turning pivot, of a man's life is his sex-life, the centre and survival of his being is the sexual act".² Hardy, too, must have felt the same way, for his preoccupations as early as Desperate Remedies (1871) are largely sexual. But because of the conventionality of Victorian society, he cannot explicitly discuss the subject publicly. It is only then, after Lawrence has been reassured of the importance of sex in human relationships, that the latter is able to theorize his psychic philosophy of the necessary opposition of male and female principles. This has naturally raised the issue of marriage as perhaps the only possible institution to reconcile not only male and female elements but ultimately man and woman's opposition. As far as marriage is concerned, Hardy and Lawrence seem to have different, if not opposite, attitudes towards it.³

Though this is true on the whole, as this thesis is trying to illustrate, marriage in the early novels of both Hardy and Lawrence seems to have sprung from the same conception and perhaps the same influence - a conception which dictates that unless man and woman are sexually compatible, marriage cannot contain them happily. Besides Hardy's influence on Lawrence, which is most obvious in The White Peacock, Lawrence (like Hardy) is also fascinated by George Eliot. Before he set about writing his first novel, he told Jessie Chambers that: "the usual plan is to take two couples and develop their relationships... Most of George Eliot's are on that plan. Anyhow, I

don't want a plot, I should be bored with it. I shall try two couples for a start".⁴ Similarly, Hardy's prominent theme of finding a mate for his heroines which is repeated in novel after novel owes much to George Eliot, especially Dorothea's problem in Middlemarch. It is perhaps because of this influence on them that both Hardy and Lawrence were taken to be women by their earlier reviewers, who must have admired their sensitive perception of women's psychology and problems. It is, therefore, the purpose of this chapter to examine marriage as a struggle between social and psychological choice in Far from the Madding Crowd (1874), The Woodlanders (1887) and The Rainbow (1915). Because the real protagonists in the three novels are women, I shall discuss marriage from a female point of view just as Hardy and Lawrence did.

Despite their different dates of publication, the three novels seem to concern themselves, at least in their settings, with the examination of a specific period of time in which rapid social and economic changes had taken place in society, transforming the old rural England to a new industrialized world. Although the novels set out to investigate the social history of the period (the second half of the nineteenth century), they all characteristically use marriage as the main vehicle to carry the main concerns of their authors. Just as Lawrence is obliged to trace the history of three different generations to show changes and developments in society, so is Hardy impelled to use three different types of characterization. Like the three generations in The Rainbow, Giles Winterborne and Marty South, Grace and Melbury, and Mrs Charmond and Dr Fitzpiers are so skilfully portrayed in The Woodlanders that they represent three modes of change in society as well as in people varying respectively from innocently traditional to cynically modern.

Moreover, if Ursula is seen by many critics as the very embodiment of Lawrence in his journey towards maturity, so Grace and Bathsheba (and perhaps Ethelberta) can also be regarded as Hardy's female prototypes which carry his anxiety over the question of modernism. Like Grace (and perhaps all the natives in their returns), Hardy was sceptical and divided in his emotions towards the relationship of the old and the new, of the past and present, of nature and culture. It is worth mentioning here that Hardy lived in London for almost five years during which he worked as an assistant architect, and when he returned to his native Dorset in July 1867, he (like Grace) could not re-adapt to the country life he left behind, nor could he rightly belong to the fashionable society of London. Thus, he was torn between the two worlds and forced to live, as he put it, "between town and country" in "contrasting planes of existence... vibrating at a swing between the artificial gaieties of a London season and the quaintness of a primitive rustic life" (Life, p.245). It was not until he wrote Tess and Jude, his modern novels, that he was able to resolve this conflict within himself and accept "the ache of modernism" unresistingly.

I

Far from the Madding Crowd (1874)

In Far from The Madding Crowd, as in The Woodlanders, the simple triangle of lovers which has been employed successfully in Under the Greenwood Tree is replaced by a more complex figure. It seems most likely that the roles of Boldwood and Fanny Robin were the result of relatively late revisions as Hardy intended to complicate the conventional love triangle with which he had started.⁵ He probably sought to do so for four reasons. Firstly, he wanted to match in his writings the complexity of life in which a person is caught between more than one lover or potential spouse at a time and he or she has to make a choice between them. Secondly, Hardy wanted to give his readers an ampler reading of life from a wider scope of relationships between man and woman on the one hand, and love and marriage on the other. Thirdly, from an artistic point of view, Hardy felt the need for more room to move and explore his themes in addition to promoting the happy ending which was imperative at that time, by introducing Boldwood to get rid of Troy and then to be dispatched from the novel as a consequence. Finally, it is possible that serialization also demanded more complexity of plotting.

Like Under the Greenwood Tree, Far from the Madding Crowd is a story of the heroine's marriage choice. Bathsheba Everdene becomes involved in three separate relationships with Gabriel Oak, the patient and reliable shepherd; Mr Boldwood, the rich gentleman farmer; and Francis Troy, the philanderer and sexually attractive soldier. Though her intention is not to get married immediately, she, like Fancy Day, ceaselessly encourages men to admire her beauty and run after her for marriage. In the course of the novel, Bathsheba develops a whimsical craving for dominance which goes along with her hidden sexual desires. The more she is sexually suppressed, the more she becomes a tyrant to exercise her power over men especially the good ones like Oak and Boldwood. Like Eustacia in The Return of the Native who wants "to be loved to madness" (RN, p.121), Bathsheba longs exactly for the same man who not only loves her but is able to master her. She tells Oak when he proposes to marry her: "I want somebody to tame me; I am too independent; and you would never be able to, I know" (FMC, p.80).

From the opening chapter of the book, one cannot help noticing that Bathsheba is not an ordinary Victorian woman. She knows this very well and behaves thus. While she is coming to Norcombe Hill in the wagon, she looks at herself in the mirror not to tidy herself as usually women do but to confirm her image of herself. Having done so, "she parted her lips and smiled" (FMC, p.54). Whatever the smile might mean, Oak regards it as "vanity" because:

There was no necessity whatsoever for her looking in the glass. She did not adjust her hat, or pat her hair, or press a dimple into shape, or do one thing to signify that any other intention had been her motive in

taking up the glass. She simply observed herself as a fair product of nature in the feminine kind, her thoughts seeming to glide into far off likely dramas in which men should play a part. (FMC, pp.54-55)

Her vanity does not seem to prevent Oak from falling in love with Bathsheba because she has left a permanent impression on the "pages of his memory" that he is never to forget. This, however, urges him on his wedding day to ask her to arrange "her hair...as she had worn it years ago on Norcombe Hill" (FMC, p.463). After seeing her on three or four occasions, Oak is soon to propose to marry her and promises, like Maybold, a piano, newspaper notices and cucumber frames in addition to the prospect of companionship: "at home by the fire, whenever you look up, there I shall be - and whenever I look up, there will be you" (FMC, p.79). Although Bathsheba, like many girls, likes the idea of getting married "people would talk about me and think I had won my battle, and I should feel triumphant, and all that" (FMC, p.79), she rejects him because she hates "to be thought men's property in that way, though possibly I shall be had some day" (FMC, p.78). Indeed, these are two different views of marriage.

Bathsheba rejects Oak for two main reasons: political and personal. The first is the fact that Bathsheba, anticipating Sue Bridehead, does not only refuse Oak the man but also the whole institution of marriage: "I shouldn't mind being a bride at a wedding, if I could be one without having a husband" (FMC, p.80). She does not like to be had in marriage as a she-object without any choice, especially when she, like Ursula, is an independent woman who intends to excel in a man's world. Hardy makes this very clear when he states that: "It appears that ordinary men take wives because possession is not possible without marriage, and that ordinary women accept husbands because marriage is not possible without possession" (FMC, p.181). Bathsheba's feminism is totally against the prevailing conventions of Victorian society which give the husband the right to both subjugate his wife and confiscate all of her property. Oak's marriage offer is indeed very tempting as she herself responds favourably to it until he reveals his patriarchal view according to which she is to undertake the responsibility of only a housewife. At this point, Bathsheba has the mouthpiece of her creator who continues to debate this essential issue throughout his writings and give his full support to his female characters who protest against marriage.

The second reason refers to Oak's personality as he manifests himself to Bathsheba. From what she is allowed to see, Bathsheba is able to locate two weaknesses in Oak. First, she refuses to marry him because, as quoted earlier, he is not strong enough to master her or match her sexuality (FMC, p.80). His defensive and withholding nature does not inspire her to love him or have any sexual interest in him either. This is evident in the way he speaks to her aunt, Mrs Hurst: "I'm only an every-day sort of man, and my only chance was in being the first comer... Well, there's no use in my waiting, for that was

all I came about: so I'll take myself off home-along" (FMC, p.76). His lack of assertiveness and confidence makes him an easy prey for women and couples him with Boldwood who is equally ignorant about women. Oak is never the type of man that can attract Bathsheba for he seems at different times stolid and ponderous. At the end of the story he tells her:

"If I only knew one thing - whether you would allow me to love you and win you, and marry you after all - If I only knew that".

"But you will never know", she murmured.

"Why?"

"Because you never ask".

(FMC, p.457)

Second, while she examines the possibility of their match on the basis of "marriage of equals", she not only finds a gap between them in terms of temperament but also realizes the fact that he is not yet ready to get married as he has just started his business and "you ought in common prudence, if you marry at all (which you should certainly not think of doing at present), to marry a woman with money, who would stock a larger farm for you than you have now" (FMC, p.81). This reads precisely as the outline of the story. Since the beginning in Hardy's novels is often the end,⁶ then Bathsheba's suggestion and refusal are an authoritative view which Hardy endorses in the novel and approves of as far as Bathsheba is concerned. If Bathsheba's early views on love and marriage are fulfilled at the end of the story as they are, then experience does not seem to help her enlarge her education any more than change her substantially. Unlike Hardy's later heroines, Bathsheba chooses what the first generation of The Rainbow does: to remain within the convention. As far as love and marriage are concerned, her choice is a defeat of the strong feminism she has shown in the patriarchal world. At this stage, one should not forget that Hardy is writing against his will in order to satisfy his readers as well as publishers. Later heroines are to rebel against their social conventions and subsequently die in the wilderness.

Hardy's portrayal of Bathsheba needs further consideration. Although Far from the Madding Crowd explores the feminist issue more deeply than any earlier novels, Hardy does not intend, at this stage, to show his true feelings and views so frankly as he does later on (in Jude the Obscure, for instance). He is forced for one reason or another to disguise his feminist views and write according to the established modes of popular fiction at the time which usually condemn women for their unconventional actions. Bathsheba is certainly an unconventional character who enjoys her freedom and exercises her power, in order to prove an essential point: woman is capable of much if she is only given the opportunity. Throughout the novel, Bathsheba is seen to illustrate this issue in one experience after another. In addition to rejecting Oak, who is better off than herself, before she inherits her farm in Weatherbury, she now struggles to assert her mistress-ship over the workfolk in her farm:

"Don't any unfair ones among you...suppose that because I'm a woman I don't understand the difference between bad goings-on and good" (FMC, p.132). Later, when she argues with her husband Troy over Fanny Robin, she tells him: "Tell the truth, Frank. I am not a fool, you know, although I am a woman, and have my woman's moments" (FMC, p.333).

Like Elfride, Bathsheba finds herself trapped in expressing her feelings in language which is developed by men. When Boldwood asks her to define her feelings for him, she seems confused: "I don't know - at least, I cannot tell you. It is difficult for a woman to define her feelings in language which is chiefly made by men to express theirs" (FMC, p.412). Elfride has the same difficulty with Knight: "Because I utter commonplace words, you must not suppose I think only commonplace thoughts" (PBE, p.240). In modern feminist criticism, the suggestion has been made that language should be modified in order to accommodate women's thoughts and feelings. New words have already been invented for this purpose while others have been modified (e.g. manageress and poetess). If this is the case today, then by comparison Hardy should be given full credit not only for his feminism but also for his foresight as he was able to diagnose a language problem decades before modern feminism. (Lawrence was also to invent his own language in Lady Chatterley's Lover.)

In portraying Bathsheba, Hardy seems to have difficulty in defining her characteristics. On the one hand, she is described as determined, wilful, intelligent, independent and successful; while on the other, she is beautiful, impulsive, coquettish, vain, sexual and unpredictable. Obviously, Hardy is trying to make Bathsheba a complex heroine who possesses all the good qualities of a strong character and yet has some weaknesses which can bring her downfall. Before she changes for the better (change here is superficial not significant), she first has to decline and submit to her sexual tendencies. Since Bathsheba is very attractive to everybody who sees her, as she knows only too well, she becomes obsessed with this notion of herself. On market day in Casterbridge, Boldwood violates her notion as he shows no interest in her whatsoever. So different from every man as he is, Boldwood appears as "a troublesome image-a species of Daniel in her kingdom who persisted in kneeling eastward...and afford her the official glance of admiration which cost nothing at all" (FMC, pp.146-7). Moved by his "nonconformity" and her "vanity", she thoughtlessly sends him an anonymous Valentine card with "Marry Me" inscribed on it.

Farmer Boldwood is a country gentleman who, like Knight, seems to have trained himself to repress his social ties and sexual instincts. Not much is revealed about his past except that he had some bitter disappointment after a woman had jilted him when he was young (FMC, p.143). Though some rumours contradict this, Bathsheba's maid Liddy confirms that: "He's been courted by sixes and sevens - all the girls, gentle and simple, for miles round, have tried him"

(FMC, p.125). Awakened once more by the beautiful Bathsheba, Boldwood at the age of forty-one immediately proposes to her without any preliminaries other than some erotic fascination (see FMC, p.150): "I have come to speak to you without preface. My life is not my own since I have beheld you clearly, Miss Everdene - I come to make you an offer of marriage" (FMC, p.177).

Bathsheba at this stage is not very eager to marry although Boldwood is an excellent match for her. She knows that by marrying him, she will have to give up her position as mistress of the farm, a position which in itself "was a novel one and the novelty had not yet begun to wear off" (FMC, p.181). On a deeper level, Bathsheba rejects Boldwood because he, like Oak, lacks the power to control her sexual desires and tame her wildness. At one point, she finds him attractive and wilful when he shows no interest in her and, unlike other men, withholds himself from submission to either her or any other woman. In addition to that, she has satisfied her vanity by making Boldwood yield to her notion of admiration.

As a general rule in Hardy's fiction, women are not attracted to men who tend to yield easily and show more interest in them than required. According to Hardy, if men could show more power in their characters and pay less attention to their women, they would certainly be more attractive. Elfride, Bathsheba, Marty South, Grace, Picotee Petherwin and Anne Garland are more attracted to the men who tend to ignore them and continue to show more power and sometimes sexual desires. Elfride, for example, continues to be devoted to Knight, whose views are strongly against her: "the more they went against her the more she respected them" (PBE, p.233). In another scene she tells him: "I do wish I had been exactly as you thought I was, but I could not help it, you know. If I had only known you had been coming, what a nunnery I would have lived in to have been good enough for you!" (PBE, p.384). Troy, on the other hand, has formulated a new concept: "in dealing with womankind the only alternative to flattery was cursing and swearing. There was no third method. 'Treat them fairly, and you are a lost man', he would say" (FMC, p.221).

In Aaron's Rod, Lawrence devoted almost the whole book to debating the question of submission and dominance in love and marriage relationships. Although his views have some patriarchal tendencies, he has explored his theme thoroughly and fairly convincingly. Aaron, at last, is convinced that comrade love is as important as husband and wife's and both are complementary. In Far from the Madding Crowd, Hardy seems to believe in the same kind of love: comradeship. After being exhausted by passion and courtship, Bathsheba, like Sue Bridehead, feels the need for friendship. Her long relationship with Oak has taught her to regard Oak more like a friend because it is a more stable and lasting relationship as Hardy, too, believes. Since this is not possible with Oak, who insists on

marriage, then comradeship within marriage seems even stronger. On this point Hardy writes:

Theirs was that substantial affection which arises (if any arises at all) when the two who are thrown together began first by knowing the rougher sides of each other's character, and not the best till further on, the romance growing up in the interstices of a mass of hard prosaic reality. This good - fellowship - camaraderie - usually occurring through similarity of pursuits, is unfortunately seldom superadded to love between the sexes, because men and women associate, not in their labours, but in their pleasures merely. Where, however, happy circumstances permits its development, the compounded feeling proves itself to be the only love which is strong as death - that love which many waters cannot quench, nor the floods drown, beside which the passion usually called by the name is evanescent as steam.

(FMC, pp.458-9)

Whether or not Hardy had any influence on Lawrence in this respect is left for speculation. However, Hardy had strong feeling towards friendship as he had shown in the portrayal of Smith and Knight in A Pair of Blue Eyes, Jude and Phillotson in Jude the Obscure and in his relationship with Horace Moule, whose death brought great depression to him. The scene in which Elfride tests Smith's love for her against his for Knight is a remarkable one (PBE, pp.114-5). Like Birkin at the end of Women in Love, Smith insists on having both Elfride and Knight to maintain his "equilibrium" in life.

By refusing Boldwood's proposal for marriage, Bathsheba sends him to a closed world of agony and frenzied madness.⁷ Between hope and frustration, Boldwood begins his journey of self-destruction. He first starts pleading vehemently for her kindness and begging her to have pity on him. Then he blames her for encouraging him: "there was a time when I knew nothing of you, and cared nothing for you, and yet you drew me on. And if you say you gave me no encouragement, I cannot but contradict you" (FMC, p.258). Finally, he loses his self-respect and faith as "the people sneer at me - the very hills and sky seem to laugh at me till I blush shamefully for my folly...I am now ashamed. When I am dead they'll say, miserable love sick man that he was" (FMC, p.261, also see p.316).

In her dealings with Boldwood, Bathsheba feels both guilty and not guilty. On the one hand, she feels responsible for all the misery she has caused him and therefore seeks to repair the damage if possible: "If there had been anything I could have done to make amends I would most gladly have done it - there was nothing on earth I so longed to do as to repair the error. But that was not possible" (FMC, p.412). On the other hand, she blames fate for its natural consequences as she did not mean any harm in her thoughtless action of sending the Valentine and leading him to love her so passionately. She tells him: "How was I to know that what is a pastime to all other men was death to you? Have reason, do, and think more kindly of me!" (FMC, p.260).

Bathsheba's biggest mistake in choosing a husband seems to be her inexperience in distinguishing between the various types of man. She treats them all the same as products of the Victorian patriarchal society. By doing so, she becomes partly responsible for the miseries of the good men, like Boldwood and Oak. In Jude the Obscure, Sue fails to identify with Jude and Phillotson because her feminist view has led her to cause a lot of pain for them both. She does not want to marry Jude because she does not want to yield to him sexually as marriage would have forced her to do. Bathsheba's views on men are similar and consistent; they are all threatening her emancipation. When her maid Liddy tells her that a woman jilted Boldwood in his youth, Bathsheba does not believe this: "People always say that - and we know very well women scarcely ever jilt men; 'tis the men who jilt us'" (FMC, p.143). Bathsheba's second mistake is her ignorance of the meaning of love as the narrator has observed: "Of love as a spectacle Bathsheba had a fair knowledge; but of love subjectively she knew nothing" (FMC, p.148). Since love is chiefly subjective and she is struck with it when she has seen Troy, she learns to be kind with Boldwood and repents for her hasty marriage.

In the third phase of the love story, Bathsheba is immediately drawn to Sergeant Troy after she has seen him on two or more occasions. Troy is said to be a cavalryman with a winning tongue, well-educated and very attractive for a soldier. Like Edred Fitzpiers and Alec d'Urberville, Troy is a philanderer and a very sexual character. Before he falls in love with Bathsheba he has already undergone a complete sexual scandal with Fanny Robin. This triangle of lovers seems to represent the prime sexuality of the novel. In one of the voluptuous scenes of the book, Troy runs accidentally one night into Bathsheba while she is inspecting the homestead and has his spur hooked into the braid trimming of her skirt. The scene (see FMC, pp.213-14) expresses Troy's sexuality and male dominance which she subconsciously desires. If Boldwood attracts her by his "nonconformity", Troy wins her by his sweet tongue (see FMC, pp.226-7). Although Bathsheba has some scepticism about love from first sight, she is completely taken by his flattery. No doubt her own vanity has a great role to play in helping him to convince her of his sincerity. Though he is not serious in this extravagant love affair, he seems to have fallen ironically into his own trap.

In one of the most frequently analysed sexual scenes in his fiction, Hardy shows how Troy wins Bathsheba by his sword demonstration as he fascinates her with his skilful movements. The passage, which is highly charged with erotic imagery, reads like a description of sexual intercourse in which Troy raises his sword into the sunlight "like a living thing" and flourishes it "towards her left side, just above her hip... emerging as it were from between her ribs, having apparently passed through her body" (FMC, pp.238-9). Because of its sexual nature, the phallic performance, which takes place in a womblike "hollow amid the ferns", is the most Lawrencean

scene in Hardy, though we have to have read Lawrence (e.g. Aaron's Rod) or Freud to fully appreciate its symbolism. As Troy is exercising his dominance and mastery of the sword, Bathsheba becomes overwhelmed, powerless and hypnotized. Unlike his predecessors, Troy wins Bathsheba's love and impulsively leads her into marriage despite Oak's warnings and Boldwood's threatening and bribery.

As far as Bathsheba's sexuality is concerned, Richard C. Carpenter argues that "Bathsheba longs to be dominated and violated by an aggressive male...What [she] wants is perhaps to be raped".⁸ With this understanding, one can see why she thoughtlessly marries Troy against everybody's advice and rejects both Oak and Boldwood despite their worthiness. From the beginning of the story, Bathsheba's one condition of marriage has been stated: "I want somebody to tame me", but no one seems to take it seriously, at least Oak does not. Oak and Boldwood are too passive to assert their manhood in such a way that it can show both their phallic aggression and dominant will. Although Oak has strength of character, he lacks experience in love and easily put off by Bathsheba. He is more the spectator than the lover. Boldwood, on the other hand, is more the lover than the spectator but with a very defensive approach. He sounds more like the woman in his pleadings than the man whom Bathsheba desires. Socioeconomically he is better than Oak but still unsuitable for Bathsheba for his sexual passivity and lack of male dominance.

Since they are naturally inhibited, Hardy provides artificial substitutes to express their sexuality. He furnishes Oak with a shearing blade and Boldwood with a gun.⁹ Like Troy's sword, the blade and the gun are able, for a while, to attract Bathsheba's attention but not her love. If her pride and arrogance have kept her away from marrying either Oak or Boldwood, Troy's brutality and irresponsible action have subdued and reduced her to a mere housewife. Ironically though, the characters who seek marriage, like Oak and Boldwood, are the ones who are denied gratification, whereas the ones who renounce it, like Bathsheba and Troy, are destined to be united by it. The readers are quite sure that the marriage of Bathsheba and Troy will ultimately fail not only because the husband is still in love with another woman, but also because it would not satisfy the wife in the long run. As soon as Bathsheba learns of Troy's affair with Fanny Robin, she realizes her fatal mistake in marrying him and injuring her pride (FMC, pp.333-34). If Troy's sword wins her passion, his kissing of the dead Fanny causes her revulsion. Caught between the two women, one whom he has seduced and the other whom he has married, Troy feels guilty for his irresponsible marriage and at once transfers his love from the living to the dead: "This woman is more to me, dead as she is, than ever you were, or are or can be. If Satan had not tempted me with that face of yours, and those cursed coquetries, I should have married her" (FMC, p.361). This is a typical Hardyan scene in which the man loves his woman much more dead

than he has ever loved her when she was alive, for the dead are more faithful and unchangeable than the living and make no demands.

Although Fanny's death is meant to be a triumph over Troy's infidelity as Hardy leads us with Bathsheba to sympathize with her, she still remains a fallen woman for breaking the Victorian rules (compare this with Giles's death in The Woodlanders). In her book Thomas Hardy, Patricia Ingham writes: "women are up for moral assessment; that their sexual behaviour is the determining factor; that when they prove defective in this respect they are rightly destroyed from within by shame and guilt and eradicated from without by exile, death, disappearance".¹⁰ Fanny Robin appears to have undergone such a moral assessment. Since she has been proven guilty, she is doomed to die. As a pattern in Hardy's fiction, there is a strong relationship between sexual violation and death. Whoever rebels against moral conventions is susceptible to death. Unlike Lawrence, Hardy punishes his sexual characters for violating the Victorian codes. Troy and Fanny, Wildeve and Eustacia, and Alec and Tess in addition to Elfride, Felice Charmond and Lucette are all condemned to death by the novelist.

After Troy's death and Boldwood's imprisonment, Bathsheba regains her independence once more and learns to be more responsible for her actions. Though she has not changed significantly, for she still "hates the act of marriage under such circumstances, and the class of women I should seem to belong to by doing it" (FMC, p.416), Bathsheba is ready to sacrifice her pride and give herself once more in marriage especially when the husband is as reliable as Oak. Moved by the thought of losing him, her last real support, she cannot but accept Oak's advancement only to find herself engaged to be married once again, for "there's no getting out of it now" (FMC, p.463). Although Bathsheba's views are still against marriage, she agrees to marry Oak for two main reasons. First, since she becomes very sensitive in dealing with human emotions (planting flowers near Fanny's grave, FMC, p.381), she is able to understand Oak's repressed passion for her:

Bathsheba actually sat and cried over his letter most bitterly. She was aggrieved and wounded that the possession of hopeless love from Gabriel, which she had grown to regard as her inalienable right for life, should have been withdrawn just at his own pleasure in this way. (FMC, p.455)

Second, Bathsheba realizes that marriage with Oak would not reduce or subdue her as she thought earlier. Perhaps her good and long relationship with him has settled a lot of things between them including the question of the farm management which symbolises their cooperation, love and understanding. Therefore, she sees marriage strengthening her position as a mistress, for Oak is not the type of man who would exercise his dominance on her, and uniting Oak's expertise with her motivation and determination in running the farm. Her inability to manage the farm alone without the help of Oak is

Hardy's way of showing how indispensable Oak is not only in running the farm, but without the support of the other Bathsheba's life as well, because after Troy's death "She never could again acquire energy sufficient to go to market, barter, and sell... Oak had attended all sales and fairs for her, transacting her business at the same time with his own" (FMC, p.455). If Oak and Bathsheba can manage the farm successfully, they certainly can manage their household when they marry.

Among the three suitors, Bathsheba realizes that Oak is the worthiest. It has taken her more than three years to figure this out while he has to suffer, endure and suppress his burning passion and jealousy before he can win her. Boldwood is too old for her and maybe too good. Like Mr Shiner and Knight, he is the prisoner of his own ideas. His fatal mistake is the fact that he does not understand women. Like Avice for Pierston in The Well-Beloved, Bathsheba becomes an impossible ideal for him and this costs him his life. Troy, on the other hand, is the opposite of both Oak and Boldwood. He sees Bathsheba as an enemy in the love relationship and seeks to subdue her with his sexuality. Although he wins her in the short run, he has to be dismissed for his infidelity.

Though Hardy's novels are all based on love and marriage, Far from the Madding Crowd has a very special flavour in handling this theme not only because it foreshadows the later powerful novels but it also relates sexuality to marriage. In addition to The Woodlanders, one would immediately think of Lawrence's The Rainbow and its heroine who has a lot in common with Bathsheba. Like Ursula, Bathsheba invades the man's world of discovery and actions and succeeds in asserting the female will. Her marriage, which is another point of comparison between the two novels, has to wait for Oak's maturity before it can be fulfilled. Hardy's last remark: "Then Oak laughed, and Bathsheba smiled (for she never laughed readily now), and their friends turned to go" (FMC, p.465) is not entirely innocent.

II

The Woodlanders (1887)

The Woodlanders is certainly one of Hardy's most controversial novels. On the one hand, it is traditional pastoral which recalls the earlier works such as Far from the Madding Crowd, while on the other, it is a modern book which foreshadows the later ones especially Jude the Obscure. Like The Return of the Native, Hardy's first novel to bridge the earlier with the later books, The Woodlanders is a transitional, pivotal and experimental work.¹¹ Appropriately, Hardy's main emphasis is not only on the examination of the social struggle between the traditional past and modern future, but more importantly on the radical changes that took place in society particularly those reflected in love and marriage relationships. As Peter Casagrande has

shown, the book, if not at home with the later novels, has indeed significant kinships with Under the Greenwood Tree and The Return of the Native in structure and theme as all are narratives of return.

Like most of the Wessex novels, The Woodlanders is essentially a love story which seriously raises the question of marriage validity. In his 1895 Preface to the book, Hardy writes: "in the present novel, as in one or two others of this series which involve the question of matrimonial divergence, the immortal puzzle - given the man and woman, how to find a basis for their sexual relations - is left where it stood" (W, p.39). Finding a basis for sexual relationships, which immediately recalls Lawrence, has been the primary task of twentieth-century writers more than Hardy's contemporaries. Although Hardy certainly raised this issue in his later novels, he had still not been able to come up with a theory by which man and woman can be happily united in marriage. His assumption that "the erratic heart who feels some second person to be better suited to his or her tastes than the one with whom he has contracted to live" (W, p.39) is not only a pessimistic outlook but also an open attack on the social institution of marriage. Perhaps it is not until Lawrence's last novel, Lady Chatterley's Lover, that a true basis for sexual relationships between men and women can be said to have been finally established.

The concept of the "unfulfilled Intention" which dominates the whole book is clearly relevant to love and marriage relationships. From the very first, Hardy is careful to depict marriage as a total failure; it is a trap best avoided than run away from. In one example after another, Hardy examines how people marry for wrong reasons. Apart from the "double" marriages of Grace and Fitzpiers which is the focal point of the narrative, there is Melbury's cheating matrimony with Grace's mother. Promised as she was to Giles's father "who loved her tenderly", Melbury, by his own admission, had to win her "by a trick" and destroy the "other man's happiness" (W, pp.56-57). Soon after the death of his first wife, Melbury has no difficulty marrying Lucy, his housekeeper, to mother his only child (W, p.289). Although capable of loving, Mrs Charmond and Suke Danson also marry for pure convenience. Despite her youthful attraction to Fitzpiers, Felice, then a play-actress, is convinced by her ambitious mother to marry the iron trader, Mr Charmond, who is "twenty or thirty years older than she" (W, p.286) for no good reason other than his money. Just as Melbury uses his daughter to achieve his own ambitions, so Mrs Charmond's mother uses Felice's beauty as a means to increase her marketability. "'My mother, knowing my face was my only fortune, said she had no wish for such a chit as me to go falling in love with an impecunious student, and spirited me away to Baden'" (W, p.243).

Suke, on the other hand, though like Arabella she would jump at the idea of marrying Fitzpiers with whom she has developed a sexual relationship, is ready to settle down as Tim Tang's wife when her chances to marry her first choice have evaporated. As usual with

Hardy who believes that "marriages be funerals" (JO, p.479), the wedding is portrayed with a clever irony. When Fitzpiers comes to congratulate them, Suke, still in love with him, tells her suspicious husband: "'tis a thousand pities we sha'n't see him anymore! There'll be no such clever doctor as he in New Zealand, if I should be wanting one in a few months, and the thought o't got the better of my feelings!" (W, p.407). Ironically, then, love, which is supposed to constitute the true basis of matrimony, is absent from all the marriages discussed above. It is Hardy's intention moreover here and elsewhere to deny marriage and fulfilment to those characters, like Giles and Marty, who are most capable of loving - "the one thing he never spoke of to me was love; nor I to him" (W, p.399) - and to grant them to those, like Grace and Fitzpiers, who are least capable of cherishing.

In accord with the dualistic nature of the book, Grace is attracted to both Giles and Fitzpiers at the same time. If she loves Giles for his "roots" and natural vitality - "He looked and smelt like Autumn's very brother" (W, p.261) - she also loves Fitzpiers for his "flower" and intellectual capacity. Like many of Hardy's heroines, her ideal choice would be both Giles and Fitzpiers, body and soul or nature and culture. But since she must make a choice (a wrong one always for either choice would not be complete without the other), she first chooses Giles but marries Fitzpiers, and when she discovers her mistake, she starts to yearn for her first suitor only to find herself re-united once more with her husband after her case for divorce is considered inadequate. Indeed, this is Hardy's convention of presenting his marriage theme, but has he been successful in plotting his "great web"? The answer must be negative because he hardly convinces us that Giles is a serious rival to the flamboyant Fitzpiers or a good match for the more refined but not fully integrated Grace. Apart from his faithfulness and "intelligent intercourse with Nature" (W, p.399) which can rightly qualify him for Marty, he does nothing worthy to prove his suitability as a husband for Grace.

It is perhaps this deficiency in Giles's portrayal that led Hardy to repeat Grace's story and its pattern more fully in both Tess and Jude, before Lawrence adopted the pattern and developed it further in Sons and Lovers and Lady Chatterley's Lover. Unlike the problems of Tess, Jude, Paul and Connie, Grace's dilemma is not entirely psychological - where, as Daleski has explained in The Divided Heroine, the protagonist is internally divided between his/her two lovers who represent opposite sides of being - but externally sociological at its best.¹² If Hardy's later heroines are to be torn between their sexual and intellectual lovers, Grace's marriage choice is between social classes. When Hardy tells us that in Grace there is a conflict between her "modern nerves" and her "primitive feelings" (W, p.362), though this might prefigure Sue Bridehead, he does not necessarily suggest a tragic conflict between

Grace's sexuality and intellectuality. The text certainly does not. If he did, then he should have committed himself to such exploration: I for one cannot see Grace internally divided between Giles and Fitzpiers, like Tess or Sue Bridehead, as much as she is suspended between social classes which they represent. Although it is possible to force such a misleading interpretation on the text, for Giles and Fitzpiers are after all opposite agents of nature and culture, it is still not entirely convincing because they are not symmetrical: Fitzpiers is both sexual and intellectual while Giles is deprived of either quality.

As far as sexuality is concerned, there are two key scenes which underline the difference between Giles and Fitzpiers with regard to marrying Grace. In the Midsummer Night revel where both men are presented as rivals in a sexual contest, it is Fitzpiers who asserts his sexuality and steps forward to intercept the retreating Grace while Giles, even though like Fitzpiers told where to find her, stands still unable to seize the opportunity of winning her and making her his wife as the whole scene superstitiously implies (W, pp.196-8). Just as Giles's father lost his beloved to Melbury and as a result was doomed to unhappiness for the rest of his life, so Giles loses Grace for Fitzpiers who also wins her by a trick. Secondly, in the hut scene, Giles yet again proves his sexual incompatibility when Grace gives him a second chance after fleeing her father's house. First, she expresses her hidden love for him "'Why should I not speak out? You know what I feel for you - what I have felt for no other living man, what I shall never feel for a man again'" (W, p.372), and then when he shows no response to her yearning, she explicitly tells him "'Don't you want to come in? Are you not wet? Come to me dearest! I don't mind what they say or what they think of us any more'" (W, p.375).

Despite the striking parallels in theme, plot, structure and characterisation between The Woodlanders and Lady Chatterley's Lover, it is the hut scene more than anything else that has much in common with Lawrence's last book. Not only does the scene anticipate Connie's sexual relationship with Mellors, but also serves Lawrence as a model for the powerful and integrated gamekeeper. Perhaps it is the exaggerated chastity of Giles that compelled Lawrence to emphasise the sexuality of the keeper, who is himself a modernized version of Giles, and develop his character in directions clearly shown by the three versions of the novel. In line with the dualistic strains that run throughout the two books, there are the two opposed worlds, the house and the hut, the modern intellectual society and the primitive sexual woods. In addition, there are the two opposed types of characters, Fitzpiers and Clifford, the masters of the house, and Giles and Mellors, the keepers of the woods. Caught between the two worlds and between the two men, there are Grace and Connie. Suffering as they are at the hands of their husbands, they both flee to the woods in anticipation of a happier relationship.

Whereas the house symbolises "legal marriage" which gives the man the right to subjugate his wife, the hut stands for "natural marriage" and equality between man and woman.

If Mellors's sexuality wins him Connie and makes marriage and fulfilment more likely between them, Giles's chastity forfeits him Grace and his life. After the first and only time Giles ever kisses her, Grace tells him: "'Giles, if you had only shown half the boldness before I married that you show now, you would have carried me off for your own, first instead of second'" (W, p.356). Grace, like most of Hardy's heroines, is a sexual character. To make her marry Fitzpiers for social reasons only would be to undermine her sexuality which most of the book is unsuccessfully trying to emphasise. Earlier and in direct contrast with the above quoted passage, Hardy tells us why Grace marries Fitzpiers:

His material standing of itself, either present or future, had little in it to feed her ambition. But the possibilities of a refined and cultivated inner life, of subtle psychological intercourse, had their charm. It was this rather than any vulgar idea of marrying well which caused her to float with the current, and to yield to the immense influence which Fitzpiers exercised over her whenever she shared his society.
(W, p.216)

On the whole, then, Grace, like Lettie in The White Peacock, loves the simple, uncultivated but true and faithful Giles, yet lets herself be persuaded to marry the sensual Fitzpiers partly because she cannot resist his sexual advances. Just as Lawrence's heroine has to lead a meaningless life because she rejects George who, like Giles, is an unsophisticated rustic but truly devoted to her, so also Grace is doomed to a life of unhappiness. Not even Mrs Grammer's marriage prediction could have worked out: "'though she's a lady in herself, and worthy of any such as he [Fitzpiers], it do seem to me that he ought to marry somebody more of the sort of Mrs Charmond, and that Miss Grace should make the best of Winterborne'" (W, p.195). It is Hardy's intention to portray marriage as a total failure not only because it is part of human tragedy but also because love and sex are two separate things and until they are brought together under marriage and in one reciprocal relationship, there will be no happiness or fulfilment for man or woman. Just as the novel opens with Marty contemplating her love for Giles, so it also ends with her lamenting Giles's death:

"Whenever I get up I'll think of 'ee, and whenever I lie down I'll think of 'ee again... If ever I forget your name let me forget home and heaven!... But no, no, my love, I never can forget 'ee; for you was a good man, and did good things!"
(W. p.439)

III

The Rainbow (1915)

The Rainbow is not only the least autobiographical of Lawrence's major novels but also a socio-psychological study of

marriage. It is my purpose in this section to discuss marriage as a stage for love, sex and power. To do so, I shall first examine the three generations as representatives of the abstract notion of "man-being" and "woman-being", and then discuss each generation separately as constituting a pair of individuals seeking fulfilment in their relationship in love and marriage.¹³

When Lawrence wrote The Rainbow, he had a number of aims in mind. In addition to his interest in the Brangwen chronicle, he was concerned with the character of the heroine. It took him three generations before he was able to produce Ursula, the genuinely integrated individual who is in search of a suitable partner with whom she can achieve consummation. Going back to the early Victorian period of the 1840s expresses Lawrence's deep desire to explore the traditional society depicted by Hardy, for whom he had great admiration. Furthermore, he wanted to show political and sociological developments in thought and conventions, and their influence on modern life. In a letter to Edward Garnett, Lawrence wrote: "I must have Ella [Ursula] get some experience before she meets her Mr. Birkin. I also felt that the character was inclined to fall into two halves - and gradations between them".¹⁴ Experience in this context characterizes a highly developed person who is ready for fulfilment when he/she meets the suitable integrated individual.

In his theories of dualism, Lawrence was mainly concerned with two important points: the opposite forces within the individual psyche, and male and female reconciliation. Both are necessary for consummation and fulfilment. In Twilight in Italy, Lawrence writes:

The consummation of man is twofold, in the Self and in the Selflessness. By great retrogression back to the source of darkness in me, the Self, deep in senses, I arrive at the Original, Creative Infinite. By projection forth from myself, by the elimination of my absolute sensual self, I arrive at the Ultimate Infinite, Oneness in the Spirit. They are two Infinities twofold approach to God. And Man must know them both... There are two opposite ways to consummation. But that which relates them, like the base of a triangle, this is the constant, the Absolute, this makes the Ultimate Whole...¹⁵

The individual should recognise his dual nature (that is, the upper intellectual and lower sensual poles as Lawrence calls them in "Parent Love"), and then establish a unity between the two extremes to keep the balance. As far as man and woman are concerned, there is a double reconciliation: they must meet as opposites and reconcile the opposing qualities within themselves before they can develop full individualities and assume fulfilment in the "two-in-one" relationship.¹⁶ According to Lawrence, the act of sex is very important for achieving both the full being of the individual and fulfilment for the couple.

The question of love in The Rainbow is dominated by the individual need for search for fulfilment and satisfaction through the experience of passion with the partner. Apart from the

instinctual search for love, there is something distinctive about the three couples. Their falling in love is always facilitated by the fact that one is attracted by the other person's foreign background, and the need for completing his/her life with somebody from the "beyond". Tom, Anna and Ursula fall respectively in love with Lydia, Will and Skrebensky in order to transcend their own lives to the "beyond" as Lawrence himself did when he married Frieda. This is a striking similarity between Lawrence's own life and the story, not only because he was married to a foreigner, but also because he was eager to leave his own country and explore other civilisations and cultures.

Struggle for power is not a rhythmic point to register in The Rainbow, because it is most obvious in the second generation between Will and Anna. (In the first generation Lydia is not yet eager to fight for dominance as much as she likes to settle down, while in the third, Skrebensky does not show any resistance to Ursula's undertaking). At the time the story starts, it is understood that women, unless they are educated, are most likely to submit to their men in (traditional) marriage. Therefore, the question of power would hardly enter into it. The relationship between Tom and Lydia is exceptional; it is unaffected by the traditional notion of submission. They neither submit to one another as a result of a struggle, nor do they compete for mastership. As time and the feminist movement progress, they set the stage for Anna's greater awareness of herself as an independent female, and thus the struggle for power is very severe inside her marriage with Will. Outside marriage, it is not easy to observe this struggle between lovers, because the main concern of the partners at this stage is to come closer to one another and promote their relationship by mutual understanding, and if there is any desire for power and mastery, it is, presumably, hidden. This is exactly the case in the third generation between Ursula and Skrebensky.

Marriage in Lawrence's fiction always provides the fertile ground for problems of love, sex and power to grow on. In The Rainbow, marriage as a theme is explored to its utmost. I can think of no other novel in Lawrence's canon which has been so deeply and psychologically investigated, with the exception of Women in Love. Although the novel is characterised by its expressionistic form - and this is a great achievement by itself - the individuality of its characters is equally important. In order to be more precise in the analysis of The Rainbow, one has to study each generation separately.

Before Lawrence really establishes the first generation, he starts with the Brangwen family - men and women - and their attitudes towards life and ambitions, to distinguish them from the new generation of Tom and Lydia. He tells us: "the women were different. On them too was the drouse of blood-intimacy... But the women looked out from the heated, blind intercourse of farm life, to the spoken world beyond" (R, p.8). But the men are indifferent to the world

beyond: "It was enough for the men that the earth heaved and opened its furrows to them... their faces always turned to the heat of the blood... unable to turn round" (R, pp.8-9). It is obvious that the Brangwen women are more ambitious than the men and less fulfilled. The men are responsible for their dissatisfaction because they have failed to realise their "man-being" and assert their "manhood". Lawrence states in his "Study of Thomas Hardy":

Now the principle of the law is found strongest in Woman, and the principle of Love in Man. In every creature, the mobility, the law of change, is found exemplified in the male; the stability, the conservatism is found in the female. In woman man finds his root and establishment. In man woman finds her exfoliation and florescence. The woman grows downwards, like a root, towards the centre and the darkness and the origin. The man grows upwards, like the stalk, towards discovery and light and utterance.¹⁷

With this quotation in mind, it is clear that, according to Lawrence's philosophy, the Brangwen men and women are reversing roles. Instead of man going outwards to the life of "discovery and light", he retreats to the inward life of "darkness" and "blood-intimacy". It is the woman who takes the man's impulse of action in order to enlarge her scope of knowledge and freedom.

Tom in his well-developed sensuality is a typical Brangwen, but unlike his male ancestors, he shares the women's longing for the "beyond". He realises that there is nothing that he really wants in Cossethay and Ilkeston. Marriage would be a fulfilment but whom would he be content to marry? "Steadfastly he looked at the young women, to find a one he could marry. But not one of them did he want" (R, p.26). His desire rests on "an intimacy with fine-textured, subtle-mannered people such as the foreigner at Matlock, and amidst this subtle intimacy was always the satisfaction of a voluptuous woman" (R, p.25). Lydia, the Polish lady, attracts him by her foreignness. From the beginning, before he even talks to her, he (like Hardy's heroes) decides for himself "That's her" (R, p.29). A few days later, he proposes to her: "'I came up', he said, speaking curiously matter-of-fact and level, 'to ask if you'd marry me'" (R, p.45), and immediately is accepted: "'No, I don't know... Yes I want to'" (R, p.45). The question of love is never considered. The only reason for Tom to marry Lydia is that by being a foreigner she represents the "beyond" which he longs for, while she marries him, presumably, for security, being a Polish refugee in England.

According to Lawrence's theory of upper and lower centres (discussed in "Parent Love"), this marriage can be very successful because Tom's sensuality and Lydia's intellectuality can balance each other, and they therefore might achieve fulfilment. But such success does not occur. They both fail to develop their own personalities sufficiently to maintain consummation. Tom, though twenty-eight, had not experienced any real love relationship which would have accounted for his "man-being". Until the age of nineteen, we are told, he knew

"only one kind of woman - his mother and sister" (R, p.19). Soon after that he had a bad experience with a prostitute and one or two unsuccessful romantic attachments. Lydia, on the other hand, is thirty-four with a child and marriage experience behind her, and has not been able to develop her "woman-being" because her first husband had been so dominant that he had hindered her from doing so (R, pp.259-60). Nevertheless, she is sexually experienced and this is an advantage she has over Tom.

What has the marriage achieved? Tom has, symbolically, but by no means literally, established a contact with the outside world, "the unknown". Accordingly, he detaches himself from Lydia because "he both yearns for the unknown and is afraid of it, their relationship is strained".¹⁸ His problem is that he cannot accept her as the unknown; she is always different and strange: "when they went to bed, he knew that he had nothing to do with her" (R, p.62). Yet the only contact he can make with her strangeness is physical, for he is not intellectual: "When it came to mental things then he was at a disadvantage. He was at their mercy. He was a fool" (R, p.16). After two years of marriage, their problem is discussed:

"You came to me as if it was for nothing, as if I was nothing there. When Paul came to me, I was something to him - a woman, I was. To you I am nothing - it is like cattle - or nothing -"

"You make me feel as if I was nothing" he said.
(R. p.94)

Then suddenly one day they undergo a transfiguration which ends with their reconciliation:

...she was the awful unknown. He bent down to her, suffering, unable to let go, unable to let himself go, yet drawn, driven. She was now the transfigured, she was wonderful, beyond him. He wanted to go. But he could not as yet kiss her... And it was torture to him, that he must give himself to her actively, participate in her, that he must meet and embrace and know her, who was other than himself. There was that in him which shrank from yielding to her, resisted the relating towards her, opposed the mingling with her, even whilst he most desired it. He was afraid, he wanted to save himself.

There were a few moments of stillness. Then gradually, the tension, the withholding relaxed in him, and he began to flow towards her. She was beyond him, the unattainable. But he let go his hold on himself, he relinquished himself, and knew the subterranean force of his desire to come to her, to be with her, to mingle with her, losing himself to find her, to find himself in her. He began to approach her, to draw near.

(R, pp.94-5)

This reconciliation is due to Tom's change of personality. He resolves the dispute within himself (establishes his full being) before he lets go. Lawrence comments: "It was the entry into another circle of existence, it was the Baptism to another life, it was the complete confirmation" (R, p.45). Now, instead of being the beyond who happened to be a woman, Lydia becomes woman who is the beyond.

For Lydia, marriage provides the ground on which she develops her "woman-being". As Tom undergoes a sensual kind of death and a kind of rebirth (R, p.46; marriage of opposites according to Lawrence, must undergo the experience of death and rebirth), Lydia meets her spiritual rebirth:

...she looked at him, at the stranger who was not a gentleman yet who insisted on coming into her life, and the pain of a new birth in herself strung all her views to a new form. She would have to begin again, to find a new being, a new form, to respond to that blind, insistent figure standing over against her.

(R, p.40; also see pp.53-54)

This can be contrasted with her previous experience with Paul Lensky, who incorporated her in his life without giving her the right to maintain her individuality: "During her first marriage, she had not existed, except through him, he was the substance and she the shadow running at his feet. She was very glad she had come to her own self. She was grateful to Brangwen" (R, pp.258-59).

Although she has achieved her "woman-being", she fails to fulfil her husband because she, like Will after her, gives up all that she stands for, "the beyond". As she comes from the outside world, she is expected to bring and develop her newly experienced "intellectuality", but instead she retreats and kills her ambitions (R, p.103). By doing so, she becomes not only worse than the Brangwen women, who at least yearn for the "beyond", but also the first woman in the Brangwen family to be indifferent to the outside world, and therefore, she "had reduced her husband. He existed with her entirely indifferent to the general values of the world" (R, p.104).

Their coming together at the end can only be seen as a satisfaction and not an ultimate fulfilment. They are both reduced to sensuality which brings sexual fulfilment and intellectual dissatisfaction on Tom's part. Lawrence wrote in his "Study of Thomas Hardy":

There must be marriage of body in body, and of spirit in spirit, and Two-in-one. And the marriage in the body must not deny the marriage in the spirit, for that is blasphemy against the Holy Ghost, and the marriage in the spirit shall not deny the marriage in the body, for that is blasphemy against the Holy Ghost. But the two must be for ever reconciled, even if they must exist on occasions apart one from the other.

Tom and Lydia are married in the "body" but hardly in the "spirit". When Anna gets married, Tom wonders "what was missing in his life, that, in ravening soul, he was not satisfied?" (R, p.121), and comes up with: "what had he known, but the long, marital embrace with his wife" (R, p.124). Lydia for her part, has met fulfilment but not in the same way that Ursula does in Women in Love. When she combines the sensuality she has experienced with Tom with the intellectuality she brings with her from the outside world, she achieves her fulfilment: "The other [Tom] she loved out of fulfilment, because he was good and

had given her being, because he had served her honourably, and become her man, one with her" (R, p.258; also see p.96).

In the second generation, Will and Anna meet as opposites. Because Anna is a typical Brangwen woman (even though she does not have any Brangwen blood) she holds the same ambitions: looking out for the "beyond". When Will Brangwen appears in Ilkeston as a "stranger", she falls in love with him, because "he was the hole in the wall, beyond which the sunshine blazed on an outside world" (R, p.114). She turns to him in the same way that Eustacia turns to Clym in Hardy's The Return of the Native, to enlarge her experience. Will and Anna's experience is very similar to Clym and Eustacia's. (Lawrence must have drawn Will and Anna's characters partly from Clym and Eustacia, for the parallel between the two pairs is striking.) Will, on the other hand, is attracted to her for sensual reasons. She thinks of him as the "curious head" who reminds her of "some mysterious animal that lived in the darkness" (R, p.107).

Before they marry, they experience their first sexual attraction under the moonlight (R, pp.121-125). Shortly after this scene, they get married. On their honeymoon, Will is sexually thrilled and undergoes the process of death and rebirth which removes him from social life: "One day, he was a bachelor, living with the world. The next day, he was with her, as remote from the world as if the two of them were buried like a seed in darkness" (R, p.145). All they need to do is to grow to themselves and assume fulfilment (see Lawrence's marriage philosophy above p.108). But instead, Will is absorbed in the new experience of sensuality, and throughout his marriage, he is hindered in his capacity for creativeness and soon gives up wood-carving.

The change in Will's character from creativity to sensuality has a great effect on Anna, who starts to despise him: "She only respected him as far as he was related to herself. For what he was, beyond her, she had no care" (R, p.171), because he gives up all that he stands for, and instead of being "the hole in the wall", the reason for which she marries him, "he wanted to have done with the outside world, to declare it finished for ever" (R, p.150; see also p.173). What happened earlier to Tom occurs now to Anna. They both marry for one main reason: to meet the "unknown", but unexpectedly, their hopes are betrayed because the opposite partner, in each case, turns out to be too much influenced by the Brangwen sensuality, and this is a profound satisfaction for their partners for the time being. Since they cannot achieve fulfilment alone, they rebel.

Their first quarrel shows the heart of the personal differences between them. Will, in his childlike attitude, wants to be absorbed in Anna (both Will and Tom are "annulled" whenever they are alone, R, pp.64, 179), while she wants her independence. The more he depends on her, the more she despises him: "'Can't you do anything?' she said, as if to a child, impatiently. 'Cant you do your wood-work?'" (R, p.152). In the last question, Anna is implicitly criticising his

withdrawal from the world of creativity and discovery, as well as expressing her annoyance. Since he cannot have her his own way, Will claims his dominance and tries to subdue her. "He asserted himself on his rights, he recognised the old position of master of the house" (R, p.173), and wants her to be part of himself, the extension of his will (R, p.170) as his name suggests. But Anna is emancipated enough not to submit to such a primitive claim: "It began well, but it ended always in war between them, till they were both driven to madness. He said, she did not respect him. She laughed in hollow scorn of this. For her it was enough that she loved him" (R, p.174).

The struggle for power in The Rainbow is seen most clearly in the second generation between Will and Anna. In "The Captain's Doll", Lawrence later explores the theme of power thoroughly. He uses the doll as a symbol for powerlessness and submission. (Hardy also used the doll in a somewhat similar way in The Return of the Native). In The Rainbow, Will carves Eve as small as a doll, and makes Adam "as big as God". Will's wood-carving expresses his true attitude towards women in general and Anna in particular. She is quite aware of this, and rationally argues: "'It is impudence to say that Woman was made out of Man's body', she continued, 'when every man is born of woman. What impudence men have, what arrogance!'" (R, p.174). It is important here to see how Lawrence parallels Anna's emancipated reaction with the emergence of the women's movement in the late nineteenth century (1882-1885).²⁰

As a result of the quarrel, Will burns the panel and modifies his claim to be master. The act of burning is symbolically a self-destruction in which Will is seen to have undergone the process of his second death and rebirth. The continuation of Anna's strong resistance leads to another dispute between them:

she had to dance in exultation beyond him. Because he was in the house, she had to dance before her Creator in exemption from the man. On a Saturday afternoon, when she had a fire in the bedroom, again she took off her things and danced, lifting her knees and her hands in a slow, rhythmic exulting. He was in the house, so her pride was fiercer. She would dance his nullification, she would dance to her unseen Lord. She was exulted over him, before the Lord.

...

It hurt him as he watched as if he were at the stake. He felt he was burnt alive. The strangeness, the power of her in her dancing consumed him, he was burned, he could not grasp, he could not understand. He waited obliterated. Then his eyes became blind to her, he saw her no more... (R, pp.183-84)

This conflict between Will and Anna is not a female dominance; it is Anna's struggle for independence and separateness of being.²¹ It is quite clear that Will, with the help of Anna's resistance, finally reaches the ability to be himself, and therefore, his second rebirth is confirmed: "He had come into his own existence. He was born for a second time, born at last unto himself, out of the vast body of humanity. Now at last he had a separate identity" (R, p.190). The

separation of Will's being directly corresponds to Lawrence's life-long struggle to exist as an independent individual, which is most clearly seen in his relationship with his mother, as portrayed in Sons and Lovers and in his relationship with his wife as portrayed in Kangaroo. The struggle for power does not gain either one victory, and if there is anything to be said in this context, it is that it helps Will achieve his singleness and not his full being (balance of upper and lower centres).

Sexuality in the second generation manifests itself in a number of different scenes. The Lincoln Cathedral episode, which is another confrontation between Will and Anna, is explained in sexual terms. Will, as Lawrence describes the scene, approaches the Cathedral in the same way he would approach a woman: "There she is" (R, p.200). His entry is described as a sexual act "He was to pass within to the perfect womb", and "quivered" in it "like the seed of procreation in ecstasy" (R, p.201). Because he cannot achieve consummation with Anna, he imagines a spiritual orgasm with the Church to accomplish his "man-being" (for both, being sensual, need spirituality to establish their full being).

Anna's severe criticism of Will's attitude towards the Church is based on her earlier rejection of his child-like dependence on her. She sees him as submitting to the mother figure of the Church. When she attacks him, she is not exactly fighting his spirituality so much as resisting his submission and, more essentially, consummation. Will is defeated in the Cathedral experience by Anna's scepticism and becomes "like a lover who knows he is betrayed, but who still loves" (R, p.205). Though he is able to satisfy Anna sexually: "Physically, she loved him and he satisfied her" (R, p.208) "in spirit, he was uncreated" (R, p.206). Anna, on the other hand, is content with her life as she turns to child-bearing: "every moment was full and busy with productiveness, and she feels like the earth, the mother of everything" (R, pp.207-8), an attitude of which the feminists, including Ursula, strongly disapprove.

The coming together of Will and Anna at the end is a satisfaction and not a fulfilment. Like Tom and Lydia, they are sexually satisfied and spiritually unfulfilled. In The Return of the Native, a book which has much in common with the story of Will and Anna, Eustacia chooses to die at the end when Clym (her hole in the wall) fails to satisfy her. As Tom turned to Anna when she was a child, Will now turns to Ursula for love and fulfilment. His interests in the public affair are to develop a "real purposive self", and to establish a woodwork class in Cossethay, all count for his further rebirth of "man-being". On the other hand, Anna has hardly arrived at her "woman-being" by meeting the unknown in Will: "she waited for his touch as if he were a marauder who had come in, infinitely unknown and desirable to her". Only now, Will "began to discover her" (R, p.235). On the whole, Will and Anna can hardly be said to have achieved their full being: "They were neither of them

quite personal, quite defined as individuals" (R, p.354). Their lack of experience accounts for their marriage failure.

In the third generation of The Rainbow, love, sex and power all come together. Lawrence incorporated these impulses to illustrate the complexity of the modern world. As the novel is also a socio-historical study, it is in this generation that we most clearly see the influence of education, female emancipation and industrialisation. Ursula, the most intelligent character of all the Brangwens, is the product of this new society. She neither accepts her mother's life of fecundity, nor yields to the corrosions of modernism. It is because of her that Lawrence once remarked that The Sisters is a novel about woman "becoming individual, self-responsible, taking her own initiative".²²

Unlike her ancestors, Ursula, aware of her individuality, has a very clear objective in life: she wants to explore herself in the modern world. "She became aware of herself, that she was a separate entity in the midst of an unseparated obscurity, that she must go somewhere, she must become something" (R, p.283), and when Skrebensky comes into her life, she develops a passion "to know her own maximum self, limited and so defined against him" (R, p.303). Their whole affair seems to be built on this passion. She is also attracted to him physically in the same way that she is drawn to the lesbian Winifred Inger: "Ursula thought [he was] very beautiful, because of a flush of sunburn on his hands and face" (R, p.310).

Although the sexual scenes at various stages of the novel have much in common, they are especially important in the third generation, because they illustrate Ursula's exploration of her own being and her struggle for power with Skrebensky. In their first sexual encounter, which can be seen as a battle between "man-being" and "woman-being", Ursula's superficial attraction towards Skrebensky vanishes, and she comes to realise not only her vitality but also his emptiness:

...He knew he would die. She stood for some moments out in the overwhelming luminosity of the moon. She seemed a beam of gleaming power. She was afraid of what she was. Looking at him, at his shadowy, unreal, wavering presence a sudden lust seized her, to lay hold of him and tear him and make him into nothing. Her hands and wrists felt immeasurably hard and strong, like blades. He waited there beside her like a shadow which she wanted to dissipate, destroy as the moonlight destroys a darkness, annihilate, have done with. She looked at him and her face gleamed bright and inspired. She tempted him... and temerously, his hands went over her, over the salt, compact brilliance of her body. If he could but have her, how he would enjoy her! If he could but net her brilliant, cold, salt-burning body in the soft iron of his own hands, net her, capture her, hold her down, how madly he would enjoy her. He strove subtly, but with all his energy, to enclose her, to have her. And always she was burning and brilliant and hard as salt, and deadly. Yet obstinately, all his flesh burning and corroding, as if he were invaded by some consuming, scathing poison, still he persisted, thinking at last he might overcome her. Even, in his frenzy, he sought for her mouth with his mouth, though

it was like putting his face into some awful death. She yielded to him, and he pressed himself upon her in extremity, his soul groaning over and over:

'Let me come - let me come'.

She took him in the kiss, hard her kiss seized upon him, hard and fierce and burning corrosive as the moonlight. She seemed to be destroying him.

(R, pp.321-22)

In the first test of her "woman-being", Ursula turns out victorious: "her soul crystallized with triumph and his soul was dissolved with agony and annihilation" (R, p.323). Skrebensky, on the other hand, is reduced to his real being of nothingness. He has neither been able to "destroy" her with his "soft iron" hands as opposed to her hands that cut "like blades", nor has he been able to preserve his "shadowy" and "unreal" presence which she wants to "dissipate" and "destroy as the moonlight destroys a darkness". In their second sexual experience, which takes place six years later after Skrebensky's return from the Boer War (see R, pp.479-80), Ursula, for the second time, gains victory. Even though the two scenes are very much alike, there are important distinctions. In the first "battle", both Ursula and Skrebensky are on the offensive in their struggle for power and consummation. As they both accept the challenge, they set out to destroy one another. However, in their second encounter, Ursula not only attacks Skrebensky the person, but also the big machine which he represents. She becomes more aggressive, while he retreats and surrenders. Since he shows no challenge here, Ursula goes after him: "she clinched hold of him... fastened her arms round him and frightened him in her grip, whilst her mouth sought his in a hard, rending, ever-increasing kiss, till his body was powerless in her grip" (R, p.480). She does not leave him until "her beaked mouth has the heart of him". Skrebensky does not resist: "he only wanted to be buried in the goodly darkness, only that, and no more".

It is notable that in presenting his sexual scenes Lawrence often uses the moon as a sexual symbol. In Fantasia of the Unconscious, he writes:

The moon, the planet of women, sways us back from our day-self, sways us back from our real social unison, sways us back, like a retreating tide, in a friction of criticism and separation and social disintegration. That is woman's inevitable mode, let her words be what they will. Her goal is the deep, sensual individualism of secrecy and night-exclusiveness, hostile, with guarded doors.²³

With this understanding, we can approach the novel to see the moon's influence on lovers. In the first generation, light and darkness are symbolically used to contrast man and woman "beings". Tom stands in the dark when he proposes to Lydia, who sits in the light. Symbolically, they meet as opposites and this is important for their consummation. Because he is only a sensual being, Tom cannot incorporate the light in a unified self (cannot accept Lydia as the "beyond"). Therefore, he, like a creature of the dark, feels safe

whenever he is in the dark. (In "Tickets, Please" Lawrence calls John Thomas "a nocturnal presence".) In the second generation, the moon appears as a sexual symbol which gives Anna strength in her struggle for dominance. Will is able to understand the influence of the moon on her: "Why, as she came up from under the moon, would she halt and stand off from him?" (R, p.123). Every time the moon appears it seems "to uncover her bosom", and she soon feels "as if her bosom were heaving and panting" (R, p.122). In the third generation, the moon not only gives strength and consummation to Ursula, but also threatens Skrebensky: "He was afraid of the great moon-conflagration... He knew he would die" (R, p.321). Because the moon here is a true lover and more real than Skrebensky's shadow presence, she "offers herself" and "her two breasts opened to make way for it, her body opened wide like a quivering anemone" in order "to fill in to her" for "more communion with the moon, consummation" (R, p.319).

Earlier, in her first sexual encounter with Skrebensky, Ursula has succeeded in achieving female dominance, while he is reduced to nothingness. Subsequently, he becomes indifferent to human relations: "What did a man matter personally? He was just a brick in the whole great social fabric, the nation, the modern humanity" (R, p.328). When he leaves for the South African war, Ursula, still in quest of what life can add to her experience, develops a passionate lesbian relationship with her schoolmistress, Winifred Inger. What Ursula likes about her "beloved" is her combination of male and female qualities: "fine, upright, athletic bearing, and her indomitably proud nature. She was proud and free as a man, yet exquisite as a woman" (R, p.337). It is the "man-being" features that Ursula is in search for to complete her being and achieve fulfilment. Skrebensky has not been man enough to satisfy her need, he is a shadow or darkness, but never a sun, the planet of man in binary opposition.²⁴ Miss Inger, the intellectual, is a sun: "the girl sat as within the rays of some enriching sun, whose intoxicating heat poured straight into her veins" (R, p.336). Ursula is peaceful with Inger's "sun" without any threat to her "moon". This coming together of woman and woman which exclude man entirely is the peak of woman's liberation.²⁵ But Ursula's submissiveness to Inger reduces her from a lion to a lamb, which she reacts against later:

She did not see how lambs could love. Lambs could only be loved. They could only be afraid, and trembling submit to fear, and become sacrificial; or they could submit to love, and become beloved. In both they were passive... her own limbs like a lion or a wild horse, her heart was relentless in its desires. (R, p.342)

In a sort of defiance, Ursula, the fighter, goes on to explore once more her "woman-being" in a man's world, only to find it more materialistic than ever. Marriage has become mechanical as a result of the social and economic transformation of England. In the newly built Wiggiston (resembling Eastwood, and in direct contrast to the

Marsh Farm), Uncle Tom, the manager of a new colliery in Yorkshire, expresses his attitude and that of his society towards marriage:

"But that's how they are. She'll [his servant] be getting married again directly. One man or another - it does not matter very much. They're all colliers".

"What do you mean?" asked Ursula. "They're all colliers?"

"It is with the women as with us", he replied. "Her husband was John Smith, loader. We reckoned him as a loader, he reckoned himself as a loader, and so she knew he represented his job. Marriage and home is a little side-show. The women know it right enough, and take it for what it's worth. One man or another, it doesn't matter all the world. The pit matters. Round the pit there will always be the side-shows, plenty of 'em". (R, pp.348-9)

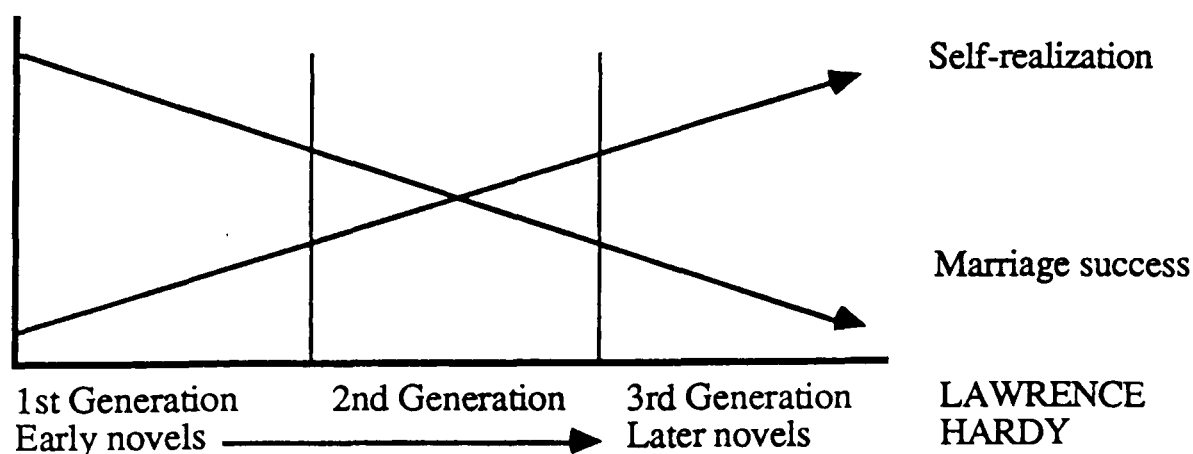
The industrial world has reduced man to part of the great machine which Lawrence, through Ursula, wants to smash. Human relations are formed without emotions because people have lost their individuality and given themselves over to serve the barren mechanical systems. One man or another does not make much difference in marriage, as if all humanity were reduced to one single man with a code "John Smith, Loader", and "Tom Brangwen Jr., Mine-Manager". Ursula herself is also reduced; "in school, she [is] nothing but Standard Five teacher" (R, p.393), and the whole class is a "collective, inhuman thing" (R, p.377). Even the university has become a factory of knowledge. The dehumanisation of man has changed people's attitudes towards life, including love and marriage. Like Hardy in The Woodlanders and elsewhere, Lawrence is very sceptical about the modern world, and until and unless something is done about it (e.g. re-adjust the old relationship between men and women) he would acknowledge it done for.

Although Ursula has succeeded in a man's world, she does not exactly win a victory. She has been able to fight for her rights as a woman, which is most obviously seen in Brinsley Street School, but never has been able to reach the victory she once gained from her first sexual experience with Skrebensky. It is for this reason only that she renews her love relationship with him after six years of correspondence. All she wants is to reassure herself of her individuality, especially when she is still very determined "to learn, to know and to do" (R, p.411). She first believes that he holds "the keys of the sunshine" (R, p.438), but once more she is disappointed to find him less than a man. When he proposes to marry her, Ursula raises the questions of settling down in India and his adequacy as a true lover. Of course, she would not mind leaving behind the industrialism of England: "I shall be glad to leave England... It is so unspiritual" (R, p.461). But she rejects his emphasis: "you will be one of the somebodies there!" and "you'll enjoy being near them and being a lord over them" in order "to make things there as dead and mean as they are here!" (R, p.462). The only time Skrebensky and Ursula have been very close in their love affair is when they were dancing at Fred Brangwen's wedding. It is "one dual movement" between man and woman and "two-in-one" (R, p.318). Once

more Lawrence uses dance to express his characters' sexual compatibility. Since Skrebensky is unable to maintain such a relationship outside the dance, he is finally rejected and marriage is not achieved in the third generation.

Love, sex and power are explored with great vigour in The Rainbow. Lawrence's characters move from ignorance to experience and finally satisfaction, but do not reach real fulfilment until Women in Love where the experienced Ursula marries the experienced Birkin. Fulfilment seems to be an ultimate goal in life which is too hard to achieve, especially without experience. In the first generation, Tom and Lydia transfer their unresolved individual problems to marriage. Because Lydia has been married before, she is capable of helping Tom in overcoming his inner conflict. In the second generation, Will and Anna also transcend their personal disputes in marriage. But because they are young and immature, their marriage fails and they cannot help it. Satisfaction and reconciliation are the only other choices left for them. When we approach the third generation we see the intellectual Ursula to whom Lawrence wants to give experience. She does not marry simply because her love affair with Skrebensky is a total failure. However, she gets the experience and achieves her full "woman being" - a satisfaction and not fulfilment, unfortunately.

A further point is that marriage is most successful in the first generation, while self-awareness is most fully achieved in the last generation. There is a negative correlation between marriage and self-realisation; the more the characters are aware of their being, the less successful their marriage.²⁶ This becomes very clear when we consider the following diagram, from which it can be inferred that Lawrence was following Hardy. As in the first generation of The Rainbow, marriage in Under the Greenwood Tree is more successful than in any of Hardy's later novels. As time goes on, marriage success decreases while self-awareness increases until we reach Jude the Obscure, where marriage, like the third generation, is a complete failure. The complexity and confusion over the marriage question in both The Return of the Native and The Woodlanders are closely reflected in the third generation of The Rainbow.



CHAPTER FIVE

MARRIAGE AS A MAN'S PROBLEM

In the last chapter I considered texts in which marriage has been almost exclusively shown from a woman's point of view. Even novels such as The Return of the Native and Sons and Lovers in which the protagonists are men tend to focus largely on women. In this chapter, however, I would like to shift the emphasis from women to men and examine marriage relationships from a masculine point of view. Hardy's novels, The Mayor of Casterbridge (1886) and The Well-Beloved (1892, 1897), and Lawrence's "political" novels, Aaron's Rod (1922), Kangaroo (1923) and to a certain extent The Plumed Serpent (1926), are all explored from man's point of view. Other shorter novels or novellas such as "The Fox" (1923), "The Captain's Doll" (1923) and "St Mawr" (1925), though some are written from women's points of view, still can be seen as focusing primarily on men: the main emphasis here is on "masculinity" as the titles suggest.

Because the focus of attention switches from women to men in these works, so do the concepts of love and marriage. Unlike its presentation in their predecessors, marriage in these works is no longer a social institution which can fully contain man and woman happily as far as their love relationship is concerned. It is a hopeless union which man and woman alike are trying to avoid or disengage from if they can: man because of his rejection of the "feminine" world of feeling, and woman because of her rejection of the "masculine" world of subjection and, in Lawrence's case, postwar superficiality. Reconciliation between the two extremes, though achieved or hoped to be achieved in some of these books, is not always well-accounted for, especially when both Hardy and Lawrence set out to question the true nature of "manliness" which they think has been lost in heterosexual relationships regardless of the traditional gender-roles and conventional morality of human sexuality.

In this chapter I intend first to discuss The Mayor of Casterbridge as Henchard's moral story of reconciling his "masculine" self with his "feminine", not by breaking away from marriage as he foolishly does at the beginning of the book but wisely by searching for its basis. Then in separate sections, I shall examine Lawrence's views on marriage and power in Aaron's Rod and "The Captain's Doll". I believe that, besides their concerns with power and success in man's world, The Mayor, Aaron's Rod and "The Captain's Doll" share a central male figure, a classical male chauvinist if you like, who is more interested in his own welfare than that of his wife and children. Courtship and marriage in these books, I must add, are dropped unusually to second place after comradeship. (Male and female

elements or masculine and feminine selves are not to be equated here with conventional sexuality or traits of ideal man and woman but with Lawrence's binary philosophy discussed thoroughly in the "Study of Thomas Hardy" and other essays).¹

I

The Mayor of Casterbridge (1886)

Even though critics classify The Mayor of Casterbridge as one of Hardy's major novels, only a few of them see it as representing women and their emancipation. Judging from Ronald Draper and Martin Ray's An Annotated Critical Bibliography of Thomas Hardy (1989), as far as the question of marriage is concerned, the novel has received little attention and has not been fully explored. Penny Boumelha (1982), Rosemarie Morgan (1988), and Patricia Ingham (1989), to name only three of Hardy's leading feminist critics today, have either deliberately avoided the story for its "manliness" nature or, perhaps, have failed to qualify Hardy's modern views of women, love and marriage as clearly as they would have wished or have alternatively done in discussing the other novels. Norman Page (1977), Ian Gregor (1974) and even D.H. Lawrence (in "The Study") are reluctant to discuss love and marriage in the novel partly because the book, as T.R. Wright (1989) points out, switches the focus of attention from women to men.² In his 1895 Preface, Hardy emphasises this distinction: "The story is more particularly a study of one man's deeds and character" than any other of his novels (MC, p.67).

In her study of the novel, Elaine Showalter (1979) states that The Mayor "Understood the feminine self as the estranged and essential complement of the male self" and suggests that "It is in the analysis of this New Man [Henchard], rather than in the evaluations of Hardy's New women, that the case for Hardy's feminist sympathies may be argued". Rosalind Miles, on the other hand, believes that although The Mayor "nominally" centres upon Henchard, in fact it is "built around the three women whose actions and reactions entirely direct and determine his course". Lawrence's letter of 2 June 1914, in which he wrote: "I think the one thing to do, is for men to have courage to draw nearer to women, expose themselves to them, and be altered by them: and for women to accept and admit men" is perceptive and neatly fits the progress of events in the novel, mainly as far as Henchard's marriage is concerned.³ It is, therefore, the intention of this section to examine marriage as a power struggle of man and woman as they both learn to love and respect one another, and to qualify Lawrence's philosophy of how essential it is for the two partners to achieve their "Individuality" (that is the reconciliation of reason and passion) before they can assume happiness and fulfilment in marriage.

The Mayor of Casterbridge is Henchard's story of how to love and respect women. Hardy exposes him to three different women

representing almost all the stereotypical relationships he needs to have in life: wife, daughter and mistress. In each relationship Henchard is bound to suffer and is forced to pay the heavy price of his ignorance. Like any tragic hero, Henchard, though possessing great characteristics which make him larger than life, is destined to die. The seeds of his downfall are planted in him from the beginning of the story. His inability to reconcile his "masculine" ambitions with his "feminine" passion costs him happiness and eventually his life. But before he dies, Hardy makes sure that Henchard is tamed by recognizing not only his passion, which has long been denied, but also the need to love and be loved, even if he has to lose some of his pride and dignity.

Characteristically, the novel opens in the early decades of the nineteenth century (about 1820) where patriarchal conventions dominate society. The book records a sale of a wife which, though not very common at that time, is a remarkable feature of the typical patriarchal society, at least in thought if not in practice. In his Preface Hardy once more confirms the view that the novel is a social document which both registers and interprets social and historical changes of a particular society. The real history of Casterbridge, he writes, witnessed "the sale of a wife by her husband, the uncertain harvests which immediately preceded the repeal of the Corn Laws, and the visit of a Royal personage" (MC, p.67). Among these three events which are used in turn to structure the story, the first incident has the most literary interest.

The very first spoken words in the novel emphasise not only the importance of business to the individual's life but also how money-making and success are major preoccupations of the novel: "Any trade doing here?" (MC, p.71), asks Henchard. Casterbridge itself has been considered, as many critics have pointed out, the trade capital and central market-place of Hardy's Wessex. Much, or perhaps most, of its life is seen in terms of buying and selling. It is out of these materialistic values that Michael Henchard and even Donald Farfrae, the business competitors, are produced and against this background they ought to be viewed. Everything for them, as for other merchants, has its price tag; even human beings are worth nothing beyond their monetary value. While speaking of his freedom, for example, Henchard cannot help setting a price for it: "If I were a free man again I'd be worth a thousand pound before I'd gave done o't" (MC, p.74). It is this self-fulfilment, in the trading atmosphere of the novel and later in marriage, that Henchard sets out to achieve.

Though The Mayor is indeed praiseworthy for its social scenes, Ian Gregor's comparison between Tom Brangwen's self-estrangement in The Rainbow and that of Henchard needs some clarification.⁴ Since the comparison is vaguely made and the conclusion is sharply drawn, one cannot just accept the claim that Hardy's achievement is greater than Lawrence's simply because Hardy's exploration of Henchard is sociologically more public and less sexual. It would be much fairer

if Gregor judged each book on its own merits. Although Henchard and Tom Brangwen live about the same time of the nineteenth century, their preoccupations, like those of their creators, are very different: the former is too ambitious for material success to have a wife while the latter is too desperate for a wife to have an ambition. In this context, Tom Brangwen is not exactly Henchard's counterpart; Aaron in Aaron's Rod comes closer to Henchard than Tom in self-estrangement. When their stories unfold, both Henchard and Aaron are not only married with children but also disillusioned by their family obligations. Their renouncement of marriage for freedom might be the first step for social success but certainly not for individual fulfilment as they initially believe.

Like Aaron, Henchard is introduced from the very beginning of the story as a classic male chauvinist. In fact he admits this to Farfrae when he narrates his wife's story: "being by nature something of a woman hater, I have found it no hardship to keep mostly at a distance from the sex" (MC, p.148). As he walks in "perfect silence" with his wife and daughter, he tries deliberately to ignore them by "reading, or pretending to read, a ballad sheet" (MC, p.69). The wife is said to have got used to such treatment: "far from exhibiting surprise at his ignoring silence she appeared to receive it as a natural thing" (MC, p.70). But to any casual observer, the couple display all signs of marriage as no other relationship "would have accounted for the atmosphere of stale familiarity" (MC, p.70). As usual, Hardy enjoys mocking marriage and its partners. His use of the negative signs to define man and woman as husband and wife is part of his pre-Freudian understanding of human psychology which reaches its peak in Jude the Obscure (see for example JO, p.464).

In contrast with husband and wife's lack of communication, there is full reciprocity between mother and daughter whose love and intimacy are expressed in "occasional whisper of the woman to the child... and the murmured babble of the child in reply" (MC, p.70). The same episode is repeated twenty years later when mother and daughter similarly express their love by joining hands as "the act of simple affection" (MC, p.86). If mother - and - daughter's intimacy is the main source of Henchard's jealous estrangement⁵ which has caused the separation of Henchard and Susan, it is certainly the main source of Tom Brangwen's attraction to Lydia Lensky which has led to their marriage (R, pp.43-45). The difference between the two scenes is even more important to highlight Hardy's and Lawrence's attitudes towards marriage. At any rate the distinction between man's world of prosperity and woman's world of passion is clearly established here. Though this might not be appealing to the feminists who reject the binary distinction between male and female, it is, nonetheless, at the heart of the novel.

In so far as The Mayor is an account of Henchard's self-education, he is liable to commit mistakes. The first of these mistakes is the sale of his wife at Weydon Fair. Intoxicated as he

is, Henchard, stimulated by the horse auction, offers to sell his wife off to the highest bidder. Though the incident was by no means an uncommon phenomenon in Victorian England, it is nevertheless, a most extraordinary and bizarre scene, which violates the moral sense of the Casterbridge community when it is discovered twenty years later. In validating the event of the sale, Hardy appears to have come across several instances in the Dorset County Chronicle, early issues of which he started to read in 1884 in preparation for his novel.⁶ The auction, in which there are no bidders despite the price going up, is able to bring Henchard the considerable amount of five pounds. To Henchard's surprise, a sailor comes forward, after meeting his high price, and challenges him for the sale (MC, p.78).

Apparently, the wife-sale cannot be laid entirely to impulse for Henchard has, as Susan stresses, "'talked this nonsense in public places before'" (MC, p.84). Perhaps it is not until he is challenged and his "masculine" pride put at stake that he finally agrees to part with his wife. In selling Susan, however, Henchard is indeed after money and power, but he may also be after his freedom, which similarly has led Aaron to flee from his wife and both Hardy and Lawrence personally debate this marriage dilemma through their novels. "The ruin of a good man by bad wives" (MC, p.74) is a very common theme in both Hardy's and Lawrence's novels and the wife-sale, though literally extraordinary, is figuratively very common in the patriarchal culture where rich men are used to buying women into marriage and wealthy women attract respectable husbands to marry them. The reduction of a woman to a mere commodity is part of the male fantasy which presupposes that the male should practise his property rights over women.⁷

The comparison between woman and horse is one of Hardy's and Lawrence's favourite ironies. In drawing the auction between Henchard's wife and the horses so close, Hardy, like Lawrence, is skilfully able to distinguish between the brutality of the "masculine" world of reason and the sensitivity of the "feminine" world of feeling of which, according to Lawrence's binary scheme, the horses are part. Ironically though, the horses turn out to be far more tender to each other than Henchard is to his wife:

The difference between the peacefulness of interior nature and the wilful hostilities of mankind was very apparent at this place. In contrast with the harshness of the act just ended within the tent was the sight of several horses crossing their necks and rubbing each other lovingly as they waited in patience to be harnessed for the homeward journey.

(MC, pp.79-80)

Later on when Henchard is tamed and able to reconcile reason with passion, he regrets his "crime" and realizes for the first time that "what he has sacrificed in sentiment was worth as much as what he has gained in substance" and that "his attempts to replace ambition by love had been as fully foiled as his ambition itself" (MC, p.394).

Because of his "masculine" power and persistence, Henchard, like Gerald Crich in Women in Love, prospers in the male world of Casterbridge and becomes Mayor. His marriage frustration is finally overcome, not by selling the wife and divorcing the "feminine" side of his make-up as he first thought, but ironically by longing for both. Not until his sexual emotions are suppressed, according to Freud, is he more determined to achieve success.⁸ His great oath to renounce drink for twenty-one years which he enjoys among his townspeople, who refer to him as the "Celebrated abstaining worthy" (MC, p.102), is part of his worldly success: it gives him "a start in a new direction" (MC, p.85). Hardy here seems to be drawing his materials from the Bible, which tells man to abjure liquor and women if they ever want to achieve success. Apparently, Henchard is very proud of himself for not drinking or conversing with women: "His well-known haughty indifference to the society of womankind, his silent avoidance of converse with the sex" (MC, p.153) is the talk of the town.

Later on when Henchard marries Susan for the second time, the people of Casterbridge, who serve here as a Greek chorus, cannot help gossiping and wondering about the incompatibility of the marriage, at least from their point of view: it is whispered that he has been "captured and enervated by the genteel widow" who lowers "his dignity in public opinion by marrying so comparatively humble a woman" (MC, pp.153-154). If Eustacia in The Return of the Native is thought to be a "witch" (see RN, p.101), Susan is nicknamed "The Ghost". Ironically, she is seen as a spectre who comes to haunt Henchard as the past, which refuses to be buried, enchains the future. Although his manly power is well-celebrated in Casterbridge by the people who respect his honesty and perseverance, his popularity among women is scarcely achieved. Nance Mockridge, a minor character who first suggests the skimmity-ride, is representative here. Not only does she protest publicly against Henchard's bad bread (MC, p.97) and discerns "a bluebeardy look about 'en" (MC, p.156), but she also expresses her abhorrent feelings towards him: "Be cust if I'd marry any such as he" (MC, p.154). Moreover, the furmity woman is another example. When she is on trial before him twenty years after the wife-sale incident, she, upon recognizing him, cannot help attacking him openly: "he's no better than I, and has no right to sit there in judgement upon me" (MC, p.275).

Henchard, on the other hand, is not totally without emotion; he is just ashamed of admitting it simply because it is "feminine" and only women, the weaker sex, should give it expression. When the furmity woman, for instance, offends him in court, he, in the process of feminization, learns how to express his feeling towards women: "upon my soul it does prove that I'm no better than she! And to keep out of any temptation to treat her hard for revenge, I'll leave her to you" (MC, p.275). Elizabeth-Jane is yet another example. In their first meeting, Henchard is moved to tears by the sight of his

daughter whom he cannot just claim now: "He took her hand at parting, and held it so warmly that she... was much affected" (MC, pp.137-38). Though he fails to express his feelings openly, he succeeds in giving them a materialistic expression: "the enclosure of five guineas... may tacitly have said to her [mother] that he bought her back again" (MC, p.138). This, however, does not stop him from expressing his emotions towards women in the negative sense. We have already seen him swearing at his wife in the introductory chapter and blaming her for the auction in the following one: "seize her, why didn't she know better than bring me into this disgrace!... she wasn't queer if I was" (MC, p.84). When Lucetta, moreover, refuses to see him on the first night of her arrival in Casterbridge, Henchard does not hesitate to abuse her: "These cursed women - there's not an inch of straight grain in 'em!" (MC, p.221).

It is only towards his manager, Farfrae, that Henchard can freely express his love. Today, there is still much doubt about the Mayor's fascination with the slender and delicate Scot. Critics are still divided and the issue is as controversial as ever. On the one hand, it can be seen as a father-son relationship. This assumption can be substantiated in the text, especially when we realize that Farfrae comes from a younger generation than Henchard and that he, like a son inheriting his father's money and position, succeeds the Mayor in everything, including the house and business. On the other hand, it may be viewed as a homoerotic relationship. Because of his chauvinism, Henchard transfers all his love from women to men and invests it largely, if not comprehensively in Farfrae just as perhaps Hardy once did with his closest friend, Horace Moule. Henchard's love for Farfrae is frequently viewed as homosexual, at least from the Mayor's point of view.⁹ Though I personally see Henchard's love for Farfrae as paternal, its homoerotic nature cannot be entirely ruled out.

Henchard is not only impressed by Farfrae's new ideas and handsome looks, but also considers giving him a third share in his business to compel him to stay and urges that they should share a house and meals: "To be sure, to be sure, how that fellow does draw me!... I suppose 'tis because I'm so lonely I'd have given him a third share in the business to have stayed" (MC, p.125). Like Lucetta, whose rooms are seen as an observation post as they overlook the market-place, Elizabeth-Jane witnesses the growth of the manly friendship between Henchard and Farfrae from her room as she will later observe Henchard-Lucetta-Farfrae triangle of love:

She saw that Donald and Mr Henchard were inseparables. When walking together Henchard would lay his arm familiarly on his manager's shoulder, as if Farfrae were a younger brother, bearing so heavily that his slight figure bent under the weight... he entertained of the slim Farfrae's physical girth, strength, and dash was more than counterbalanced by the immense respect he had for his brains.

(MC, pp.160-61)

Whether or not Elizabeth-Jane (like her contemporaries) has witnessed any sexual feelings between the two men is arguable. But what she does know for certain is Henchard's domineering nature in the relationship as she accurately discerns his "tigerish affection for the younger man, his constant liking to have Farfrae near him, now and then resulted in a tendency to domineer" (MC, p.161). At one point, she even envies the warmth of the manly affection: "Friendship between man and man; what a rugged strength there was in it" (MC, p.167). Like Smith and Knight in A Pair of Blue Eyes and Birkin and Gerald in Women in Love, the relationship between Henchard and Farfrae is one-sided and remains so until the end because Henchard's feelings, once attracted, are not easily altered: "I am the most distant fellow in the world when I don't care for a man... But when a man... takes my fancy he takes it strong" (MC, p.133).

It is not until the wrestling scene that the Mayor realizes how deep his emotions are and how committed he is to Farfrae. Again, like Birkin and Gerald Crich in Women in Love (see WL, pp.347-52), the contest between Henchard and Farfrae, though full of erotic images and embraces, still can be seen as father-son fight. Because of his strength, Henchard ties his left arm behind his back and easily defeats his "fair and slim antagonist" (MC, p.347). Although he is now able to get his revenge, the Mayor resolves not to hurt him and ironically feels guilty for his action: "God is my witness that no man ever loved another as I did thee at one time... And now - though I came here to kill 'ee, I cannot hurt thee!" (MC, p.348). When Henchard is left alone to contemplate himself, he, as the narrator observes, is shocked to discover some "feminine" qualities in his make-up: "So thoroughly subdued was he that he remained on the sacks in a crouching attitude, unusual for a man, and for such a man. Its womanliness sat tragically in the figure of so stern a piece of virility" (MC, p.348). Later on when Lucetta is in danger, Henchard does not hesitate to acknowledge his "feminine" feelings towards his former rival: "O Farfrae! don't mistrust me - I am a wretched man; but my heart is true to you still" (MC, p.360). Like Susan's love for Henchard, Henchard's love-friendship with Farfrae, as the narrator tells us, remains unresponded to: "Farfrae had never so passionately liked Henchard as Henchard had liked him" (MC, p.405).

Even Lucetta, when she comes in the second half of the story, is meant to enhance rivalry between the two men. Just as Farfrae would not return Henchard's love, so Henchard would not care to respond to his Jersey mistress's affection. It is not until Susan's death that Lucetta Templeman, after inheriting some money, decides to come to Casterbridge to quicken Henchard's feelings and lead him to marry her (MC, p.236). But instead of doing so, she is ironically attracted to Farfrae. In the same way that Farfrae, who has just called to woo Elizabeth-Jane, falls in love with Lucetta, so Lucetta, who is also waiting for Henchard's proposal, falls in love with his enemy (see MC, pp.229-30). Such tragic ironies, which Hardy regularly

introduces in plotting his love themes, are not only fatal in the book but also true to human psychology and the irrationality of love. Not until she becomes the object of attention of another man is Henchard's desire for her stimulated once more to love her more than he ever cared to admit: "Henchard's smouldering sentiments towards Lucetta had been fanned into higher and higher inflammation by the circumstances of the case" (MC, p.246).

Before she is even introduced in the book, Lucetta has already been involved, like Fanny Robin in Far from the Madding Crowd, in a complete sexual scandal with Henchard. Though the scandal has not done any harm to the man, as one would expect in the patriarchal society, it is, as Hardy always believes, "of course ruin to her" (MC, p.149). In Casterbridge, where her secret will not be yet known for sometime, Lucetta makes her first impressive appearance. She is first seen by Elizabeth-Jane in the churchyard as "a lady much more beautifully dressed than she" and her "artistic perfection" (MC, p.205) is unmistakably fascinating. Then when Farfrae calls to see Elizabeth-Jane in High-Place Hall, she not only impresses him by her charming manners and beautiful looks, but also, like Eustacia, makes the first move as the schoolboy in him confesses: "I don't know how to talk to ladies" (MC, p.234). Later when she becomes part of his rivalry with Henchard, he cannot resist acknowledging his feelings:

"You are sure to be much sought after for your position, wealth, talents, and beauty. But will ye resist the temptation to be one of those ladies with lots of admirers- ay- and be content to have only a homely one?" (MC, p.268)

It is interesting to see, however, that despite the masculine qualities of the book, Hardy still sides with women in their love predicament. Instead of portraying them as objects of men's desire, they appear as independent beings who can manipulate the circumstances for their own advantage. Though Lucetta is defeated in the long run and punished, like any sexual character in Hardy's novels, with the death penalty for violating the moral codes, she is, like Henchard, a tragic character who has failed to bury her past successfully and is plotted against by fate. Her manipulative nature (as she is now courted by two men) is evident in her determination to dissuade Henchard from carrying out his blackmailing threat of reading her love letters to her husband. After arranging a secret meeting with him at the Ring, the place where he had earlier met Susan, she deliberately performs her toilette in such a way that she not only looks plain, but having missed a night's sleep and being pregnant, she also appears prematurely aged (MC, p.323):

Her figure in the midst of the huge enclosure, the unnatural plainness of her dress, her attitude of hope and appeal, so strongly revived in his soul the memory of another ill-used woman who had stood there and thus in bygone days, had now passed away into her rest, that he was unmanned, and his breast smote him for having attempted reprisals on one of a sex so weak. (MC, p.324)

In such a state, Lucetta cleverly pleads for her release: "O Michael! don't wreck me like this!... neither my husband nor any other man will regard me with interest long" (MC, p.324). At this point, the narrator sums up Henchard's feelings towards women in general and both Lucetta and Susan in specific: "His old feeling of supercilious pity for womankind in general was intensified by this suppliant appearing here as the double of the first" (MC, p.324). From then on, Henchard ceases to see her desirable and he "no longer envied Farfrae his bargain" (MC, p.325).

In spite of his effort to persuade Lucetta to marry him, Henchard has never really loved her. Since he is "by nature something of a woman-hater" (MC, p.148), he is only interested in her in so long as she is part of his rivalry with Farfrae as the latter realizes: "It is more like old-fashioned rivalry in love than just a bit of rivalry in trade" (MC, p.315). Henchard himself would not have cared for her, more than he did when she was his mistress, had she not been Farfrae's woman: "had Lucetta's heart been given to any other man in the world than Farfrae he would probably have had pity upon her at that moment" (MC, p.270). Lucetta on the other hand, knows quite well that Henchard has never truly loved her and if he ever has a mind to marry her, she feels it must be out of gratitude rather than love which she, therefore, courageously rejects:

"Had I found that you proposed to marry me for pure love I might have felt bound now. But I soon learnt that you had planned it out of mere charity - almost as an unpleasant duty - because I had nursed you, and compromised myself, and you thought you must repay me. After that I did not care for you so deeply as before".
(MC, p.269)

In her love relationship with Farfrae, Lucetta not only skilfully attracts him but seems to have the upper hand too. Like Lady Viviette in Two on a Tower, she, because of her age and experience, helps to awaken Farfrae's sexual desires by exposing her beauty and asserting her womanhood. In this she has a kinship with a number of Hardy's women, mainly Arabella and Elfride Swancourt. Unlike Henchard, Farfrae is young, modest, educated and above all very attractive: "He was quite a new type of person to her" (MC, p.231). Lucetta is not the only one who loves and admires him. In addition to Elizabeth-Jane, there are other women who cannot help resisting his charms as Jopp, Henchard's manager, concludes: "all the women side with Farfrae - being a damn young dand - or the sort that he is - one that creeps into a maid's heart like the giddy worm into a sheep's brain - making crooked seem straight to their eyes" (MC, p.265).

It is not, however, his marriage with Lucetta that is rewarding but that to Elizabeth-Jane that is more flourishing. Like Marty South in The Woodlanders, Tamsin Yeobright in The Return of the Native, and Picotee Chickerel in The Hand of Ethelberta, Elizabeth-Jane, though she loves Farfrae dearly, remains passive and indifferent to his

fickleness and attraction to Lucetta as she is to life in general: "She had learnt the lesson of renunciation... Continually it had happened that what she desired had not been granted her, and that what had been granted her she had not desired" (MC, pp.250-52). Despite her warmth of feelings, she had been ignored for most of the time by her father, once lover and only friend. As a result, she not only learns stoical philosophy from books, from which her greatest strength comes (see MC, pp.246, 250), but also, because of her ability to endure, grows stronger than pain itself. It is for her extraordinary qualities of patience, faithfulness and kindness (MC, p.112) shared also by Marty, Tamsin and Picotee, that Hardy rewards her with marriage and happiness at the end of the novel just as he does her fictive-sisters with the exception of Marty.

In his preparation for self-alienation and ultimate death, Henchard, like Clym Yeobright in The Return of the Native, starts blaming Providence for not punishing him enough for his crimes: "I - Cain - go alone as I deserve - an outcast and a vagabond. But my punishment is not greater than I can bear" (MC, p.388). Consequently, he goes to die in the wilderness after losing everything including himself. His death must be seen as tragic not because he is essentially a good man who is defeated in the male world of ambition and the female world of feelings but, ironically, because he has learned to reconcile his conflicting emotions of reason and passion. (Ursula at the end of The Rainbow is almost killed after reconciling her opposite emotions). It is this kind of death that makes him memorable, praiseworthy and above all effective because "he must be classed among those others receiving less who had deserved much more" (MC, p.411).

Although Hardy could not be accounted a feminist in the political terms of the 1880s, his portrayal of Elizabeth-Jane is indeed a sympathetic one.¹⁰ Throughout the novel, she is seen to be very keen to improve her social position and education. Unlike Henchard, she has learned to school herself in the art of "making limited opportunities endurable" (MC, p.410). This stoical philosophy is also reflected in her education, which is one of her top priorities and preoccupations in life. Although she is uneducated, she is shocked to find herself greatly admired for her expensive clothes. In anticipation of Sue Bridehead and the feminists, she totally rejects the society's materialistic ideology of woman's appearance, which makes her a doll and an object of men's gaze, for education and self-discipline:

"There is something wrong in all this", she mused. "If they only knew what an unfinished girl I am - that I can't talk Italian, or use globes, or show any of the accomplishments they learn at boarding-schools, how they would despise me! Better sell all this finery and buy myself grammar-books and dictionaries and a history of all the philosophies!"

(MC, p.167)

Her education is witnessed by Henchard, who believes that "bristling characters were as innate and inseparable a part of refined womanhood as sex itself" (MC, p.201). She not only learned to speak "proper" English but also writes in "proper... ladies'-hand" (MC, pp.200-1).

According to Lawrence's philosophy of marriage, Elizabeth-Jane, who has almost finished her self-education by reading and observing others in the book, is ready for marriage and fulfilment. Like Ursula in The Rainbow, she has learned the wisdom of living and dealing with people. It is she, for instance, who knows that Jopp is not the right man for Henchard to employ (MC, p.256). It is she who sees and learns from the absurdity of Henchard's and Farfrae's rivalry for Lucetta (MC, p.250). Just as the horses threaten Ursula's life after she has achieved her individuality, so does the bull jeopardise the lives of both Elizabeth-Jane and Lucetta symbolically for maintaining their womanhood and emancipation. The parallel is not only a similarity but a possible influence as well.

II

Aaron's Rod (1922)

Speaking of his theory of male and female principles in the "Study of Thomas Hardy", Lawrence writes: "Every man comprises male and female in his being, the male always struggling for predominance. A woman likewise consists in male and female, with female predominance".¹¹ The fully integrated individual, Lawrence stresses in his essay, would recognise and respect in himself (or herself) the claims of both sets of characteristics. To deny one set at the expense of the other, as Michael Henchard for example does, would be to deny nature itself and to have a war with one's self, consciously or unconsciously. In marriage, moreover, one must acknowledge the uniqueness of the partner and thus treat him (or her) as an individual and not as an abstraction of man being or woman being. In his essay "Morality and The Novel", Lawrence continues his marriage sermon:

Each time we strive to a new relation, with anyone or anything, it is bound to hurt somewhat. Because it means the struggle with and the displacing of old connections, and this is never pleasant. And moreover, between living things at least, an adjustment means also a fight, for each party, inevitably, must "seek its own" in the other, and be denied. When in the parties, each of them seeks his own, her own absolutely, then it is a fight to death. And this is true of the thing called "passion". On the other hand, when, the two parties, one yields utterly to the other, this is called sacrifice, and it also means death... And it is unmanly to accept sacrifice... There is, however, the third thing, which is neither sacrifice nor fight to the death: when each seeks only the true relatedness to the other. Each must be true to himself, herself, his own manhood, her own womanhood, and let the relationship work out of itself.¹²

The passage not only outlines all sorts of relationships man can have with woman, but stresses the inevitability of struggle between them when each seeks the other as they are bound to do sooner or later in a relationship. Since man and woman cannot but come together especially in marriage, then they should know, Lawrence believes, that fighting is a healthy and necessary process for their fulfilment so long as it is equally balanced. It is not until one party wins and the other loses that it becomes increasingly disastrous. Despite the many fights Lawrence had had with his wife, Frieda, their relationship always looked secure and stable in comparison with the Murrays, for example, who seldom fought and yet their relationship seemed fragile. In Sons and Lovers, Walter Morel loses his manhood and his assertive will soon after he gives up fighting with his wife (SL, pp.39-41). Henceforth, Morel's surrender has not made the relationship any better. On the contrary, it has not only led to Mrs Morel's supremacy, for now she has the children on her side, but also to Paul's psychological disturbance. In The Rainbow, though Tom Brangwen finally holds his own against Lydia's independent strength, Will is defeated by Anna's assertive will and Skrenbensky is destroyed under the "feminine" moon by Ursula's womanhood.

Struggle for power is also the subject matter of Women in Love: "It was a fight to death... or to new life: though in what the conflict lay, no one could say" (WL, p.205). This is exactly how Lawrence sees courtship and marriage relationships. Of the four leading protagonists, we are led to understand that Birkin and Ursula would fight to a new life and achieve fulfilment, while Gerald and Gudrun, because of their destructive nature, would annihilate each other in a deathly fight: "it was a fight to death, she knew it" (WL, p.562). In the "leadership" novels, however, Lawrence pushes the argument even further. He not only argues for woman's total submission to man, but at the same time insists that man should also submit to a greater man, to a leader. Lilly's comment in Aaron's Rod: "There are only two great dynamic urges in life: Love and power" (AR, p.341) is central to the understanding of Lawrence. Not even Hardy, who comes closer to Lawrence in thought than anybody else, has been able to describe potential relationships between individuals so exhaustively. Perhaps, The Mayor is the only Hardy novel to relate the two themes of love and power problematically. This is why conflict in Hardy's novels is seen more like an eternal male and female opposition, as the "Study" has clearly shown, than a deathly struggle for mastery.

Much of what Lawrence says about male power and male comradeship in Aaron's Rod, Kangaroo and The Plumed Serpent seems to have been debated in the aftermath of the Great War. Like other male writers in the twenties, Lawrence was against the confusion of sexual roles caused by the war. Besides the novels of that period, Lawrence's essays are attacks on the masculinization of women and the

corresponding feminization of men. To him this is more than a sexual revolution, it is a moral deterioration at its worst. In his political essay "The Real Thing" and elsewhere, most notably in his discussion of The Scarlet Letter in Studies in Classic American Literature (1923) and Fantasia of the Unconscious (1922), Lawrence uses the "woman question" to attack men. He believes that women seek emancipation because men shamefully abdicate from their responsibilities, when they struggle for their freedom, they are in fact struggling against men who are no longer "real" men: "Revenge! REVENGE! It is this that fills the unconscious spirit of woman today. Revenge against man, and against the spirit of man, which has betrayed her into unbelief". The solution to this sexual mess, as Lawrence sees it, lies with men reasserting their masculinity: "When is the fight over? Ah when! Modern life seems to give no answer. Perhaps when a man finds his strength and his rooted belief in himself again".¹³

Begun in the midst of the war in 1917, Aaron's Rod continues the exploration of manliness in man-to-man relationships, which Lawrence started and then left unresolved in Women in Love. If comradeship in the earlier novel has been investigated as a complementary to marriage, it is presented here as an alternative to it. Women in this book are often absent and, when they appear, carry little weight in terms of progress of theme and event. This is the first and probably only time that Lawrence explores his story without a dominant female figure. Nevertheless, their presence is always felt and feared at the background by the now weaker sex of man. At its best, however, the novel is not entirely successful: it lacks form, coherence and artistic density. Like Sherwood Anderson's Winesburg, Ohio, the only thing that holds the story together is the continuous presence of Aaron. At times, the book, because of its excessive descriptions and spasmodical structure, reads like a travelogue which has nothing to do with the story of Aaron. The portrayal of characters and progress of events are similarly unsuccessful; they are all fabricated to account for the coming together of Aaron and Lilly at the end.

Apparently, when Lawrence first wrote the book, he was not sure of its direction: "I am doing some philosophical essays, also, very spasmodically, another draft novel. It goes slowly - very slowly and fitfully, but I don't care".¹⁴ Male friendship might have been his immediate preoccupation at this stage as the ending of Women in Love clearly illustrates, but he certainly did not intend to depart from his usual themes of love and marriage as he does in this book. It is not until he probably finished his first draft of Studies of Classic American Literature in 1918 that Lawrence found kinship and confirmation of many of his beliefs in Walt Whitman, who seemed to have suggested the concept of male friendship not as complementary to marriage but as an alternative to it.¹⁵ Change in emphasis must also be accompanied by change in direction and philosophy. Just as

Lawrence's marriage theory of "two-in-one", employed powerfully in The Rainbow, has given way to "unison in separateness" in Women in Love, so "unison in separateness" must also give way to "one up, one down" in the novels of this phase, in order to fit the leadership hierarchy structure. Lilly's words are suggestive here: "I hate married people who are two in one - stuck together like two jujube lozenges" (AR, p.111). Later on, when Lilly asks Argyle, a writer, about the possibility of a balance in love in one of their many intellectual debates about marriage, the latter says: "the balance lies in that, that when one goes up, the other goes down. One acts, the other takes. It is the only way in love" (AR, p.287). Indeed, all love relationships in the book can be seen as echoes of this theory, including Aaron and Lilly's friendship.

In addition to its organic kinship with Kangaroo and The Plumed Serpent, Aaron's Rod has also a strong resemblance to The Trespasser, The Mayor of Casterbridge and Ibsen's A Doll's House, since the abandonment of family is central to all these works. Like Siegmund (who is also a musician), Michael Henchard and Nora Helmer, Aaron Sisson decides to walk out on his wife and two young daughters after twelve years of marriage without good reason other than perhaps his boredom with being a husband and father. If Walter Morel is afraid to face his dominant wife and rebel against his imprisonment in marriage, Aaron, after learning Henchard's lesson of renunciation, finally breaks his domestic bond with his family and sets forth (like Alvina Houghton and Kate Leslie) in search of his own integrity and freedom. In what Hilary Simpson calls a "masculinist" novel (for Lawrence here reverses the roles of a traditional feminist novel in which the heroine usually escapes from an unhappy marriage or a repressive family and embarks on a process of self-discovery),¹⁶ Aaron's Rod stands in total defence of its male protagonist against women after subjecting him to a number of unsuccessful relationships.

After leaving his wife in the Midlands, Aaron develops two hasty affairs with other women, one in London with Josephine Ford and another in Italy with the Marchesa Del Torre. Both liaisons fail the moment they have started because, Aaron thinks, neither woman is really interested in his integrity. In the first, Aaron becomes seriously ill soon after he sleeps with Josephine: "I felt, the minute I was loving her, I'd done myself", he tells Lilly who nurses him, back to life, "It's my own fault, for giving in to her. If I'd kept myself back, my liver wouldn't have broken inside me, and I shouldn't have been sick" (AR, p.110). This feeling of guilt continues to possess him throughout the book. When he is robbed in the second affair, Aaron cannot help blaming himself for flirting with the Marchesa: "if I hadn't rushed along so full of feeling: if I hadn't exposed myself: if I hadn't got worked up with the Marchesa... it would never have happened" (AR, p.274). Later on, when he sleeps with the Marchesa, after challenging her first with his flute to sing (AR, p.299) and then with his sexual potency he (like Ursula and

Skrebensky) not only triumphantly subdues her ("she seemed almost like a clinging child in his arms") but also finds her "deadly" (AR, pp.302-6).

Even though Aaron, like Henchard before him, tries to avoid women and alcohol ("No, there was something in him that would not give in - neither to the whisky, nor the woman, nor even the music" (AR, p.31)), he still cannot withhold himself from sex: "I can't stand by myself in the middle of the world... I can for a day or two - But then, it becomes unbearable as well. You get frightened" (AR, p.289). Having given in to Josephine, who seduces him, Aaron decides never to submit again to any woman. It is only when the Marchese, in anticipation of Mellors in Lady Chatterley's Lover, complains about his wife putting him off whenever he takes the initiative as part of the power struggle between them - a problem also shared by Aaron, Lilly and Argyle (see AR, pp.284-88) - that Aaron's masculine pride is finally moved to revenge these men, who lack the sexual prowess to keep their women in their right place, and to do just what the Marchese could not do with his wife: to force her to submit to him in a battle-of-wills act of intercourse. Having won the sexual contest, Aaron breaks off with the Marchesa: "I think it is better if we are friends - not lovers. You know - I don't feel free, I feel my wife, I suppose, somewhere inside me. And I can't help it" (AR, p.311).

Daleski seems to have missed the point here when he suggests that Lawrence is being "equivocal about Aaron's reasons for breaking with the Marchesa", and that "Aaron's experiences with women must, at all costs, result in disillusion so that he will be left free for Lilly".¹⁷ Though this is exactly what happens in the story, the outcome does not always justify the intention, for Lawrence is neither equivocal about Aaron's breaking with the Marchesa or Josephine before her either, nor is he forcing a friendship between Aaron and Lilly at the expense of women. Nor is it right to suggest that Aaron is being a misogynist in his affairs with women as many critics, including Kate Millett, have suggested, for his revulsion from women, even if it is that, is part of his puritanical nature.¹⁸ Like Lawrence, who strongly believed in marriage and fidelity, Aaron is bound to suffer the consequences of each affair because he is not being faithful to his wife. After his first affair with Josephine, he tells Lilly: "I cried, think of Lottie and the children. I felt my heart broke, you know. And that's what did it" (AR, p.110). When he is with the Marchesa, he constantly feels that "she is not his woman" and that after sleeping with her, he cannot help blaming himself:

though he had left his wife, and though he had no dogma of fidelity, still, the years of marriage had made a married man of him, and any other woman than his wife was a strange woman to him, a violation. "I will tell her", he said to himself, "that at the bottom of my heart I love Lottie still, and that I can't help it. I believe that is true..."

(AR, p.310)¹⁹

In so far as fidelity is concerned, there are three other scenes that I would especially like to highlight. In the "Prologue" to Women in Love, Birkin is broken into "half" when he has slept with prostitutes. In Kangaroo, Richard Somers, the Lawrence-like hero, twice rejects the sexual advancements of Jack Callcot's wife because "his heart of hearts was stubbornly puritanical" (K, p.160). On the first occasion, Somers is not only "puzzled" by Victoria's lustful gaze, but also so "frankly disturbed" by the Callcot's sexual freedom that he does not like "the thought of applying the same prescription to his own marriage" (K, pp.39-41). In the second, when Victoria offers herself "like a maiden just ready for love", he stubbornly retreats: "Good night... Jack will be back in a moment" (K, p.159). Elsewhere in the novel, Lawrence's comment on fidelity is unequivocal: "Where their two personalities met and joined, they were one, and pledged to permanent fidelity" (K, p.40).

Finally, in "The Captain's Doll", Lawrence condemns infidelity in marriage: "Ach! Ach! Husbands should be left to their wives: and wives should be left to their husbands. And no stranger should ever be made a party to these terrible bits of connubial staging" (CD, p.196). Despite his wife's infidelity, Captain Hepburn, who is also based on Lawrence, remains faithful. According to his wife, who never "had one jealous moment for seventeen years", the Captain hardly "thought of another woman as being flesh and blood, after he knew me" (CD, p.189).

It is not difficult, therefore, to link Lawrence with his puritanical heroes, for like them he strongly believes in fidelity in marriage. In "A Propos of Lady Chatterley's Lover" (significantly written in 1929), Lawrence writes: "The instinct of fidelity is perhaps the deepest instinct in the great complex we call sex. Where there is real sex there is the underlying passion for fidelity".²⁰ Unlike Hardy who hates marriage and wants to see it demolished, Lawrence sees it as indispensable. This is very obvious in the novels as well as in his marriage. Although Lawrence's elopement with Frieda after knowing her for only six weeks was the most unpuritanical decision of his entire life, he was not at all pleased to live together with her while they were still unmarried. It was not until they were lawfully wedded in 1913, after she got her divorce from Ernest Weekley, that he was finally ready to rest his mind and settle down with her. What is surprising about Lawrence's marriage, however, was not his elopement with his ex-teacher's wife but also his persistence in pressing for them to get married. Had it not been for his puritanical up-bringing, Lawrence could have certainly lived with Frieda without marriage just as John Middleton Murry and Katherine Mansfield (for a while) and H.G. Wells and Rebecca West did for example, especially when this was becoming increasingly common in early twentieth-century England.

In line with Argyle's theory of power relationships discussed above, just as Aaron wins the upper hand in his sexual affairs with

both Josephine and the Marchesa, so now he loses it to Lilly, who shows better understanding of women and love. When Aaron first meets Lilly in London (he meets him twice, firstly in London and then in Italy), he is drawn to him by his air of authority and self-possession, the manly qualities he is searching for. Though Aaron is able to understand his own predicament without anybody's help, it is Lilly who gives expression to much of what Aaron feels inside. This is probably why Aaron and Lilly are two different representations of Lawrence, like Somers and Ben Cooley in Kangaroo and Ramon and Cipriano in The Plumed Serpent.²¹ In London, Lilly's relationship with Aaron is described more as "maternal" than avowedly authoritarian or homosexual. When Aaron is infected, for example, it is Lilly who looks after him, cooks, washes and even darns his socks "as efficient and unobtrusive a housewife as any woman" (AR, p.120).

Attending him in his sickness and rubbing his body with oil "as mothers do their babies whose bowels don't work" (AR, p.118) might be homoerotic, just like the bathing idyll between George and Cyril in The White Peacock (WP, pp.293-95), the wrestling episodes in both The Mayor (MC, pp.345-48) and Women in Love (WL, pp.346-52) or the initiation ceremony between Ramon and Cipriano in The Plumed Serpent (PS, pp.404-5), but certainly it is not avowedly homosexual. Although homosexuality was increasingly debated in the late nineteenth and early twentieth-century, Lawrence's interest was perhaps no more than intellectual curiosity: "If he had had other affairs - it was out of spite or defiance or curiosity" (AR, p.192). Like the rubbing or touching scenes in both Sons and Lovers between Mrs Morel and Paul (SL, pp.68, 140) and "The Virgin and the Gipsy" between Yvette and the unnamed Gipsy (VG, pp.246-48), physical contact between two people regardless of their sex does not necessarily mean a sexual contact no matter how erotic it might seem. Touch for Lawrence is not a fulfilment like sex, it is an intermediate stage by which the individual, especially that whose spirit or health has gone down, is regenerated and put back again on his feet. This is probably why all the scenes discussed above end in frustration and are sometimes followed by serious discussions on women and marriage.

When marriage is discussed between them at the end of the chapter, both Aaron and Lilly agree that it needs "readjusting - or extending" because "men have got to stand up to the fact that manhood is more than childhood - and then force women to admit it" (AR, pp.123-24). This is not an attack on women as much as it is on men for allowing themselves to be overruled by the motherly pact between women and children: "When a woman's got her children, by God, she's a bitch in a manger" (AR, pp.122-23). Again in anticipation of Mellors's protestation in Lady Chatterley's Lover: ("I'm not just my Lady's fucker, after all" (LCL, p.288)), Aaron, like Captain Hepburn, refuses to be reduced to a mere object: "they look on a man as if he was nothing but an instrument to get and rear children... And I'm

damned if it is. I want my own pleasure or nothing: and children be damned" (AR, p.123). In a traditional feminist novel, a woman would normally say this, not a man, but it seems that Lawrence is reversing the roles here not because he sees himself as effeminate (Mellors says "They used to say I had too much of the woman in me", LCL, p.287) but because he sees man and woman as equally trapped in marriage and unless they do something about it (e.g. find new ways of reconciliation) bound to fight one another.

Just as women would stick together against men for their independence, so men would also support each other against women for male dominance. What the two men have in common against women is that in searching for their freedom and manhood, they both want their women so desperately to believe in them as free individuals in the first place and to submit to them in the second: "why can't they submit to a bit of healthy individual authority?" (AR, p.119) - which they would not do willingly. If Aaron has deserted his wife because of her female possessiveness, Lilly, who is temporarily living apart from his Norwegian wife, is contemplating the same punishment because "Tanny's the same. She does nothing really but resist me: my authority, or my influence, or just me... She thinks I want her to submit to me. So I do, in a measure natural to our two selves. Somewhere, she ought to submit to me" (AR, p.118). To what extent Lawrence was influenced by his German uncle, Fritz Krenkow, a respected international authority on Arabic and Islamic studies, one cannot precisely tell, but if women's submission to men was not taken from or influenced by the Bible or even the Koran, it is very much in line with Arabic and Islamic principles.²² At least it is well known that Lawrence used to visit his uncle in Leicester and read his massive books.

As far as marriage is concerned, Islam insists that a wife must love and obey her husband who, for his part, should respect and treat her according to the teachings of the Prophet. This is exactly what Lawrence is trying to achieve in Aaron's Rod through his social prophet Lilly who, in his hope of finding manliness, tries to convert love-relations into power-relations:

We *must* either love or rule. And once the love-mode changes as change it must, for we are worn out and becoming evil in its persistence, then the other mode will take place in us. And there will be profound, profound obedience in place of this love-crying, obedience to the incalculable power-urge. And women must submit to the greater soul in a man, for guidance: and women must submit to the positive power-soul in man for their being. (AR, p.347)

Without fully comprehending this or rather its workability as a theory, Aaron asks Lilly: "And whom shall I submit to?" "Your soul will tell you", replies Lilly (AR, p.347).

As far as the question of submission is concerned, the book has neither prepared for such a conclusion nor supported Lilly's/Lawrence's new doctrine of "Life-Submission". It seems to me

that in searching for a solution to the marriage problem, Lawrence tries, (unsuccessfully though) to relate female submission to male friendship just as he did in Women in Love. Even if he is influenced by Lilly, Aaron is not totally prepared to submit to the leadership of the little man. His strong refusal to give in to either women or society which has been established throughout the novel is hardly a preparation for yielding to Lilly. Earlier, when Lilly advocates male solidarity as a counter-revolution to female predominance in marriage, while presuming the leader's role, Aaron does not hesitate to criticize him: "You're no more than a man... what have you got, more than me or Jim Bricknell! Only a bigger choice of words, it seems to me" (AR, p.127) - a challenging statement which has prompted Lilly to say: "You talk to me like a woman, Aaron" and later "You answer me like a woman, Aaron" (AR, pp.129-133). Women, on the other hand, are not even ready to consider such a theory, let alone submission. There is no indication in the novel that women, especially Lottie and Tanny, would make a concession. On the contrary, the more their husbands rebel against them, the more solid they become in their resistance to the male supremacy concept. It is because of this unqualified conclusion of submission that Lawrence had to write Kangaroo and The Plumed Serpent and investigate more thoroughly the interaction of love and power in marriage and society.

III

"The Captain's Doll" (1923)

Although not strictly a novel, "The Captain's Doll" demands attention at this point not only because marriage is centrally explored from a male point of view, but also because of its publication in the year following Aaron's Rod which suggests a strong thematic kinship with the novel. Like The Mayor of Casterbridge and Aaron's Rod, "The Captain's Doll" (1923) is a masculinist novella which investigates the predicament of a man who, upon being trapped in love and marriage relationships, seeks his freedom by embarking on a process of self-discovery in a female-dominated world. Alexander Hepburn, the Scottish Captain, is already married to an Irish woman and in love with a German Countess, when the story begins. This is already a problem in itself but the Captain does not seem to worry about it at all because to him there is nothing that matters "outside this room at this minute. Nothing in time or space matters to me" (CD, p.171). Even though Hepburn is indifferent to many things in life he, like March in "The Fox", seems to be restlessly preoccupied "as if he were only half attending, as if he were thinking of something else" (CD, p.166). Despite "the meaninglessness of him [which] fascinated her and left her powerless" (CD, p.172), Countess Hannele "couldn't help being in love with the man: with his hands, with his strange, fascinating physique, with his incalculable presence" (CD, p.170).

Apparently Hannele is attracted to Hepburn for his mysteriousness: "It was all like a mystery to her, as if one of the men from Mars were loving her. And she was heavy and spellbound, and she loved the spell that bound her" (CD, p.172). This is hardly a new theme in Lawrence's fiction; a sexually frustrated upper middle-class woman seeking salvation in sexual intimacy with a primitive dark man is a recurrent pattern. Like Hannele, Alvina Houghton in The Lost Girl, Ellen March in "The Fox", Lou Carrington in "St. Mawr", Kate Leslie in The Plumed Serpent, Yvette in "The Virgin and the Gipsy" and Connie Chatterley in Lady Chatterley's Lover are all thrilled by the mysterious presence of their sensual partners. (March and Lou are even impressed by the sexual vitality of the animals [fox and horse] they are involved with when their men are either absent or proved inhibited). Disturbed and irritated by the Captain's indecisiveness, Hannele approaches him for reassurance of his love to her: "Do I matter?" (CD, p.168). It is not until Mrs Hepburn is mentioned that the Captain stammers in his answer: "'My wife? My wife?' He seemed to let the word stray out of him as if he did not quite know what it meant. 'Why, yes, I suppose she is important in her own sphere'" (CD, p.169).

When Hannele awakens the half-conscious Captain to consider his "dilemma", he shows little inclination to make up his mind about the situation: "I don't know. I don't know yet. I haven't made up my mind what I'm going to do" (CD, p.169). Like the doll Hannele is making, Captain Hepburn is "as unreal as a person in a dream, whom one has never heard of in actual life" that whenever he disappears she wants "to see him again, to know if it was really so" (CD, p.178). Even the doll, in comparison with him, seems "too real" (CD, p.172). What Lawrence is trying to do here is to draw the parallel between the Captain and the doll even closer, just as he has done between Henry and the fox on the one hand and Rico and St. Mawr on the other, in order to emphasise the futility of Hepburn. The more she cross examines him, the more she is convinced that the Captain is actually the doll: "He was like the doll, a tall, slender, well-bred man in uniform" (CD, p.165). In fact, Lawrence's description of the portrait is more comprehensive and detailed than that of Hepburn, and it is through the portrait that one can see what the Captain looks like: "It was a perfect portrait of an officer of a Sottish regiment..." (CD, p.162).

In addition to their strong physical resemblance, the Captain has a doll-like character. When Hannele for example asks him after his wife's sudden arrival: "But doesn't she expect you to make love to her?", he, like Skrebensky in The Rainbow, seems to take no notice of the significance of the question: "I don't mind, really [because] I don't consider I count" (CD, p.182). Just as Ursula ridicules Skrebensky when he denies his separate existence from the army and the nation ("It seems to me... as if you weren't anybody - as if there weren't anybody there, where are you. Are you anybody, really?

You seem like nothing to me" (R, p.31, also see p.328)), Hannele similarly sees Hepburn as "a sort of psychic phenomenon like a grasshopper or a tadpole or an ammonite. Not to be regarded from a human point of view. No, he just wasn't normal. And she had been fascinated by him!" (CD, p.183). She would have said a "doll" had she considered it carefully: "And he called himself a man!" (CD, p.183).

The sudden appearance of Hepburn's wife in occupied Germany, where most of the actions take place, has exacerbated the situation for both the husband and his mistress. Suspecting something amiss, she comes to reclaim her doll-like husband from the German woman. Mistaking Baroness Mitchka for the Captain's lover, Mrs Hepburn, who herself looks "extraordinarily like one of Hannele's dolls" (CD, p.184), wittily attacks her by talking to her friend Hannele. She first starts by hiding her antagonism behind cliché, a female tactic of which Lawrence says: "if any woman wishes to remove her husband from the clutches of another female, let her only invite this female to tea and talk quite sincerely about 'my husband, you know'" (CD, pp.194-95). Then after the preliminaries of wartime moral deterioration and her extra-marital sexual affairs of which she ironically says "Of course it is the women who are to blame in the first place. We poor women! We are a guilty race" (CD, p.186), she discusses her husband's commitment to her, and how on their wedding night he "kneeled down in front of me and promised, with God's help, to make my life happy" (CD, p.188).

Although the story, as Graham Hough has pointed out, is "done in a vein of accomplished social comedy that Lawrence undoubtedly possessed but did not often care to exercise",²² one cannot help noticing Lawrence's satirising of his own marriage strain. Much of what Mrs Hepburn says about her marriage and herself is painstakingly true of the Lawrences. To what degree "The Captain's Doll" is influenced by Lawrence's life is not hard to tell, for the parallels between the Lawrences and the Hepburns are very great indeed (see CD, pp.186-89, 196 and 250).²³ Like Frieda, Mrs Hepburn not only dominates her husband in marriage and plays the Magna Mater figure but also finds it very important for her to flirt around: "I have to flirt a little - and when I was younger - well, the men didn't escape me, I assure you" (CD, p.187), while the Captain, according to her, "never minded" these affairs. (The name Otto, Otto Gross, one of Frieda's German lovers, does get mentioned in CD, p.179, but in connection with Hannele who is also based on Frieda). Perhaps it is not until the death of Mrs Hepburn which Lawrence not convincingly but conveniently contrives by throwing her out of the hotel window after she has played her role successfully, that the Captain is able to see marriage as an equal partnership between man and woman and distinguish between what it is "to be a wife... to be loved and shielded as a wife [and]... a flirting woman" (CD, p.250).

At this stage, Hannele is even more confused about Hepburn. His two images, the doll who has made the vow to his wife and the

mysterious lover who has succeeded so far in keeping her under his spell, force her to undergo a change. This change does not merely happen as a result of her ability to identify the Captain with the doll ("And weren't you a doll, good heavens! You were nothing but a doll. So what hurt does it do you?" (CD, p.244)), but also as a consequence of the way the wife reveals herself as the silly little elderly woman to whom Hepburn has knelt: "Hannele would have thought it almost natural: almost a necessary part of the show of love. But at the feet of that other little woman!" (CD, p.195). Obviously, Hannele does not like Mrs Hepburn and therefore, she is amazed to see the lion mastered by the lamb: "Had she been dreaming, to be in love with him? Oh, she wished so much she had never been. She wished she had never given herself away. To him! - given herself away to him! - and so abjectly... So he had seemed to her: like a mute Caesar. Like Germanicus" (CD, p.196).

Born for the second time after his wife's death and the subsequent estrangement with Hannele, Hepburn seeks her first in Munich where he sees his doll displayed for sale and purchases it (a symbolic action which suggests the re-possessing of his soul), and then in Austria where he finds Hannele about to marry the Herr Regierungsrat who makes her feel like "a queen in exile" (CD, p.214). On a trip to the Alps, Hepburn wins her back from the Austrian official and offers to marry her only if she will honour and obey him: "Honour and Obedience: and the proper physical feelings. To me that is marriage. Nothing else" (CD, p.248). She, on the other hand, insists on love as the basis for marriage because "It's the same thing. If you love, then everything is there - all the lot: your honour and obedience and everything. And if love isn't there, nothing is there" (CD, p.248). Despite their opposition which can be seen as part of their struggle for power, they are of one mind: he wants mastership ("I don't want marriage on a basis of love" (CD, p.247)) in order to protect his individuality and she wants love on equal terms ("It must be love on equal terms or nothing" (CD, p.236)) in order to secure her womanhood.²⁴

Since individuality, according to Lawrence's essay "Love was Once a Little Boy", is the absolute opposite of love and not hate, Hepburn cannot love Hannele and at the same time preserve his individuality (e.g. manliness) intact unless she too is ready to submit to him, for in marriage one has to lose the self in the process of loving in order to find it fulfilled in consummation with the other partner. In another essay "Matriarchy", Lawrence writes: "[Modern man] is... afraid of being swamped, turned into a mere accessory of bare-limbed, swooping woman; swamped by numbers, swamped by her devouring energy. He talks rather bitterly about rule of women... woman has emerged and you can't put her back again. And she is not going back to her own accord, not if she knows it".²⁴ It is this fear of women's emancipation and withholding of the self in marriage that threatens Hepburn's/Lawrence's integrity and leads him,

as it did Birkin before him in Women in Love, to advocate a new philosophy of loving and to insist on his manliness in the marriage bargain because, as he tells Hannele:

"any woman, today, no matter how much she loves her man - she could start any minute and make a doll of him. And the doll would be her hero: and her hero would be no more than her doll. My wife might have done it. She did do it, in her mind... And her doll was a great deal sillier than the one you made. But it's all the same. If a woman loves you, she'll make a doll out of you. She'll never be satisfied till she's made your doll. And when she's got your doll, that's all she wants. And that's what love means".
(CD, p.249)

Just as Birkin introduces his "star-equilibrium" theory to protect himself from the womanliness of Ursula, so Hepburn insists on Hannele's submission not to subdue her, but to prevent her from making a doll out of him. Hannele's surrender at the end, if it is surrender at all, does not come from weakness or error in her notions of love and marriage, but from strength.²⁶ Like Ursula in her sensible dealings with Birkin, Hannele understands that love on equal terms cannot be achieved unless she first submit to Hepburn who in return must also yield to her. But before she submits to him, she seeks reassurance: "What will you do for the woman" a question to which he answers: "She'll be my wife, and I shall treat her as such. If the marriage service says love and cherish - well, in that sense I shall do so" (CD, p.250). Hannele knows quite well that Hepburn loves her but, like Michael Henchard in The Mayor of Casterbridge (see MC, p.348), cannot bring himself to frankly admit it, at least before the ceremony, simply because it is "womanliness" and would imply weakness in his finally-achieved manhood. It is on this basis, on the basis of equality and mutual respect, that Hepburn and Hannele come together at the end. Like "The Fox", "The Captain's Doll" comes to an end and Hannele has not yet promised to surrender: "I won't say it before the marriage service. I needn't, need I?" (CD, p.251). The last thing she wants to do is to burn the Captain's doll.

If "The Captain's Doll" has some thematical kinship with Ibsen's A Doll's House (for both are works about power and possession in love and marriage as the titles clearly suggest), it also has some parallels with Hardy's Two on a Tower. Like Swithin St Cleeve, Captain Hepburn is an amateur astronomer who not only possesses some scientific apparatus, a cactus plant and two large telescopes, but also finds it very essential to go to East Africa (Cleeve goes to South Africa) to study the stars and write a book on the moon (CD, pp.249-50). At their best, however, these details are hardly important to the story of the Captain. It seems to me that Lawrence made these parallels in the story only to show how much he had been influenced by Hardy. Later on, Lawrence will use Two on a Tower as a model for the more powerful Lady Chatterley's Lover.

To sum up Part Two, just as women are forced by society's conventions to regard marriage as their ultimate destination in life,

no matter how emancipated they are, so men are encouraged to seek materialistic success and power at the expense of marriage. Bathsheba, Ursula and Grace are partly defeated in man's world of action not because they cannot sustain the struggle with society, but because their passionate nature oblige them to give up the fight for marriage. Similarly, Henchard, Aaron and Hepburn have lost their battles with society and women not because they are not "masculine" enough to assert themselves, but because of their prime necessity to come to terms with their women, and at any cost. Despite their social differences and personal preferences, all the protagonists in this part have learned that marriage is an institution of equal partnership between men and women and thus should be considered by society. In Part Three, men and women will recognise that they are naturally opposites, and that in the process of coming together they should seek "wholeness", because this is the only way to make marriage successful.

PART THREE

Marriage as a Pattern of **Opposition and Reconciliation**

CHAPTER SIX

MARRIAGE AS OPPOSITION BETWEEN MAN AND WOMAN: A PATTERN

While The Rainbow has some kinship with Hardy's early novels (including The Return of the Native) as Chapter Four has tried to suggest, Women in Love, it must be admitted, has almost nothing in common with Tess of the d'Urbervilles other than perhaps their "eternal triangle" of love and marriage. Although the two novels follow a similar pattern in exploring marriage - a pattern in which the protagonist is torn between his or her two lovers who symbolise the eternal conflict between sexuality and intellectuality - this pattern is by no means maintained until the end in the later novel. Just as Tess is divided in her emotions between Alec and Angel, the two "halves" of her being, so Birkin, though at the beginning like Tess torn between Ursula and Hermione, is able to seek a wholeness of being in his marriage with Ursula, when Gerald is excluded from the love equation. Had it not been for his deep interest in the comradeship theme at that particular stage, Lawrence might have laid the true basis for a successful marriage relationship and saved himself the trouble of writing Lady Chatterley's Lover.

This chapter will seek to show how Hardy and Lawrence reach opposite resolutions in their handling of the marriage theme even though they use almost the same method in their examinations. However, it is fair to assume that Hardy's conscious intention, by constantly making his protagonists divided among themselves between their suitors so that marriage and fulfilment would always seem impossible - a theme which will culminate in Jude the Obscure - is to demolish matrimony as a social institution, while Lawrence's aim, despite his employment of the pattern, is to discover new territories on which men and women can happily and equally be united. This is why the pattern is often modified in Lawrence and instead of being triangular as in Hardy's Tess and Jude, it is usually presented in a form of opposites: man versus woman.¹

Before looking ahead to the discussion of Tess of the d'Urbervilles, it would seem appropriate to look briefly at a much earlier work. It has become a common practice recently to regard A Pair of Blue Eyes (1873) as the forerunner of the more powerful Tess of the d'Urbervilles (1891). In his postscript to the 1912 Preface to A Pair of Blue Eyes, Hardy writes: "it exhibits the romantic stage of an idea which was further developed in a later book" (PBE, p.48). There is no doubt that this statement directly refers to Tess, for the parallels between the two books are obviously striking.² In addition to being drawn on a similar pattern in which the heroine falls in love with suitors representing opposite sides of her being, the two novels also share the same theme of love - a theme in which the heroine's

concealment of a previous relationship with one lover leads to her forfeiture as a suitable wife for the other and eventually to her destruction.

Elfride Swancourt, like Tess Durbeyfield, is destroyed at the end because, having once yielded her heart in an intimate relationship to Stephen Smith, she is rejected and punished by her second lover, Henry Knight, who, like Angel Clare, insists on being the "first comer" into her life: "I always meant to be the first comer in a woman's heart, fresh lips or none for me" (PBE, p.368). Though Knight's mania is rather different from Angel's conventionality, they seem to have almost the same perception about women's sexuality. Again like Angel, Pierston, Clym and Giles, and indeed many characters in Lawrence's fiction including Sir Clifford in Lady Chatterley's Lover and Rico in "St Mawr", Knight is sexually atrophied; he is that idealist kind of man who lives largely by the intellect and denies the body (or the "female" in himself, as Lawrence would say). In one of the most dramatic scenes in the novel, Elfride, in anticipation of Tess, bitterly protests against Knight's patriarchal ideas and those of the conventional society he represents:

"Am I such a - mere characterless toy - as to have no attraction in me, apart from - freshness? Haven't I brains? You said - I was clever and ingenious in my thoughts, and - isn't that anything? Have I not some beauty? I think I have a little - and I know I have - Yes, I do! You have praised my voice, and my manner, and my accomplishments. Yet all these together are so much rubbish because I - accidentally saw a man before you!"
(PBE, p.383)

For those who accuse Hardy of antifeminism, this is something for them to consider. In her feminist book, Thomas Hardy (1989), Patricia Ingham concludes her study of the early novels by emphasising that: "Hardy struggles but fails to accept a patriarchal view".³ This is particularly true of Elfride, for in presenting her Hardy (unlike Lawrence) wanted on the one hand to please his publishers who insisted on a conventional way of writing, while on the other, he wanted to satisfy himself and express his own views on women. Hardy's uncertainty in handling the struggle creates a "fault line" in his novels. Though this slippage is at the heart of Hardy's treatment of women, it is understood today by many feminists that Hardy was writing against his will. Perhaps it is not until Tess or even Jude that Hardy was finally able to write freely on women and marriage.

If Knight's intellectual obsession with women's purity prevents him from marrying Elfride, Smith's inexperience and lack of assertive will prevent Elfride from marrying him. Smith loses Elfride not because of anything intrinsically wrong with him but because of wrong decisions. One of these fatal decisions which is to change the destiny of the three main figures of the book is Smith's mistake in letting Elfride return home unmarried after their elopement to London. As the narrator stresses:

His very kindness in letting her return was his offence. Elfride had her sex's love of sheer force in a

man, however ill-directed; and at the critical juncture in London Stephen's only chance of retaining the ascendancy over her that his face and not his parts had acquired for him, would have been by... dragging her by the wrist to the rails of some altar, and peremptorily marrying her... Decision, however suicidal, has more charm for a woman than the most unequivocal Fabian success. (PBE, p.179)

This is not exactly fate but a mere accident made out of a wrong choice. Interestingly, the passage not only tells how inexperienced and foolish Smith is, but by analogy how decisive and assertive Knight would have been. Before the scene on the cliff without a name, Knight tends to assert himself and his ideas on every possible situation without any flexibility or compromise. When Elfride, for example, asks him to specify his preferred colours of eye and hair, hoping for a compliment from him, he discourteously says that he prefers dark hair to her own brown and hazel eyes to her own blue. To all this, Elfride has no choice but to submit to his assertive behaviour and accept the fact that "the more they went against her, the more she respected them" (PBE, p.233). In Women in Love, there is a similar scene in which Gudrun is attracted to Loerke, the very man who not only has a cynical independent standard of admiration for both painting and women but also prefers much younger women to her (WL, pp.523-29). What these two heroines have in common is generalized by Herbert Spencer in his book The Study of Sociology (1897): "Women will continue attached to men who use them ill, but whose brutality goes along with power, more than they will continue attached to weaker men who use them well".⁴ This reads like one of Hardy's main themes. In Far from the Madding Crowd, to which Spencer's statement is clearly relevant, Bathsheba continues to be faithful to Troy, the man who ill-uses and betrays her, while she foolishly rejects Gabriel Oak, the good man who faithfully loves her.

To sum up, A Pair of Blue Eyes, despite its strong conviction, still remains an exploratory work and an early sketch for the more powerful Tess of the d'Urbervilles. One of the main differences between the two books, which is also a prime defect in the earlier novel, is the failure of the writer to show sensuality as the immediate opposite of intellectuality. Had Hardy been able then to develop his sexual theory of duality like Lawrence and clearly show not only the opposition between sexuality and intellectuality but accordingly develop Smith as a sexual character like Alec in order to match the intensity of Knight's intellectualism, he might have written a novel that could stand beside Tess and Jude.

I

Tess of the d'Urbervilles (1891)

In a letter addressed to Florence Henniker on 16 September 1893, Hardy writes: "If you mean to make the world listen, you must say now what they will all be thinking and saying five and twenty years hence:

and if you do that you must offend your conventional friends".⁵ Though this is generally true of many classical novels, it is particularly so in Tess of the d'Urbervilles (1891). It was perhaps not until the Great War (twenty-five years after Tess was published) that the conventional public was able to sympathize with Tess and fully understand her sexual predicament. When he is asked about the vagueness in fictional treatment of sex, Hardy answered: "This I fear the British public would not stand just now; though, to be sure, we are educating it by degrees".

In another letter (dated 31 December, 1891), Hardy expresses his deep concern over the question of the literary treatment of women: "I have felt that the doll of English Fiction must be demolished, if England is to have a school of fiction at all".⁶ Whatever stimulated Hardy to write this, it seems likely that this letter, though it might refer to Tess, may also point to Ibsen's A Doll's House, the controversial play which was first performed in England in 1889 (nine years after its first performance in Stockholm). When performed, the play not only shocked and outraged Victorian audiences, but also caused many élite newspapers, like the St James's Gazette and The Standard, to unite against the play and severely attack Nora's slamming of the door on her husband, children and home - a liberating action which led James Huneker, the influential New York drama and music critic, to say at that time: "that slammed door reverberated across the roof of the world".⁷

In a subsequent letter (the next day to be precise), Hardy refers directly to Tess:

As to my choice of such a character after such a fall, it has been borne in upon my mind for many years that justice has never been done to such women in fiction. I do not know if the rule is general, but in this county the girls who have made the mistake of Tess almost invariably lead chaste lives thereafter, even under strong temptation.⁸

What is significant here is the strong relationship between Hardy's fiction and the real moral world. If the women in Hardy's Wessex (there were plenty of them as Hardy tells us) who have lost their virginities before marriage can subsequently lead a chaste life, then Tess, by implication, can still be pure, at least in spirit if not in body. This quotation recalls Lawrence's essay, "A Propos of Lady Chatterley's Lover", where Lawrence contrasts "intellectuality" and "sensuality" and stands firmly to defend "sensuality" against "intellectuality" in order to maintain a balance. Both Hardy and Lawrence play the role of the "prophet" and continue their task of educating their readers through their novels. At one point in Tess of the d'Urbervilles, Tess reflects on the role of the novel in teaching morality and preparing young women for life: "Why didn't you tell me there was danger in men-folk", she asks her ignorant mother after being seduced by Alec d'Urberville. "Why didn't you warn me? Ladies know what to fend hands against, because they read novels that tell

them of these tricks; but I never had the chance o' learning in that way" (T, p.87). At another point, Hardy calls Tess's experience simply a "liberal education" (T, p.103) for the "ache of modernism" (T, p.129).

Intellectuality and sensuality or spirit and flesh are the main areas of exploration in this novel. Angel Clare and Alec d'Urberville are two extremes of Tess's life who have failed both to see her as a complete human being and to match her natural strength and spontaneity. Though they seem opposites, one spiritual and ethereal, the other sexual and hypocritical, they are complementary and not very much different at least in inflicting pain on Tess.⁹ This section will, therefore, examine marriage as Tess's problem of reconciling body and mind as she seeks "wholeness" in her relationships with Alec and Angel. The discussion will also focus on Hardy's profound feeling towards women as he conceived the character of Tess, and on his influence on Lawrence as he went beyond the Victorian fictional tradition.

In this book, Hardy returns to the simple triangle of lovers. The woman this time does not literally choose her husband (like Elfride in A Pair of Blue Eyes, for instance), but, instead, is chosen and, therefore, cannot but respond willingly or otherwise to men's advances which she cannot control. Tess, by the work of fate, accident and coincidence, is doomed to defeat throughout her life and destruction at the end. One of these incidents happens very early in the story when Parson Tringham tells John Durbeyfield, Tess's father, that the Durbeyfields are the descendants of the ancient and knightly family of the d'Urbervilles. This not only flatters John Durbeyfield and raises his self-esteem so that he immediately calls for a horse and carriage to take him home, but also leads the Durbeyfields to send Tess to claim kin with the rich Stoke-d'Urbervilles who live near Trantridge. Before she does so, another accident takes place and forces Tess to overcome her reluctance and go on with her mission. From the first pages of the book, one cannot help noticing that Tess's pride and family loyalty are essential qualities of her being which will contribute to her tragedy. Self-responsible as she is, and one who carries the burden of the family, she blames herself for both Prince's death and the loss of the family livelihood which depends entirely on the horse.

Though the question of marriage does not cross Tess's mind at this stage, her mother Joan has already thought about it, and by consulting her fortune-telling book she predicts that Tess's trip will lead to a grand and noble marriage for her daughter (T, p.32). The mother's plan does not please Tess at all. On the contrary, it makes her grow impatient and leads Tess to regard such a husband as being as remote as a star: "If Tess were made rich by marrying a gentleman, would she have money enough to buy a spy-glass so large that it would draw the stars as near to her as Nettlecombe-Tout?" (T, p.55). After losing her virginity in *The Chase*, Tess realizes how difficult it will

be for her to get married now. Apparently, Tess is a victim both of fate and of her ignorance of men and sexuality, but she is not at all passive in her moral convictions. Her mother is partly responsible for her fall. Joan Durbeyfield approves of all that Tess has done except the mistake of not getting Alec to marry her.¹⁰ She tells her daughter: "Any woman would have done it but you, after that!" (T, p.87). To this Tess agrees but her pride has prevented her from approaching Alec with the matrimonial question, as it will stop her later on from asking Angel to stay with her after his rejection on the wedding night. This is evidence of her strength of character, which consists in doing not what is expected of her but what she believes in. In defining tragedy, Hardy says: "The best tragedy - highest tragedy in short - is that of the WORTHY encompassed by the INEVITABLE" (Life, p.251). Of all Hardy's characters, Tess is one of the worthiest and can only be matched by Jude.

To pursue the mother and daughter relationship, one has to contrast their views on marriage, conduct and responsibility. Since they come from two different generations, they are apt to have conflicting views on various things. Like Ursula and her mother or Anna and her mother, Lydia, in Lawrence's The Rainbow, Tess seems to have superior notions to her mother. Though Joan Durbeyfield does embody the code of morality of the peasantry, Tess does not accept these ready-made codes without questioning their suitability to her modern principles. One of these differences, as Hardy tells us, is the question of education:

Between the mother, with her fast-perishing number of superstitions, folk-lore, dialect, and orally transmitted ballads, and the daughter with her trained National teachings and Standard Knowledge under the infinitely Revised Code, there was a gap of two hundred years as ordinarily understood. When they were together the Jacobean and the Victorian ages were juxtaposed.
(T, p.28)

As indicated earlier, Mrs Durbeyfield would rather have Tess make Alec marry her by using her pregnancy as a threat, but Tess rejects marriage on this basis and she is totally against the idea of marrying without love, as becomes clear in her relationship with Angel. Of these modern views Joan Durbeyfield is not totally ignorant. However, she raises the issue of responsibility to support her argument: "Why didn't ye think of doing some good for your family instead o' thinking only of yourself? See how I've got to teave and slave, and your poor weak father with his heart clogged like a dripping-pan" (T, p.87). This appeal could have weakened Tess's position and sent her back to Alec had she been weaker in spirit and determination. Between marriage and responsibility, Tess is lost between right and wrong. She knows quite well that she has responsibility towards her family (like Ethelberta in The Hand of Ethelberta) and that because of this responsibility she has lost her maidenhood, but at the same time she does not want to sacrifice herself and return to Alec whom she now detests.

Alec, on the other hand, does not consider marriage at all. In fact it never crosses his mind (T, p.87). In a way like Fitzpiers, Alec is an outsider who comes to disturb the quietness of the traditional order, appropriates an old family name to which he has no right and treats people as objects without any responsibility towards them. Not only does he acquire wealth and power but he also knows quite well how to get his way with women. Before he violates Tess in "The Chase" scene, Alec has already had at least one or two affairs with Car Darch, the Queen of Spades and another unnamed woman, Queen of Diamonds, who have united against Tess, out of jealousy, in the Chaseborough quarrel which has led to Tess's violation. The difference between Alec and Angel in this respect is that where every woman is all women for the former, all women are reduced to only one woman for the latter. When Tess tells Alec that she could not understand his "meaning" until it was too late, he in response tells her "That's what every woman says" (T, p.83). Obviously, Alec perceives all women as one type, created only for a man's sexual pleasure. Being reduced to this image Tess reacts impetuously: "How can you dare to use such words!... My God, I could knock you out of the gig! Did it never strike your mind that what every woman says some women may feel?" (T, p.83).

Later on, Angel also tries to reduce her to another image of his eroticism. He sees all women in her as a mere picture of chastity: "She was a sort of celestial person, who owed her being to poetry; one of those classical divinities" (T, p.211). When he calls her Artemis, Demeter and other fanciful names, Tess insists "Call me Tess" (T, p.135). Reducing her to a form, idea or a type does not please Tess who would rather be herself, with her imperfections and natural vitality. If Alec is the sexual being in her life, Angel is the spiritual. Neither of them can apprehend her as a "full being". Intrinsically though, she has to die not as a result of her half "being" but ironically because of her completeness. Unlike Tess, Ursula at the end of The Rainbow manages to escape the danger of male mastership represented by the horses and succeeds in asserting her "whole" being in spite of the male attempts to subjugate her in the man's world of action.

In portraying Tess, Hardy expresses his deep feelings towards women in general and the heroine in particular. As he explains in his letters: "I, too, lost my heart to her as I went on with her history" and "I am glad you like Tess - though I have not been able to put on paper all that she is, or was, to me".¹¹ Hardy both gives full support to Tess in whatever action she does and at the same time, shares with the narrator, characters and readers the erotic feeling she arouses in him as he submits her to various sexual exposures. Tess appears more like the object of the narrator's desire than the subject of the narrative.

In A Pair of Blue Eyes, Hardy says that Stephen Smith falls in love with Elfride by looking at her and Henry Knight by ceasing to do

so (PBE, p.244). Alec and Angel would have done the same had it not been for Tess's greater sensuousness which cannot but arouse Angel's eroticism as well. Unlike Knight, Angel could not avoid Tess for long for "he had never before seen a woman's lips and teeth which forced upon his mind, with such persistent iteration, the old Elizabethan simile of roses filled with snow" (T, p.152). For so many times, Angel also "had studied the curves of those lips... that he could reproduce them mentally with ease" (T, p.152). "Mentally" is a key word for Angel in perceiving Tess. Like Hardy in many different scenes in his fiction, Angel is an artist, registering Tess's beauty in his intellect as a portrait, though not without some sensuous fantasies. At one point, he cannot resist his sexual desire as he observes her "parted" lips: "He jumped up from his seat, and, leaving his pail to be kicked over if the milcher had such a mind, went quickly towards the desire of his eyes, and kneeling down beside her, clasped her in his arms" (T, p.153).

No matter how Angel is moved by the sight of Tess, his apprehension of her does not match that of Alec, whose sexual attraction to Tess is beyond control. One immediately recalls Arabella in Jude the Obscure, who is not only sexually attracted to Jude at first sight but also very sensitive in detecting his moods and needs - a quality which gives her an advantage over Sue to attract him and manipulate his life. Likewise, Alec is at once attracted to Tess's curved lips (T, p.43) and "fullness of growth" (T, p.45). If Angel can recall Tess "mentally", Alec models her according to his sexual desire. He insists on placing the strawberries in her mouth, an action which causes Tess to be in "a half-pleased, half-reluctant state" (T, p.44). He affixes roses on her bosom and hat to which she "obeyed like one in a dream" (T, pp 44-5). Finally, and after watching her "pretty" and "unconscious" munching, he "Inclined his face towards her as if -. But no: he thought better of it; and let her go. Thus the thing began" (T, p.45). What has happened here lays the foundation for the rape-seduction scene whose roots owe much to this confrontation between Alec and Tess.

For the first time in her life, Tess is treated like a grown woman, as the narrator observes: "It was a luxuriance of aspect, a fullness of growth, which made her appear more of a woman than she really was" (T, p.45). This is how Alec sees and treats her: he recognises her as a woman. Simultaneously, this is how she regards herself, for she has never experienced before her sexual power as she does now with Alec. When she tells Alec about the purpose of her visit, she says: "Mother asked me to come... and, indeed, I was in the mind to do so myself likewise" (T, p.43). The extension of the sentence stresses the fact that Tess is seeing herself as an independent woman with a separate identity and power of decision. Ian Gregor rightly regards Tess's trip from Marlott to Trantridge as a significant event in her life: "A Journey from Innocence to Experience".¹²

In expressing his sensuality, Alec d'Urberville, besides the strawberries and roses scenes, uses the horse as a sign for his sexual vitality. Like Rico in Lawrence's "St Mawr" and Gerald Crich in Women in Love, Alec tries to abuse the mare as he and Tess ride on the gig. The parallel between the mare and Tess is very striking. Alec tells her: "If any living man can manage this horse I can - I won't say any living man can do it - but if such has the power, I am he" (T, p.56). This not only shows his power in subjugating the horse but also foreshadows the future relationship between Alec and Tess and more specifically what happens in The Chase scene. Still more, Hardy draws the comparison closer as Alec says: "It was fate I suppose... Tib has killed one chap: and just after I bought her she nearly killed me. And then, take my word for it, I nearly killed her. But she's touchy still, very touchy; one's life is hardly safe behind her sometimes" (T, p.56). This reads like the blueprint of the story especially when the murder at the end of the story is considered, for Alec speaks of the horse as if he is subconsciously referring to Tess. In the same way Alec forces the horse against her will (T, pp.56-7), he will also subdue Tess's freedom. But can he really manage Tess as he does the horse? The answer, symbolically speaking, must be negative, for Tess herself has killed a horse (even if it is by neglect). As far as Tess's feminism is concerned, she, unlike Elfride, intends to assert herself and fight for her freedom even if this leads her at the end to kill Alec and face a murder charge. Hardy and Lawrence use the horse as a sign for both sexual vitality and struggle for power between man and woman. The difference between them in this respect is that whereas Hardy uses a sensual character to rule the will of the horse or the woman by practising his sexual power, Lawrence uses an intellectual one in Women in Love, Mr Noon (MN, p.264) and "St Mawr" (the only time Hardy uses a horse to attack intellectualism is in Jude where a "Doctor" kicks his horse in the belly in front of the college gates because it has not yielded to its master (JO, p.400)).

In the rape-seduction scene, one would like to see how this struggle of wills develops between Alec and Tess. But since the whole scene is ambiguous, readers have to look elsewhere in the novel to satisfy their curiosity. If Lawrence is exploring sexuality as a creative force in his novels from inside, as he does in Lady Chatterley's Lover for example, Hardy is certainly reversing this method because sexuality for him is a destructive force and, therefore, hiding it from his conventional Victorian readers would be a priority. It seems to me that Hardy had to obscure the scene in order to implicitly emphasise women's sexual instinct which the Victorians, including Dr. William Acton, denied as part of their healthy nature, and which Hardy could not make clear without offending the society's double standard of sexual morality. Whether it is rape or seduction nobody really knows, for there is evidence to support either argument. In the Graphic serialization of Tess of the d'Urbervilles, the heroine was tricked into a mock-marriage with Alec

and there was no rape. Despite the fact that Tess's seduction was made socially acceptable as she thought she was lawfully marrying Alec, Hardy had to alter this scene and make it more ambiguous while he was at the same time defending Tess. The question now arises: Why did Hardy change the scene while he was still arguing for Tess's purity?

If Hardy had kept the scene as it was in the serialized version, he would have reduced it to a mere incident in the novel. Furthermore, he would have reduced Alec to the status of a villain of whose action the author disapproves, which is contrary to what Hardy is doing in the novel. Alec might have been the villain to many Victorian readers and critics but today he might be seen as the healthy average man and in Lawrencean terms "aristocrat" whose only mistake is being very sensual: as Lawrence sees him "there is good stuff gone wrong". The same argument can apply to Gertrude and Walter Morel in Sons and Lovers, and Mellors and Sir Clifford in Lady Chatterley's Lover.¹³ It is, therefore, Hardy's powerful imagination that has led him to obscure "The Chase" scene and make it one of the most memorable events not only in this book but in his entire fictional world. As with the horses scene at the end of The Rainbow, any attempt to explain what has happened between Alec and Tess would ultimately lead to reductionism.¹⁴

In Tess of the d'Urbervilles the question of marriage is to a great extent linked with sex. In almost all of Hardy's novels, marriage is explored from the outset (unlike Lawrence) as an institution which is involved mainly with the Victorian social problems of class, education, women's rights and liberation as well as sexuality. It is only in Tess of the d'Urbervilles and Jude the Obscure that Hardy explores this theme so profoundly to the degree to which sex and marriage become almost identical as one issue. This is why the two books are considered today as Hardy's "modern" novels, as they have much in common with some aspects of twentieth-century thinking.

This, however, does not mean that if Hardy had written Tess in recent years, he would have made a great tragedy, for Tess's problems, although modern, are still linked with time and place. As far as love and marriage in England are concerned, the Victorian Tess would not have any problem in today's England after losing her virginity. But Tess's problem is a universal one. Although the novel is socially and historically significant in representing Hardy's Wessex, it still embodies a moral problem which can arise in any other conservative society around the world. While speaking of Hardy's universality after a visit to India, Norman Page writes: "So much of what Hardy has to say about nineteenth century England is true of present-day India". It is even true in most, if not all, Arabic and Islamic countries around the globe, especially when the issues of virginity and female sexuality are considered. Like Hardy's Wessex, these conservative societies demand that woman, unless married before, be pure on her wedding night or else she would be considered a fallen woman.¹⁵

It is almost impossible to talk about marriage in Tess without referring to the subject of "purity". In defending Tess's purity, Hardy says:

I still maintain that her innate purity remained intact to the very last; though I frankly own that a certain outward purity left her on her last fall. I regard her then as being in the hands of circumstances, not morally responsible, a mere corpse drifting with the current to her end.¹⁶

One cannot say that Tess is simply "pure" in the more important sense without any responsibility on her side for her downfall. To accept Hardy's claim is to contradict Lawrence's generalization: "Never trust the artist. Trust the Tale".¹⁷ Fortunately though, this does not disqualify Hardy's argument for Angel stands in defence of his creator in this matter. In Brazil and after considering Tess as an "impure woman", Angel questions his old conventions as he comes to maturity: "Who was the moral man?... who was the moral woman?" (T, p.328). He then decides: "The beauty or ugliness of a character lay not only in its achievements, but in its aims and impulses; its true history lay not among things done, but among things willed" (T, pp.328-9). If this moral code is accepted then one would not disagree with what Hardy says about the purity of his heroine. Tess is pure without being totally innocent.

Hardy was determined to present Tess as a "pure woman" and at the last moment added the subtitle of the book. He set out to accomplish this by a number of means. First, he associates Tess with nature. Tess is not only "a Child of Nature" but she is Nature herself. Throughout the book, Hardy emphasises the innocence of Tess through her association with Nature: "At times her whimsical fancy would intensify natural processes around her till they seemed a part of her own story... It was they that were out of harmony with the actual world, not she" (T, p.91). When he first falls in love with her in Talbothays, Angel reads Tess as a pure woman: "What a fresh and virginal daughter of Nature that milkmaid is" (T, p.124). The comparison between Tess and nature is sustained but it is enough to accept what Hardy has said in his preface to those readers who have objected to Tess as a "pure" woman: "They ignore the meaning of the word in Nature" (T, pp.4-5).

Secondly, he associates Tess with animals. The resemblance of Tess to a "creature of Nature" is highlighted by animal similes and symbolism. Some of these animals are vulnerable like birds, cats, rabbits, pheasants (see T, p.9 and p.127), while others are less so: she once looks at Alec d'Urbervilles with "her large eyes... like those of a wild animal" (T, p.57) and "he saw the red interior of her mouth as if it had been a snake's" (T, p.172). What Tess has in common with these animals is the ability of sensing danger in the same way Gabriel Oak in Far from the Madding Crowd senses the changes of the weather. Besides the recurring theme of the d'Urbervilles's coach which she sees and hears throughout the novel, Tess feels as if

something bad would happen to her whenever she considers going to or with Alec. When her mother asks her to claim kinship with the d'Urbervilles she replies "I'd rather try to get work" (T, p.39); and later on before she goes to work for the d'Urbervilles, she says "I would rather stay here with father and you" (T, p.48). When her mother asks her why, she answers "I'd rather not tell you why, mother - indeed I don't quite know why" (T, p.48). In Chaseborough (before the seduction-rape scene) Tess also refuses to go with Alec despite her fatigue (T, p.68). She would rather walk than jeopardise her maidenhood.

Finally, Hardy presents Tess as a pure woman by emphasising her spontaneity. In all the critical moments of her life, varying from Prince's death and her seduction by Alec to the staircase scene at the Herons and her capture by the police at Stonehenge, she is either asleep or semi-conscious. One cannot blame Tess for her physical submission to circumstances more than one can blame a child or a bird for its spontaneity. By dramatising these elements and associating her with instinct and intuition Hardy succeeds in making a strong case for Tess's purity.

The question of Tess's purity becomes the central issue in "The Rally" and "The Consequence". Hardy makes it the bottom line of marriage between Tess and Angel who are drawn to one another in spite of their hesitations: Tess, because of her lost virginity, decides not to marry and Angel, because of his social standing, looks for an equal partner (see T, p.166, p.189). (In Lady Chatterley's Lover, Connie and Mellors come together in spite of themselves in the same manner see LCL, pp.120-21). Divided against themselves as they are, Tess has to join her past experience (with Alec) with her present affection (for Angel); while Angel has to reconcile his "advanced ideas" of existence with his conflicting conventional behaviour before they can achieve their "individuality" and liberate the "self" from the grip of the past and its moral codes. Like Henry Knight, who insists on being the "first comer" in a woman's heart, Angel Clare is so obsessed with Tess's purity that he refuses to consummate the marriage when she told him what had happened to her.¹⁸ It is this very quality that first attracts Angel to Tess and makes him fall in love with her. Also, it has continued to do so until even after her confession, as she tells him: "it is in your own mind, what you are angry at, Angel; it is not in me" (T, p.229).

In anticipation of Lawrence's characters, the split between mind and heart is a crucial element in Angel's life. Hardy presents him as a semi-emancipated thinker who has rejected his family's religious approach to life and joined the agricultural community to prepare for his future life as a farmer. Although he regards himself as intellectually liberated from Christianity, he is still dependent upon the Christian ethic. His greatest problem is the fact that he, like Grace in The Woodlanders, is left without a proper identity. This becomes clear in the dairy farm as the employees are uncertain whether

to treat him as a gentleman or otherwise. He is one of those sceptics who are caught, around the turn of the century, between modernism and traditionalism.

Associating Tess with Nature and purity, he fashions her according to his vision: "She was no longer the milkmaid, but a visionary essence of woman - a whole sex condensed into one typical form" (T, pp.134-5). Throughout the book, Tess is aware of Angel's spiritual love for her. It is because of his idealization of her that she keeps rejecting his proposal of marriage. She knows quite well that he would refuse her once he learns about her past, but still she cannot help loving him: "O my love, my love, why do I love you so!... for she you love is not my real self, but one in my image; the one I might have been" (T, p.212). Tess is right in her judgement, for when she reveals her secret, Angel denies her and refuses to consummate the marriage: "You were one person: now you are another" (T, p.226). Since she is not "pure" then she is a fallen woman, a Magdalen figure.

In proposing marriage, Angel tells her: "I wish to ask you something, of a very practical nature... I shall soon want to marry and being a farmer, you see I shall require for my wife a woman who knows all about the management of farms. Will you be that woman Tessy?" (T, p.173). Like Gabriel Oak in Far from the Madding Crowd (see FMC, pp.78-9), Angel denies the existence of Tess as an individual woman. He formulates the shape of his intended wife and asks Tess if she would fit into it. He would have offered a piano, a pony-carriage and flowers to convince her had he had other thoughts in his mind about her love for him. "Do you say no? Surely you love me?" (T, p.173). Failing to understand Tess's independence and ambivalent hesitations is part of Angel's ignorance and hypocrisy. (Compare Angel's proposal with that of Parson Maybold in Under the Greenwood Tree, pp.199-200).

Though Tess's refusal is not exactly based on this reading, for she is too busy thinking of her purity, it still can be seen as a good reason for her to reject Angel altogether as Bathsheba does Oak. But since Tess is very much in love with Angel, who is so "godlike in her eyes" (T, p.183), she cannot question his feminism any more than she can reveal her secret. Preoccupied as she is with his love on the one hand and with her past on the other, she answers: "O yes! yes! And I would rather be yours than anybody's in the world... But I cannot marry you... I don't want to marry. I have not thought o' doing it. I cannot. I only want to love you" (T, p.173). Whether or not Hardy is suggesting that Tess would be willing to live unmarried with Angel as Sue Bridehead does later with Jude in Jude the Obscure is not truly evident. What is evident in this respect, however, is Tess's own autonomy to choose and self-hood to assert.

In highlighting the marriage story between Tess and Angel, Hardy introduces an anecdote about Jack Dollop who, like Alec d'Urberville, has wronged a woman and married a widow for her money only to find himself trapped in marriage as her income has ceased once she is

married. This tale not only annoys Tess and gives her the strength to refuse Angel once more, but also foreshadows the outcome of her marriage with Angel. Although she tries very hard to tell her secret, Hardy by the use of incident and coincidence prevents her from doing so until the wedding night. Unlike the shrewder Fancy Day in Under the Greenwood Tree, Tess, stimulated by Angel's confession of his past love-affair with a woman in London, reveals the secret of her life only to be rejected in totally unfair judgement:

"I thought, Angel, that you loved me - me, my very self! If it is I you do love, O how can it be that you look and speak so? It frightens me! Having begun to love you, I love you for ever - in all changes, in all disgraces, because you are yourself. I ask no more. Then how can you, O my own husband, stop loving me?"

(T, p.226)

To this eternal love Angel has no answer, because love for him is either white or black, virtue or vice. At that stage, Tess ceases to be ethereal; she is no longer the ideal image he has painted in his imagination: "You almost make me say you are an unapprehending peasant woman, who have never been initiated into the proportions of social things" (T, p.229). Ironically though, Angel speaks of such "social things" which he himself has just violated. First, by hiding his secret from her until it is too late for her to do anything about it. Secondly, by not forgiving her sin which is not equal to his, since she had no control over it when it has happened: "I was a child - a child when it happened! I knew nothing of men" (T, p.229). Finally, by violating the marriage vow and the woman to whom he has just pledged his troth. By doing so, Angel (like his creator) makes a mockery of the whole institution of marriage which instead of uniting man and woman legally for life, literally separates them almost the moment it is contracted. This is indeed an open call for its abolition.

It is very interesting, however, to see that Tess's pride, which has prevented her earlier from approaching Alec with the question of marriage after he has seduced her, is still hindering her from imposing herself on Angel when he has rejected her: "I should not have let it go on to marriage with you if I had not known that, after all, there was a last way out of it for you; though I hoped you would never-" (T, pp.234-5). The law does not permit them to obtain a divorce (T, p.235), without adultery and/or desertion being proved as Hardy shows more fully in The Woodlanders and Jude the Obscure. Hence Angel and Tess decide to live separately - an action which will not only break Tess's heart but will also send her back to Alec and his male-dominated society. Tess suffers not from her seducer but, ironically, from her husband who has sworn to love and cherish her as long as he lives. What makes the wound too painful this time is her love and devotion for Angel.

Tess is not the only woman to suffer from Angel's double standard; the three dairy maids too have not been themselves since the couple have married. Retty has tried to drown herself and Marian is

found dead drunk. Although these dairy girls have no major roles to play in the story, Hardy has introduced them as "simple and innocent" girls, not as serious rivals for Tess for Angel's heart, but mainly to intensify the love-triangle pattern in the story. They serve as a foil to both Tess's character on the one hand, as the "more finely formed, better educated... for holding her own in Angel Clare's heart against these her candid friends" (T, p.141), and her anxiety and guilt for marrying Angel on the other: "they had deserved better at the hands of fate. She has deserved worse; yet she was the chosen one. It was wicked of her to take all without paying. She would pay to the uttermost farthing: She would tell, there and then" (T, p.220). Like Clym Yeobright after his mother's death and Sue Bridehead after the murder of her children, Tess wants to be punished for a crime that she has not done. Now she accepts Angel's desertion as a punishment, and the more painful it is the better.

Meanwhile, in commenting on what is called "a battle of wills" between Alec and Tess, Rosemarie Morgan, who defends the heroine's passivity, argues: "It is, in my opinion, the combination of sexual vigour and moral rigour that makes Tess not just one of the greatest but also one of the strongest women in the annals of English literature".¹⁹ Tess's strength comes from her heroic ability to do, though sometimes passively and silently, the unexpected of her as a woman in Victorian conventional society. Curiously it is this quality that makes her a tragic figure. To Angel and maybe to some readers, she is a fallen woman, but for Alec, her seducer, she is as pure as the snow. Although Hardy makes her stay with Alec for a few weeks, he does not precisely show what kind of relationship they have had. Whatever the interpretation might be, Tess leaves Trantridge and her honesty and pride prevent her from lying about loving him despite the fact that she would gain much from this falsehood: "I have honour enough left, little as 'tis, not to tell that lie. If I did love you I may have the best o' causes for letting you know it. But I don't" (T, p.84).

Nor would she ask him to amend his mistake (like the mother in the story of Jack Dollop who asks the seducer to marry her daughter, see T, pp.137-8), and marry her as her mother suggests (see T, p.87). When Alec asks her if she has come to Trantridge to love and possibly marry him (T, p.82), Tess in a defiant manner says: "If I had gone for love o' you, if I ever sincerely loved you, if I loved you still, I should loathe and hate myself for my weakness as I do now!... My eyes were dazed by you for a little, and that was all" (T, pp.82-3). The challenge is echoed throughout the book. Like Aaron in Aaron's Rod and Mellors with his wife in Lady Chatterley's Lover and Sue Bridehead in Jude the Obscure, Tess does not want to become a mere sexual object for Alec. Though Alec may have appropriated her body, Tess's spirit still remains self-governing and unsubmitive. It is this spirit that Alec is after in "Phase the Sixth : The Convert".

In one of the most dramatic scenes at Flintcomb-Ash, Hardy lays heavy emphasis on the less than human quality of life. In the same way as the industrial machine is disturbing the quietness of the agricultural community of Hardy's Wessex to which Tess belongs, Alec is threatening the heroine's selfhood. The more Alec and the machine can be closely identified, the stronger becomes Tess in her resistance and steadfastness. Man and machine alike reduce Tess to physical exhaustion and mental fatigue without the ability to subdue her spirit: "It was the ceaselessness of the work which tired her so severely, and began to make her wish that she had never come to Flintcomb-Ash" (T, p.316). Her persistence in keeping up with the work, no matter how hard and beyond her ability, clearly shows her determination in resisting Alec's second temptation.

In order to claim Tess's unyielding spirit, the spirit which he could not claim in "The Chase" and now desperately wants to possess, he proposes marriage (T, pp.306-7). It is important to see that when man fails to win his battle of wills in the love contest, he immediately seeks marriage as an alternative. His proposal to marry the woman who has defied him is a clever means to obtain a lawful right to force his woman to submit to him. This theme is more fully explored in Jude the Obscure, where Sue resists the temptation of marriage in order to save herself from yielding to Jude and his sexual demands which the matrimonial tie, by right, would impose upon her. Lawrence explores the same theme in both Women in Love and "The Fox" where Gerald and Henry respectively try very hard to subjugate their women by marriage as Lawrence mockingly tries to show after they have failed to do so outside marriage.

When Alec discovers that Tess is already married, he then tries other methods to get her. First, by blaming and then attacking her husband for leaving her: "Far away? From you? What sort of husband can he be?" (T, p.308). Later, when he calls her husband "mule" (T, p.320), Tess spontaneously swings her heavy glove across his face causing him to bleed from the mouth: "Now punish me!... Whip me, crush me; you need not mind those people under the rick. I shall not cry out. Once victim, always victim: that's the law" (T, p.321). Earlier in the novel Tess has also insulted Alec not by attacking him, but ironically by passively giving him a kiss upon his masterly request (T, pp.83-84). Tess knows very well that Alec is not after the body he has already appropriated; he wants to possess the mind as well.²⁰ It is not until he convinces her that Angel would not return to her that Alec seems to be able to master her body and soul. This is why she kills him at the end.

Secondly, by tempting her morally and sexually as he has done earlier "I saw you innocent, and I deceived you" (T, p.319), and "now I cannot get rid of your image, try how I may! It is hard that a good woman should do harm to a bad man; yet so it is. If you would only pray for me, Tess!" (T, p.310). When he grows impatient as he cannot resist Tess's voluptuous face (T, p.313), he explicitly asks her to

live with him: "Tess, my trap is waiting just under the hill: and - darling mine, not his! - you know the rest" (T, p.320). Since he cannot convince the self-governing Tess to yield to him, he accepts her challenge: "If you are any man's wife you are mine!" (T, p.321).

Finally and most effectively, by helping her family generously. Alec is smart enough to detect her weaknesses. As he has presented her family with the pony earlier and overcome her reluctance in "The Chase", he is now offering to help her and her family out of their miseries: "I have enough and more than enough to put you out of anxiety, both for yourself and your brothers and sisters. I can make them all comfortable, if you will only show confidence in me" (T, p.324). Here, Alec vacillates between a sincere desire to help Tess and a wish to master her again. If poor Tess can resist this temptation now, she would not hesitate at all to accept Alec's proposal when she learns of her family's crucial problems which start with the sickness of the mother, death of the father and end with the loss of the house which is leased on her father's life. Again, Hardy, by the work of incidence and coincidence, sends Tess, for the second time, to Alec's arms. It is for this second fall that Hardy punishes her with death at the end.

But before Hardy kills Tess for her fatal mistake, he rewards her for her innocence, devotion, honesty, patient sacrifice, pride, intelligence, responsibility, suffering and above all purity. In "Phase The Seventh: Fulfilment", Angel returns from Brazil mature after he has learned to reconcile his body with his mind and achieved his "self-hood" through recovering his identity. He is soon to learn from his parents that Tess's pride, once more, has prevented her from applying for money (T, p.358), and he immediately goes after her. In the Herons at Sandbourne, he finds her but to his disappointment, she is living with Alec. In one of the most moving scenes in the book, Tess who seems like "a fugitive in a dream", illustrates what has happened to her: "He kept on saying you would never come any more, and that I was a foolish woman. He was very kind to me, and to mother, and to all of us after father's death. He -" (T, p.365). Although Alec seduces and lies to her, Tess cannot deny the fact that his goodness is much greater than Angel's. Alec's only mistake is that he insists on seeing Tess as the embodiment of his desire, somebody who belongs to him and extends his being.²¹

While she is still hallucinating, Tess continues the expression of her conflicting emotions in which she blames both Alec and Angel for her wretchedness: "I hate him now, because he told me a lie - that you would not come again; and you have come!... He had been as husband to me: you never had! But - will you go away, Angel, please, and never come anymore?" (T, p.366). As soon as she realizes what she has done, she kills Alec and runs after Angel. It might be supposed that if Angel does not accept her in adultery, he would hardly accept her as a murderess; but Angel is a changed man and is in the weaker position as he, symbolically, stands beneath Tess in the staircase scene and has

reached the stage in which he is obliged to accept and forgive whatever she does because the damage he has caused her is beyond repair. More important still is the fact that Angel has subconsciously insisted on Alec's death as a precondition for their reunion: "How can we live together while that man lives? - he being your husband in Nature, and not I. If he were dead it might be different" (T, p.239).

These words have been inscribed on Tess's memory and she seems to recollect them whenever Alec is around: "I feared long ago, when I struck him on the mouth with my glove, that I might do it some day for the trap he set for me in my simple youth, and his wrong to you through me" (T, p.372). In a note written around the time of the novel, Hardy does not blame Tess for her crime: "When a married woman who has a lover kills her husband, she does not really wish to kill her husband; she wishes to kill the situation" (Life, p.221). Tess is, therefore, not a criminal but a victim of uncontrollable forces of fate and of both Alec and Angel. Her actions may be bad but still justifiable because her intentions are good and this is what counts.

In what can be seen as the period of autonomy, Tess and Angel achieve, for the first time, their consummation in marriage. Like Henry Knight and Jocelyn Pierston, Angel Clare is in love with an image of Tess rather than the embodiment of her. Where these men love, they cannot desire and where they desire they cannot love. This is not only a psychological theory which can be taken as a proof of Hardy's deep foresight and anticipation of Freud but also a major theme in late nineteenth and early twentieth century fiction, especially that of Lawrence.²² But unlike Knight and Pierston, Angel succeeds eventually in accepting Tess as an embodiment of his desire. By doing so, he reconciles imagination with reality and comes on good terms with his conflicting emotions.

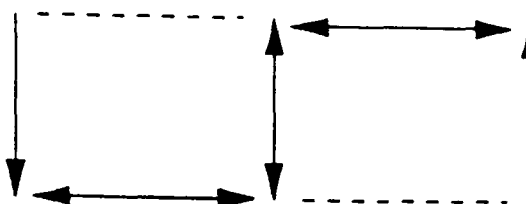
Tess on the other hand, has already achieved her individuality through her severe schooling with Alec's sexuality and Angel's intellectuality. It is interesting, however, to see that in Tess of the d'Urbervilles the three main characters assume their "full being" by reconciling mind and body in a peculiar pattern as the diagram shows below. Tess discovers her own sexuality through Alec and, subsequently, defines Angel's who, being an intellectual character, helps her achieve her integrity as she combines both Alec's "female component" with Angel's "male component". Now full "being", she first helps Alec to become spiritual to a certain extent and, therefore, he has almost succeeded in putting spirit and flesh together to become complete. At the same time, she assists Angel to recognize his body as he learns to accept her as an embodiment of his passion and becomes a whole "being". Since Alec fails to become complete she kills him and assumes fulfilment with Angel for a while before she is executed. (Although this theory of reconciling body and mind was developed by Lawrence, it was first tentatively alluded to and explored by Hardy as "The Study" has shown; also see Life, pp.148-9).

Upper centres
(Intellectuality)

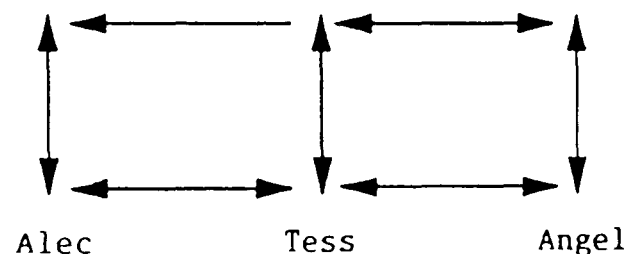


Lower centres
(Sensuality)

Alec Tess Angel



----- relationship is not established
<-----> relationship is established between two parties
<----- relationship is established from one party only



Marriage in Tess of the d'Urbervilles is very much in line with its presentation in Hardy's other novels in which a character, usually the heroine, is caught between two or more self-selected suitors and she has to make a choice among them according to either social background, education, wealth and love; or, on the other hand, psychological suitability in terms of sexual and intellectual compatibility. In Victorian society, female sexuality was widely believed, especially by religious moralist groups, to be virtually non-existent. It was only men who possessed this natural desire and women who had a secondary role to play as far as sexuality is concerned, were supposed to satisfy it for them.²³ It is this code that Hardy is trying to destroy and free women from the grip of rigid conventions. In the eyes of her Victorian society, Tess is just one among many wronged women who is reduced to a play-thing without a will of her own. But in her creator's eyes, she is a wilful woman whose individual integrity is the envy of her male lovers. Her only mistake, if she has one, is that she has broken a social law and fulfilled a natural one as many women do who "were worse than I, and the husband has not minded it much - has got over it at last" (T, p.229). This is indeed Hardy's message at the end.

II

Women in Love (1920)

Since Women in Love is primarily about marriage and secondly about an ideal love between men, Lawrence decided to drop the "Prologue", the opening chapter of the first draft, in order to bring the marriage theme into immediate focus. Just as the first spoken words of The Mayor of Casterbridge highlight the business nature of the novel, so the first words spoken in Women in Love emphasise the

marriage theme of the story: "Ursula... don't you really want to get married?" (WL, p.53). To such a question neither Ursula nor Gudrun has a satisfactory answer. In fact, it takes Ursula more than three-quarters of the book and Gudrun almost the whole book before they actually know the answer. It is interesting, however, to see the question of getting married (which deeply preoccupies Gudrun, the independent woman who has just come back from London where she "spent several years working at an art-school, as a student, and living a studio life" (WL, p.54)) possess all the main characters in the novel. The heated discussion between the two emancipated sisters in the first chapter and throughout the book is not only meant to contrast their different views on love and marriage which will prefigure their fates later in the story, but to attack the superficiality of life before and during the war where, according to Gudrun, "Nothing materializes! Everything withers in the bud" (WL, p.55).²⁴

From its first page, Women in Love concerns itself with the desolation after the cataclysm. The old securities of The Rainbow are gone and neither sister wishes to marry or bear children as their "foremothers" have done. But because life, as they realize when they walk out in Beldover, the small colliery town, is so empty and sterile, the two sisters resolve that unless there are other real alternatives, marriage must be their next move: "It seems to be the inevitable next step" (WL, p.55), says Gudrun. No sooner have they reached the Crichs' wedding party than their fates begin to unfold. Gudrun is attracted by Gerald's masculine beauty whose description fits that of Michael Angelo's statue of "David"; while Ursula is filled with opposite feelings of love and hate towards Birkin, the Lawrence-like figure.

After introducing the main characters, Lawrence soon launches his plot. But before he does so he needs first to introduce Hermione Roddice, who controls the progress of events in the first half of the story. Based on Lady Ottoline Morrell, Hermione Roddice is an aristocrat who, like Clifford Chatterley, hosts most of the intellectual debates in her house, Breadalby. Lawrence describes the impression she makes:

Ursula watched her with fascination. She knew her a little. She was the most remarkable woman in the Midlands. Her father was a Derbyshire Baronet of the old school, she was a woman of the new school, full of intellectuality, and heavy, nerve-worn with consciousness. She was passionately interested in reform, her soul was given up to the public cause. But she was a man's woman, it was the manly world that held her. (WL, pp.62-63)

Hermione is a strong feminist and the kind of highly emancipated woman for whom Lawrence had a great admiration, on the one hand, and a great fear, on the other. It is perhaps for this reason that many critics, including Kate Millett, attack Lawrence for his treatment of women, without fully understanding his conflicting feelings towards them. He certainly does not hate them as much as he fears them. In this

connection, Frieda writes: "In his heart of hearts I think he always dreaded women, felt that they were in the end more powerful than men".²⁵

From the outset, however, Hermione, like Lady Ottoline, is highly cultured, socially impressive and perfectly dressed. In short, she is externally "beyond reach of the world's judgement" (WL, p.63). From the inside, she, like Ursula and Gudrun, seems to suffer bitterly from a terrible void, a disintegration: "If only Birkin would form a close and abiding connection with her, she would be safe during this fretful voyage of life. He could make her sound and triumphant, triumphant over the very angels of heaven" (WL, p.64). Time and again, Lawrence stresses the importance of marriage, as the only possible means, to fulfil one's life and to "close up this deficiency". What the three women seem to have in common despite their different temperaments, in so far as the question of marriage goes, is that they all long for a man to come along and transcend their empty lives to the "beyond", where relationships between man and woman are happily consummated.

This is exactly what the Brangwen women had set out to achieve in the earlier work, The Rainbow (see R, pp.7-10). The main difference between the two groups of women is the fact that where the "old" women have accepted marriage traditionally, though not willingly, as family and children, the "new" women have seriously started to question the merits of these conventional aspects and their roles in the modern world. This is why Gudrun questions Ursula about the prospect of having children: "Do you really want children, Ursula?" (WL, p.55). In The Rainbow, Ursula has already debated this question when she attacks her mother, Anna, for giving up her woman's right of independence and reducing herself to a productive machine (see R, pp.353-54). In contemplating the issue, Gudrun reaches the same conclusion: "I get no feeling whatever from the thought of bearing children... Perhaps it isn't genuine... Perhaps one doesn't really want them, in one's soul - only superficially" (WL, p.55). Once more Lawrence has proved himself a pioneer when he, in anticipation of the radical feminists of the 1960s, linked the issue of women's emancipation with child-bearing.²⁶

Just as Ursula, Gudrun and Hermione are frustrated with their lives and preoccupied with the possibility of getting married, so are Birkin and Gerald. In the chapter entitled "In The Train", the two men, after talking about reform in society, turn to discuss love and marriage. In his attempt to promulgate a new set of values to recover man's deteriorating spirit, Birkin tries to convince Gerald that the centre of man's experience must be a "perfect union with a woman - sort of ultimate marriage - and there isn't anything else" (WL, p.110). Whatever Birkin means by these words, Gerald does not fully comprehend. But as the story progresses, he comes to terms with them as his conversation with Gudrun illustrates:

"I believe in love, in the real abandon, if you're capable of it", said Gerald.

"So do I", said she.
"And so does Rupert, too - though he is always
shouting". (WL, p.371)

Although Birkin advocates first a "perfect union with a woman - sort of ultimate marriage" and next a "star-like equilibrium in marriage", he does not seem clear on what he is talking about, at least from Gerald's and Gudrun's points of view (see WL, pp.369-71). To understand these formulae, one needs first to understand Birkin's complex personality and Lawrence's terminology. "Ultimate marriage", I take it, means a marriage of two equally fully developed partners in body and soul - that is, sexually vital and intellectually mature. As for "star-like equilibrium" or sometimes "unison in separateness", Lawrence's working theory of marriage in this particular book, the matter is more complicated. On the one hand, he wants man and woman to come together in a relationship where merging and mingling are not possible (there is no such relationship to hold man and woman together other than sexual) while, on the other, he wants them to maintain the self intact without saying how: "One must commit oneself to a conjunction with the other - forever. But it is not selfless [like the relationships in The Rainbow] - it is a maintaining of the self in mystic balance and integrity - like a star balanced with another star" (WL, pp.215-16).

The difficulty of qualifying this paradoxical theory in marriage must have led Lawrence to investigate the possibility of achieving it in love relationships between men. It is for this reason that the Birkin-Gerald relationship, despite all the homoerotic feeling in it, is not considered as homosexual.²⁷ It is not until Lady Chatterley's Lover that Lawrence is finally able to correct his theory and to effect such a reconciliation between man and woman, through meeting and mingling (the opposite of what he is saying here: see WL, p.210). Now if Birkin yearns for a special kind of marriage by which man and woman submit to one another while they still preserve the self, why should he be dissatisfied with Ursula at the end of the book after Gerald's death? The contradiction between what Birkin hopes to achieve and what the novel finally arrives at, which may be explained in terms of "trust the tale and not the artist", marks Lawrence's progress in understanding not only his work but also himself, as he dramatizes his own conflicts and distorts the outcomes.

If there is anybody in the book who has the right to advocate a perfect union between man and woman, it is Ursula, not because she has achieved her "individuality" at the end of The Rainbow but because she is also very determined to maintain her fulfilment in marriage. When Hermione, for example, challenges her for Birkin's love in the chapter entitled "Women to Women", Ursula turns out triumphant. Just as Birkin attacks Hermione in the classroom when she rather feebly echoes his own eulogy of spontaneity and instinctual knowledge (see WL, pp.91-2), so now Ursula defends her love against her accusations. In her cynical attempt to disunite the two lovers, Hermione almost succeeds in

convincing Ursula that Birkin is not the right man for her because "he is so changeable and unsure of himself"; and that if she decided to marry at all, she should consider "a physically strong and virile in his will, not a sensitive man" (WL, p.376). Though there is much truth in what she says about Birkin/Lawrence's difficult temperament, it is the bullying in it that makes Ursula, after contemplating her position, outraged and antagonistic:

"It is you who want a physically strong, bullying man, not I. It is you who want an unsensitive man, not I. You don't know anything about Rupert not really, in spite of the years you have had with him. You don't give him a woman's love, you give him an ideal love and that is why he reacts away from you".

(WL, p.377)

Even though Birkin has been in love with Hermione for seven years, their relationship does not seem to have taken them anywhere. Marriage, according to Ursula's question "But do you hope to get anywhere by just marrying?" (WL, p.55), would not be Birkin's choice after all. The trouble with them is that they are highly incompatible. The emotional and sexual cul-de-sac reached by Birkin and Hermione recalls not only the worst moments between Paul Morel and Miriam Leivers in Sons and Lovers but also those between Jude Fawley and Sue Bridehead in Jude the Obscure. Like Paul and Jude, Birkin develops a "monomania" for physical fulfilment while Hermione, like Miriam and Sue, can offer only spiritual love, "a love based entirely on ecstasy and on pain, and ultimate death". In the "Prologue", the suppressed chapter which gives a clearer account of the difficulty, Birkin degrades himself with "bestial" prostitutes in search for consummation. Whereas, according to Lawrence, Arabella and Sue can make one "whole" bride for Jude when added together, Hermione and the prostitutes, instead of balancing his integrity, leave Birkin divided against himself: "More hollow and deathly, more like a spectre with hollow bones. He knew that he was not very far from dissolution".²⁸

The split between body and mind, which may have been initially caused by Lawrence's Oedipal attachment to his mother, is at the heart of almost every novel. Where he loves he cannot desire and where he desires he cannot love. Although the novel is apparently suggesting a failure on Hermione's side, in the "Prologue" Lawrence holds Birkin equally responsible for the total failure of the relationship. Unlike Paul and Jude, Birkin's main problem is the duality of his passion which will later illuminate his fatal attraction to Gerald:

All the time, he recognized that, although he was always drawn to woman, feeling more at home with a woman than a man, yet it was for men that he felt the hot, flushing, roused attraction which a man was supposed to feel for the other sex. Although nearly all his living interchange went on with one woman or another, although he was always terribly intimate with at least one woman, and practically never intimate with a man, yet the male physique had a fascination for him, and for the female physique he felt only a fondness, a sort of sacred love, as for a sister.²⁹

I now want to turn to Gerald and Gudrun to discuss the process of their coming together which takes three interlinked phases. Just as Hermione subjugates Birkin to her domineering love, so Gerald, her surrogate brother, tries to make a psychological impression on Gudrun by subduing the red Arab mare to his will. In a dramatic scene, Lawrence uses a horse (one of his favourite symbols) as a vehicle for Gerald to express his sexual power. As he forces the mare to stand at a railway crossing while a colliery train slowly passes, the two sisters, who happen to be passing by, are outraged. Needless to say, the episode has struck Gudrun deeper than she thought. In a similar way to that in which Sergeant Troy wins Bathsheba's submission by his sword display in the highly erotic scene in Far from the Madding Crowd (see FMC, pp.238-42), Gerald's brutal mastery over the frightened horse wins Gudrun's fascination: "Gudrun was as if numbed in her mind by the sense of indomitable soft weight of the man, bearing down into the living body of the horse; the strong indomitable thighs of the blond man clenching the palpitating body of the mare into pure control" (WL, p.172). The scene, which can also be interpreted as an analogy to the way in which Gerald subdues his miners to the machine, especially since the passing train belongs to a colliery, is also characteristic of Gerald's destructive nature embodied in his deliberate pressing of the spurs on the mare's bleeding wounds. (Troy also hooks his spurs into Bathsheba's clothes, see FMC, p.213).

In "Water-Party", the second phase, Gudrun in return finds it important to take part in the sexual contest and assert her will in a man's world. In what seems to be a sound challenge to Gerald, Gudrun deliberately intimidates his dangerous bullocks. Like the previous one, this scene is highly charged with erotic imagery. It is meant to show how Gudrun's asserted will, like that of Hermione for example, can win her predominance over the Highland cattle, and how this action will prefigure her relationship with Gerald: "You think I'm afraid of you and your cattle, don't you?" (WL, p.236). Her euphoria, after she has chased the herd away, has generated a strong desire in her to use further violence against him, as if to assure herself, more than anybody else, of her hidden power. If his brutality with the horse captured her spirit, the slap she suddenly gives him on the face must have released it, for he soon yields and confesses: "I'm not angry with you, I am in love with you" (WL, p.237).

In the final phase of the chain, both Gerald and Gudrun collaborate against Winifred's playful rabbit in a scene of sado-masochistic cruelty which not only underlines the nature of their love but also reflects that kind of relationship between Lawrence and Frieda.³⁰ Though Gerald finally tames the rabbit (in such a way that would have upset Hardy, see (JO, pp.274-5)), neither he nor she would claim supremacy: "There was a league between them, abhorrent to them both. They were implicated with each other in abhorrent mysteries" (WL, p.317). It is significant, however, that Lawrence makes them equals in subjugating not just the symbolic animals, but all other

values in life as well. As Gerald restricts his conscious mind to industry, she restricts hers to art. While he shapes and improves the mines to suit his will, she carves small figures to satisfy her possessive whim (WL, p.88).³¹ Just as Gerald's love for power leads him to bully Pussum in London and impress the professor's daughter in the Tyrol (WL, p.504), her unyielding pride takes her to Loerke, as part of their struggle of wills. Both are calm and masterful in their own worlds which they dominate, but they still recognize in one another their denied and twisted passion. It is true, therefore, that they are equals in so far as their wills are concerned, but from the negative side of Lawrence's theory of love and marriage.

I have earlier suggested a comparison between Gerald and Gudrun, on the one hand, and Troy and Bathsheba, on the other, without taking this point further. It seems from the outset that although Gudrun and Bathsheba have developed a strong urge to dominate the man in their love relationships, what they actually yearn for, at least subconsciously, is a brutal and physical man who can subject and force them to submit to his power. Bathsheba's words to Oak when he asks her to marry him are representative here: "It wouldn't do, Mr Oak, I want somebody to tame me; I am too independent; and you would never be able to, I know" (FMC, p.80). Gudrun's inner feelings, when she has been thrilled by Gerald's treatment of the horse, must have been the same, and the similarities between the two women are striking. Her protest: "I should think you're proud" (WL, p.171) is more than just a sound challenge; it is an unvoiced call for him to come and master her. (Carpenter (1964) has even suggested that Bathsheba wanted to be raped).

Though Gerald has succeeded in making an impression on her, he never quite subdues her until the end. Troy's approach in handling women is significantly telling: "In dealing with womankind the only alternative to flattery was cursing and swearing. There was no third method. Treat them fairly and you are a lost man" (FMC, p.221). Had Gerald been able to implement this approach, he would have probably won Gudrun's submission just as Troy did Bathsheba's. But because he, like Boldwood (and perhaps Aaron), has yielded mastery to her soon after he won her admiration, he is forced to submit his will and face the fatal consequences. Although I have compared Gerald with Troy in their handling of women, it is Boldwood who actually comes closer to Gerald in temperament and fate.

Just as Boldwood attracts Bathsheba by keeping his singleness and "nonconformity" (FMC, p.147), so Gerald fascinates Gudrun by his perfect freedom and masculine vitality as he swims naked in the lake: "He was alone now, alone and immune in the middle of the waters, which he had all to himself. He exulted in his isolation in the new element, unquestioned and unconditioned" (WL, p.97). What she really envies in Gerald is exactly what Bathsheba sees in Boldwood: a perfect manhood. Had these men maintained their image of themselves as much as they plead for recognition from these women, they would have certainly

changed the course of their destiny as both Hardy and Lawrence are implying. But because they are neither capable of mastering their women, nor willing to do so, they are both sentenced to death (or living death in the case of Boldwood).

It is interesting, however, to see that the minute Gudrun becomes aware that Gerald has ceased to represent what he has long stood for, at least from her point of view, she immediately starts to change her attitude towards him. This change of heart, which reaches its peak in the sexual intercourse in "Death and Love", has begun soon after she smacks him in the bullock scene:

"You have struck the first blow", he said at last, forcing the words from his lungs, in a voice so soft and low, it sounded like a dream within her, not spoken in the outer air.

"And I shall strike the last", she retorted involuntarily, with confident assurance. He was silent, he did not contradict her.

(WL, p.237)

Gerald loses the upper hand in the relationship and seems to have never regained it.

It has been noted that love relationships between men and women are always presented in Lawrence's fiction as a deathly struggle for supremacy. Although the struggle between Gerald and Gudrun, like that between Birkin and Ursula, takes place on many fronts, it is in the sexual acts that is seen at its worst. In "Death and Love", Gerald, after his father's death, steals into Gudrun's room and makes love to her. The episode, which immediately recalls those destructive love scenes between Ursula and Skrebensky in The Rainbow and contrasts sharply with the union achieved by Ursula and Birkin in Sherwood Forest, has ended unsatisfactorily for both partners. Gerald, like Skrebensky or even Will Brangwen, is defeated sexually and forced to submit when he fails to achieve a self of his own: "he felt himself dissolving and sinking to rest in the bath of her living strength. It seemed as if her heart in her breast were a second unconquerable sun... he knew how destroyed he was, like a plant whose tissue is burst from inwards by a frost" (WL, pp.430-31). Gudrun, on the other hand, is moved and shocked, at the same time, to see him fall apart. Despite the sexual ecstasy, there is no mutuality in the relationship.

Although Gudrun prevails in the sexual contest, she never really brings herself to reject him outright until Loerke interferes, because the relationship itself takes another shape. His tendency to be utterly dependent on her, as a child would be on his mother, has puzzled her. At this point, there is evidence to suggest that Lawrence is reducing the erotic love between Gudrun and Gerald into a another phase of motherly love, which also takes the form of a struggle, in so far as Lawrence's relationship with his mother is concerned. While Gerald sleeps like a child with his arms round her, she feels as tender and protective as a mother would be. Instead of destroying him completely, as she first thought, she, like Ursula, takes pity on him

(see R, p.324), a passion which seems to possess her throughout the novel (see WL, p.539), and becomes a Magna Mater figure:

Mother and substance of all life she was. And he, child and man, received of her and was made whole. His pure body was almost killed. But the miraculous, soft effluence of her breast suffused over him, over his seared, damaged brain, like a healing lymph, like a soft, soothing flow of life itself, perfect as if he were bathed in the womb again. (WL, p.430)

In his second attempt to regain his mastery while they are making love in Switzerland, Gerald is annulled for the second time. This time she appears as a submissive child without altogether losing her self. A close critical reading of the scene reveals the vagueness of the description. Just as Tess implicitly insults Alec by passively turning her head to him when he has demanded a kiss (see T, pp.83-84), so Gudrun passively yields her body to him "as a child looks at a grown-up person, without hope of understanding, only submitting" (WL, p.494), without really surrendering her will. Gerald may have appropriated her body but her spirit, like that of Tess with Alec, remains self-governing and unyielding: "He wanted something now, some recognition, some sign, some admission. But she only lay silent and child-like and remote, like a child that is overcome and cannot understand, only feels lost, he kissed her again, giving up" (WL, p.494). Unlike Birkin and Ursula, however, the relationship between Gerald and Gudrun allows no separateness but insists on fusion-in-passion, in which each demands all of and gives all to the other. The struggle becomes a matter of life or death as each fights for his/her individual identity which can only be achieved by one partner reducing the other to dependence and, eventually, to destruction. One person's life is another person's death.

In sharp contrast with Gerald and Gudrun come Birkin and Ursula, whose love relationship takes a different form of development. It is difficult, however, to see why the relationship between Birkin and Ursula is consistently depicted as good and natural, despite all their quarrels, and that between Gerald and Gudrun is consistently depicted as bad and perverted. One reason which might explain this difficulty is that whereas Gerald and Gudrun are fiercely holding back in fear from the surrender of the self, Birkin and Ursula, though too cautious to surrender at first, are determined to compromise in love. After their long talk about love in "An Island", Birkin tells Ursula, in "Mino", that they must pledge themselves forever, as friends at least. Though he does not know whether he loves her, he insists on a more profound relationship than love: "What I want is a strange conjunction with you... not meeting and mingling... but an equilibrium, a pure balance of two single beings; - as the stars balance each other" (WL, p.210).

Unlike The Rainbow where ideal relationships between men and women are established, according to the dual philosophy of "two-in-one", on the basis of "meeting and merging", Women in Love, in

anticipation of Lady Chatterley's Lover, advocates a new theory by which men and women submit to one another without losing the self altogether. The difficulty with this theory, which is best described as a "mutual unison in separateness" (WL, p.343), is how men and women are to submit to one another when they are not supposed to be meeting and mingling. It is this defect in the theory that causes misunderstanding among Lawrence's critics.³² Ursula, too, finds herself lost and offended by Birkin's nonsense, and remains convinced that he is trying to bully her: "You don't fully believe yourself what you are saying. You don't really want this conjunction, otherwise you wouldn't talk so much about it" (WL, p.216). At the end, it is he who gives in, for the time being, and admits that he loves her.

The relationship between Birkin and Ursula, though it develops throughout the book, is more concentrated in two key chapters, which demand special consideration. In "Moony", the debate of love and marriage is continued between the two only to reach the same impasse: she wants love and he wants something beyond it. Earlier in the chapter Ursula, unseen, watches Birkin in the wood one night furiously throwing stones at the reflection of the moon in the lake and trying to drive it away. Symbolically, the scene has a significant connection not only with other incidents in Women in Love but with The Rainbow as well. Just as Skrebensky is destroyed and reduced to nothingness by the symbolic conspiracy of both Ursula and the moon (see R, pp.321-23), so now Birkin, in his repeated attempts to shatter the moon, is protecting himself from facing the same consequences, especially if he is to consummate his love with Ursula which he does in "Excuse". By calling the moon, the planet of women, Cybele - the accursed Syria Dea (WL, p.323), Lawrence is certainly suggesting a connection between the moon and both Ursula and Hermione. He has already referred to them as the Magna Mater, "the Great Mother of everything, out of whom proceeded everything and to whom everything must finally be rendered up" (WL, p.270). Ursula's words are significant in highlighting the connection: "'You won't throw stones at it any more, will you?'.... 'Yes, it was horrible, really. Why should you hate the moon? It hasn't done you any harm has it?'" (WL, p.325).

It is here more than elsewhere that one is reassured that Birkin, like Lawrence, fears women not because they are representatives of the Magna Mater, whom he is trying to destroy by his suggestive action of stoning the moon, but because they threaten his sexual identity as well:

On the whole, he hated sex, it was such a limitation. It was sex that turned a man into a broken half of a couple, the woman into the other broken half. And he wanted to be single in himself, the woman single in herself. He wanted sex to revert to the level of the other appetites, to be regarded as a functional process, not as a fulfilment...

Why should we consider ourselves, men and women, as broken fragments of one whole...

The man is pure man, the woman pure woman, they are perfectly polarised. But there is no longer any of the horrible merging, mingling self-abnegation of love.

There is only the pure duality of polarisation, each one free from any contamination of the other.

(WL, pp.269-71)

Hitherto the sex act, for Lawrence, has been a constructive and productive process by which man and woman first consummate their coming together and then transcend their separateness into a union, which is greater than both. To minimize the importance of sexual intercourse and reduce it to merely a functional process would be disastrously to deconstruct all of what Lawrence has so far built. Though one can understand the sexual anxiety Birkin has gone through with Hermione, one cannot take Lawrence seriously, at least at this stage, and accept his line of argument, because his explanation of sex throughout his novels is consistently maintained: fulfilment can only be achieved after sexual intercourse not before it as he is trying to show here. To hate and reject sex outright must be an impulsive remark made out of context, in other words a contradiction especially when the novel is taking a different direction from what he is advocating.

Ursula does not. Although Birkin insists that she drop her assertive will and submit to his idea of love and marriage (WL, p.327) and that "Best to read the terms of the contract, before we sign" (WL, p.211), it is he who finally submits to her sexual demands and is forced to contemplate the possibility of being wrong after she nestles her love around him on that moony night: "He thought he had been wrong, perhaps. Perhaps, he had been wrong to go to her with an idea of what he wanted. Was it really only an idea, or was it the interpretation of a profound yearning?" (WL, p.329). Suddenly after that Birkin is struck with a vision. Just as Jude, was suddenly smacked by a pig's penis which was to change the course of his entire life when he was deeply preoccupied with his intellectual future in Christminster (JO, p.80), so now Birkin, in a similar way, is inhibited by the West African statuette of a naked female figure he has seen at Halliday's flat:

She knew what he himself did not know. She had thousands of years of purely sensual, purely unspiritual knowledge behind her. It must have been thousands of years since her race had died, mystically: that is, since the relation between the senses and the outspoken mind had broken, leaving the experience all in one sort, mystically sensual. (WL, p.330)

The African fetish which is a purely sensual experience must be seen as the opposite extreme of Hermione's and Gerald's intellectualism. If this African civilization has been dead for thousands of years because it could not survive the split between mind and body, soul and sense, then by implication the English intellectual civilization which is represented by both Hermione and Gerald would similarly die for the same reason if separated from its sensualism. Likewise, if humanity fails to maintain his integrity by balancing the two sides of his/her being, then he/she should be prepared to face the inevitable death. This is why Birkin immediately thinks of Gerald when he realizes that he is one of these dissociated "white wonderful

demons from the north" (WL, p.331) whose sensual life is cold, destructive and isolated. By the same token, he sees himself in the wrong and abruptly changes his attitudes not only towards Ursula, to whom he goes off impulsively to propose marriage, but also towards life and sex as "Excuse" will show.

In "Excuse", the second key chapter, Lawrence after describing one of their many "memorable battle-fields" (WL, p.343), devotes the rest of the chapter to the working-out of their coming together. As it has always been Lawrence's ideology that integrity in human relationships, especially those between men and women, is often achieved by violent quarrels, Birkin and Ursula must resolve all their differences, by fighting if necessary, before they can finally be reconciled. One problem, which is also an obstacle in their main dispute of love and marriage, is the question of Hermione. In a wonderful afternoon, Birkin takes Ursula for a drive and gives her three rings. Everything seems to be fine until he announces that he must say goodbye to Hermione at Shortlands. Filled with rage and jealousy, Ursula abuses him for his affair with the intellectual-spiritual Hermione. Though much of what she says is true, he will not bring himself to admit it, at least in front of her. In a typical Lawrencean fashion, the fight ends passionately, as often quarrels in his novels do, when the two lovers are touched with tenderness: "She was drawn to him strangely, as in a spell". Then she soon:

was touching the back of his thighs, following some mysterious life-flow there. She had discovered something, something more than wonderful, more wonderful than life itself. It was the strange mystery of his life-motion, there, at the back of the thighs, down the flanks. It was a strange reality of his being, the very stuff of being, there in the straight downflow of the thighs. It was here she discovered him one of the sons of God such as were in the beginning of the world, not a man, something other, something more.

(WL, p.395)

In order to achieve their fulfilment, the two lovers must first, according to Lawrence's marriage philosophy, consummate their love in a sexual act, in which man and woman exchange their masculine and feminine elements, and then transcend their "beings" in a union. This is so if the partners are fully consummated. But because the above quoted passage does not portray an act of sexual intercourse between Birkin and Ursula, despite the ecstasies of their feelings and the pure "individuality" achieved by both of them, one cannot accept Lawrence's treatment because fulfilment, according to him, must be achieved after sexual intercourse not before it unless symbolically as the case with Will and the Church in The Rainbow. Lawrence's vagueness and reticence in conveying the true meaning of the scene have caused many critics to dismiss the coming together of Birkin and Ursula as unsatisfactory and unconvincing.³³ The difficulty of understanding the sexual implication of the scene is Lawrence's fault. On the one hand, he seems to be trying to qualify Birkin's marriage theory of "stars equilibrium" which strictly forbids any suggestion of "mingling and

merging" between the lovers. If this is so, then why does he find it essential for the lovers to have sexual intercourse in the following scene? (WL, p.403). On the other hand, Lawrence seems to suggest a sexual act between Birkin and Ursula in the first quoted scene without really saying so. Some critics, like Wilson Knight and Jeffrey Meyers, have mistakenly gone so far as to assume that what actually happens between Birkin and Ursula is an act of anal intercourse, like the scene between Mellors and Connie in Lady Chatterley's Lover.³⁴ In any case, the consummation is not entirely convincing, but Birkin and Ursula do find peace after all and achieve fulfilment in marriage.

If there is anything left to be said in this connection, it must be about Ursula, who receives full credit for the coming together. Earlier, we remember that in spite of the barren relationship between Birkin and Hermione, he remained her prisoner for years. He would neither acknowledge his homoerotic love for Gerald at that stage, and if he did he would not commit himself to it; nor would he be able to escape Hermione's domineering love. So, by the age of thirty, he is left sick, passive and dissolute; attached to Hermione in a loveless, sadistic relationship; terrified of breaking with her for fear of falling into the abyss. It is not until he is rescued by Ursula that Birkin has any real faith in survival. Not only must she arouse and satisfy his spiritual yearnings, she must also answer his physical desire. In a sense, she (like Frieda) must assume an active masculine role in their love relationship. When she finds him standoffish and afraid of sex, it is she who first presses him into a sexual relationship. It is she who releases his tension and triggers his spontaneity. Had she not sensed the need to force Birkin into a physical relationship, their love might have become as spiritualized and consequently as poisoned as Birkin's and Hermione's. Once more Lawrence's real hero is a woman not a man.

In spite of their fulfilment in marriage, the ultimate objective in love, Birkin seems to be dissatisfied in his relationship with Ursula. As the book closes, both Birkin and Ursula, after Gerald's death, are debating the need for male comradeship to complement their marriage:

"Did you need Gerald?" she asked one evening.

"Yes", he said.

"Aren't I enough for you?" she asked.

"No", he said. "You are enough for me, as far as woman is concerned. You are all women to me. But I want a man friend, as eternal as you and I are eternal".

"Why aren't I enough?" she said. "You are enough for me. I don't want anybody else but you. Why can't it be the same with you?"

"Having you, I can live all my life without anybody else, any other sheer intimacy. But to make it complete, really happy, I wanted eternal union with a man too: another kind of love," he said.

"I don't believe it", she said. "It's an obstinacy, a theory, a perversity".

"Well " he said.

"You can't have two kinds of love. Why should you!"

it". "It seems as if I can't", he said. "Yet I wanted

"You can't have it, because it's wrong, impossible", she said.

"I don't believe that", he answered. (WL, p.583)

What has been, hitherto, a subordinate theme throughout the book has unexpectedly become a major issue. The relationship between man and man, though it seems from the outset like homosexual love, is ambiguously presented as a possible alternative to the deathly modern heterosexual relationship, which Lawrence saw more as an endless struggle of wills than as pleasurable experience. On the whole, just as the sexual scene between Birkin and Ursula has been ambiguously depicted, so Lawrence's examination of the love relationship between Birkin and Gerald remains ambivalent throughout the book.

Though marriage is widely discussed and debated in the novel, mainly between Gerald and Gudrun, it is in the last section of the book that it is seen as more concentrated and powerful in distinguishing the two couples. The cul-de-sac reached between Gerald and Gudrun is indeed a focal point. It not only shows the difference between the two couples in tackling their problems but it also highlights the essence of their nature. Earlier in the book, though Gudrun thinks of marriage as probably the next step, she strongly repudiates the conventionality of it which reduces woman to a submissive wife in a house:

Marriage is just impossible. There may be, and there are, thousands of women who want it, and could conceive of nothing else. But the very thought of it sends me mad. One must be free, above all, one must be free. - One may forfeit everything else, but one must be free - one must not become 7 Pinchback Street - or Somerset Drive - or Shortlands. No man will be sufficient to make that good - no man! (WL, p.464)

The same fear has already been expressed not by Ursula but curiously by Birkin, (see WL, p.269), whose dissatisfaction with the concept of the traditional family anticipates Aaron in Aaron's Rod. Only two pages later and after Gudrun jealously compares herself with Ursula, Lawrence painfully deconstructs what he has just said about her. If Ursula does not find it important to question her needs as she used to do in The Rainbow, Gudrun does: "What was she short of now? It was marriage - it was the wonderful stability of marriage. She did want it, let her say what she might. She had been lying. The old idea of marriage was right even now - marriage and home" (WL, p.466). Apparently, Gudrun does not know what she really wants in so far as marriage is concerned.

Later on when the two couples are on holiday together in Switzerland, Gudrun and Gerald have just had sexual intercourse and are happily united when they suddenly see Ursula and Birkin waiting for them: "'How good and simple they look together', Gudrun thought jealously. She envied them some spontaneity, a childish sufficiency to which she herself could never approach" (WL, p.494). What Gudrun envies in them is her inability to achieve with Gerald what Ursula has

achieved with Birkin - a perfect understanding between man and woman, "a pure balance of two single beings", which she has mocked earlier (see WL, pp.370-1). Since her affair with Gerald would not be sufficient to make her happy, for neither of them would compromise and come together on equal terms, nor would she be content to live without love and marriage, she forces herself to break through with Loerke, the corrupt Austrian sculptor.

In the same way that Hermione possesses Birkin at the beginning of the story, so Loerke (as a pattern) comes at the end to dominate Gudrun's will. Lawrence makes no secret about this. In contrasting the two men, as he has earlier contrasted Birkin's two lovers, Lawrence writes: "When it came to the relation with a woman such as Gudrun, he, Loerke, had an approach and a power that Gerald never dreamed of" (WL, p.549). What really fascinates Gudrun in Loerke, the gnome-like bisexual, is his ability to understand women's character (WL, p.554) and his freedom as an individual (WL, p.563). Unlike Gerald, Loerke has an extraordinary ability both to detect Gudrun's mood and need, and to penetrate the depths of her spirit where he can completely possess her. This is why Lawrence refers to him so often as a little creature, who can do as he likes without being seen. His views on art, which are questioned by Ursula, are important to illuminate his concept of freedom and the drama of love and marriage.

For Loerke, art has two separate but contradictory purposes: first, just as art used to serve and interpret religion, now it should represent and interpret industry (WL, p.518); second, aesthetically "a work of art... is a picture of nothing, of absolutely nothing. It has nothing to do with anything but itself, it has no relation with the everyday world of this and other, there is no connection between them, absolutely non" (WL, p.525). Although this view is totally unacceptable to both sisters, especially Ursula, who furiously opposes him ("The world of art is only the truth about the real world, that's all - but you are too far gone to see it" (WL, p.526)), Gudrun cannot reject his claim because he dominates her: "a darkness came over her eyes, like shame, she looked up with certain supplication, almost slave-like. He glanced at her, and jerked his hand a little" (WL, p.524). When the picture of the statuette representing Lady Godiva as a naked young girl on a massive horse is discussed, Gudrun takes Loerke's side, though she knows only too well that she is wrong. Just as Anna criticises Will in The Rainbow for carving Adam's picture bigger than Eve, so Ursula attacks Loerke for making the girl small, tender and shameful, while the stallion big, stiff and powerful: "The horse is a picture of your own stock, stupid brutality, and the girl was a girl you loved and tortured and then ignored" (WL, p.526). Though the sexual implications of the picture are explicit, Loerke goes on to give more details about his brutality with women. After he narrates his story of how he slapped the girl who served as the model for the sculpture in order to make her stand as he wished, he generalised his cynical attitude towards women: "I don't like them any

bigger, any older. Then they are beautiful, at sixteen, seventeen, eighteen - after that, they are no use to me" (WL, p.529).

Having his own way with women and art does not make Loerke better than Gerald, who also seems to have his own way with women and industry. What makes Loerke stand a better chance of marrying Gudrun is, like Sergeant Troy, his ability to impress women and his freedom to act as he likes: "I don't worship Loerke, but at any rate, he is free individual. He is not stiff with conceit of his own maleness. He is not grinding dutifully at the old mills" (WL, p.563). Like Henchard, whose main mistake which brought his downfall is his inability to read women, Gerald remains ignorant of the need to understand women until the end of his life. When Birkin asks him early in the novel what is it that he lives for, Gerald, like Skrebensky before him, naively answers: "I suppose I live to work, to produce something, in so far as I am a purposive being. Apart from that, I live because I am living" (WL, p.107) - an answer to which Birkin responds "I rather hate you" (WL, p.108). Gerald, like Henchard, has to die and fulfil his death wish because he fails to compromise not only with Gudrun and Birkin, but also with himself and life. His death, which must be seen as tragic or potentially tragic, is indeed the climax of a process of disintegration that has been indicated all along.

Of the leading six characters, only Birkin and Ursula are able to survive the dissolution of life, not because they are superiors but because they have courage to work out their problems and compromise with each other. It is significant, therefore, to see the novel (unlike The Woodlanders) reward those who are willing to compromise and ready to yield their ego in love, for there is no other way of achieving love, in a happy marriage; and punish those who fight vigorously for domination in love with death and total disintegration. The coming together of Birkin and Ursula at the end is not, by any means, an easy process. It is, no doubt, the climax of the hard work and effort of three consecutive generations.

CHAPTER SEVEN

ULTIMATE DEFEAT, ULTIMATE SUCCESS: MARRIAGE OR NO MARRIAGE: A CONTRAST

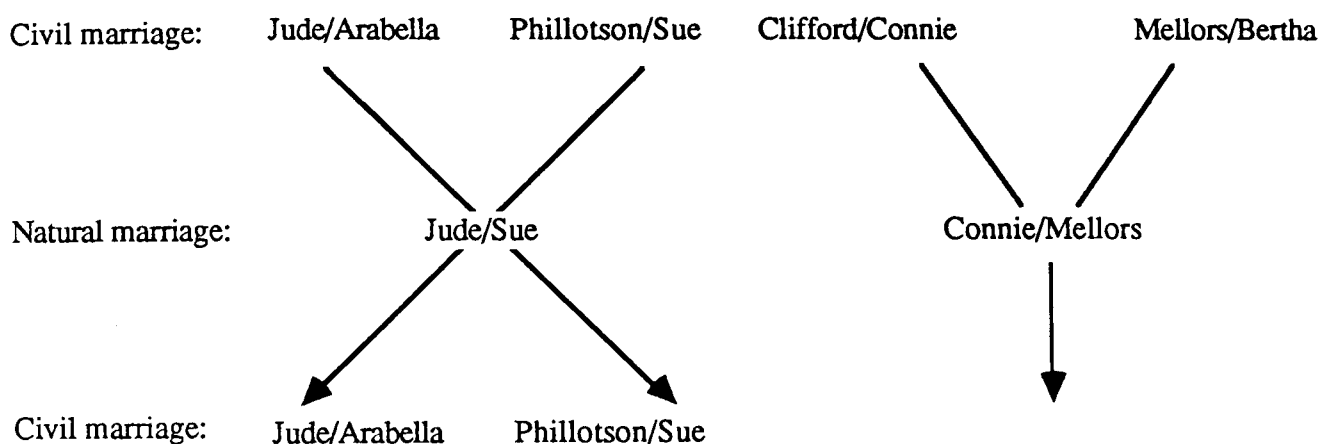
In Jude the Obscure (1895) and Lady Chatterley's Lover (1928), marriage is problematically and polemically debated. Whereas Hardy sets out to dissolve marriage as a social institution for its ultimate failure to bring happiness and satisfaction to the relationships between men and women, Lawrence, though he diagnoses its difficulties, sets out in a reverse journey to reconstruct it anew by solving its problems and reconciling men and women's oppositions. It is, therefore, the intention of this chapter to discuss marriage as the ultimate problem/solution for men and women's relationships, and show by the use of a similar marital pattern how Hardy and Lawrence reach opposite conclusions and why.

I

Much has been said about Lawrence's fascination with Jude the Obscure, especially with the character of Sue Bridehead, and about the remarkable influence of Hardy's last novel on Lawrence's earlier works, notably Sons and Lovers, but surprisingly little has been written about the strong affinities between Jude and Lady Chatterley's Lover. In the 1895 Preface Hardy describes one of the main subjects of the novel as "a deadly war waged between flesh and spirit; and to point the tragedy of unfulfilled aims" (JO, p.39). In this "war", it is not difficult to find out where Hardy's position is. Although he, like Lawrence, is in favour of a balance between the two centres of being as his novels increasingly illustrate, though he by no means hopes to achieve it, he cannot help siding, probably for the first time, with the flesh against the spirit. This is obvious when he writes of Jude: "he was a man of too many passions to make a good clergyman; the utmost he could hope for was that of a life of constant internal warfare between flesh and spirit the former might not always be victorious" (JO, p.251). Similarly, in a letter to the Brewsters, Lawrence expresses the same views about Lady Chatterley's Lover, and where he stands in relation to the "deadly war": "As I say it's a novel of the phallic consciousness: or the phallic consciousness versus the mental-spirit consciousness: and of course you know which side I take. The versus is not my fault: there should be no versus. The two things must be reconciled in us. But now they're daggers drawn".¹

If this is not an influence, it is certainly a striking resemblance between Hardy's and Lawrence's approaches in fiction-writing, especially when their central preoccupations, as far as

marriage in the two novels are concerned, are echoes of Plato's figure of the charioteer and the horses in the Phaedrus. As a moral theme and social institution in both Jude the Obscure and Lady Chatterley's Lover, marriage fails to bring happiness to husband and wife. Unless and until it is reformed legally as well as personally, both Hardy and Lawrence feel, it should be demolished - being then morally no marriage. It is true that marriage and divorce are presented as opposites in The Woodlanders, but surely they are not in Jude, for the real opposition in Hardy's last novel, like that of Lady Chatterley, is between spirit and flesh, between civil marriage and natural marriage.



The marriage patterns in the two novels are almost strikingly the same, until the very end where they become opposites. Opposites because whereas Lawrence wants to reconstruct it anew, Hardy wants to deconstruct it, and this is why, as Rosemary Sumner points out, "he never wrote about two people who could conceivably offer one another the fulfilment of the 'whole man' and 'whole woman'. This, perhaps, is the novel which would have followed Jude if he had written another".² Just as the official union between Jude and Arabella, and Phillotson and Sue in the earlier novel, and between Clifford and Connie, and Mellors and Bertha in the latter one constitutes the basis for a civil/legal/public/nominal marriage, so the free union between Jude and Sue, and Mellors and Connie represents the basis for a natural/illegal/private/practical marriage. As a pattern, therefore, the narrative progression of marriage in both novels goes steadily from inappropriate partnership and disillusionment to appropriate partnership and fulfilment, before it turns again to inappropriate partnership and tragedy in Jude. Jude and Mellors alike are sexually seduced by the earthy sensual Arabella and Bertha respectively and are tactically led into matrimony before they are fully prepared for it, only to find themselves in a relatively short time trapped in a devastating marriage with a coarse wife they love to hate.

Similarly, Sue and Connie marry Phillotson and Clifford respectively without considering what marriage truly means until they are struck by the sour reality of their sexual natures (one is sexually timid and the other is highly sexed), which forces them to

flee their husbands and seek fulfilment with other partners (Jude and Mellors). When the "civil" marriage breaks down, Jude and Sue, and Mellors and Connie not only terminate their official contracts with their spouses, personally if not legally, but also choose "natural" marriage as a substitute. When "natural" marriage proves its practical workability for these two couples, Hardy, in his attempt to demolish it, introduces Fate (personified in Little Father Time) to upset the harmony finally established between Jude and Sue, and send them back to their original spouses and destruction, while Lawrence, in his attempt to re-shape marriage, makes Mellors and Connie seek divorce from their contracted partners and anticipate a "civil" marriage which presumably takes place outside the text. Hardy's regret in the 1912 Preface that "the portrait of the newcomer [Sue Bridehead] had been left to be drawn by a man, and was not done by one of her own sex, who would never have allowed her to break down at the end" (JO, p.43) can be taken, together with Sumner's words, as evidence that had it not been for the influence of his own marriage failure with Emma on his work, Hardy would have probably made Jude, like Lady Chatterley, lay the true basis for a successful marriage relationship between men and women.

II

Jude the Obscure (1895)

According to Hardy, Jude is a story of both marriage and education. As far as marriage is concerned, it is Jude Fawley, before Sue steals the book from him, who can be seen at the centre of the novel. Torn between the sensuality of Arabella Donn and the intellectuality of Sue Bridehead, Jude, like Tess before him, cannot find a wholly integrated partner to fulfil him in marriage. According to Lawrence, Jude's tragedy is in "over-development of one principle of human life at the expense of the other; an over-balancing; a laying of all the stress on the Male, the Love, the Spirit, the Mind, the Consciousness; a denying, a blaspheming against the Female, the Law, the Soul, the Senses, the Feelings".³ While with Arabella, Jude struggles to keep his spirituality intact, and while with Sue, he struggles to maintain his sensuality, in his desperate attempts to keep body and soul together. In fact, Sue and Arabella are like the white and black horses, the noble and base instincts, which drew Plato's chariot of the soul. Unless and until he controls their reins, he is bound to be overturned and destroyed, as is the case with him at the end. But before he tries to control the two horses, he first needs to strike a balance between his inner conflicting emotions of body and mind, which Arabella and Sue are outwardly projecting.

The clash between marriage and education, which runs through the book and manifests itself most clearly in the pizzle scene, is also meant to highlight Jude's split personality between emotion and

reason, and account for his maturity. As he is walking home at Marygreen and deeply thinking of Christminster and his sublime ambition of becoming a bishop ("Yes, Christminster shall be my Alma Mater; and I'll be her beloved son, in whom she shall be well pleased" (JO, p.80)), Jude is suddenly smacked on the head by what Hardy refers to as the characteristic part of a barrow-pig. Symbolic as it is, the scene is a turning point in Jude's life. Until now, Jude, like Tess before her seduction/rape in "The Chase", has never had any sexual relationship with any woman; in fact he has never thought of them in such a way. But as soon as he catches sight of the fleshy Arabella whom he singles out from her companions, the narrator observes "a momentary flash of intelligence, a dumb announcement of affinity in posse, between herself and him" (JO, p.81).

In this moment of vision, just as Arabella is turning "her eyes critically upon him" out of "amatory curiosity", so is Jude gazing "against his intention - almost against his will... from her eyes to her mouth, thence to her bosom, and to her full round naked arms, wet, mottled with the chill of the water, and firm as marble" (JO, pp.82-83). In the coop scene in Lady Chatterley's Lover, Mellors, too, is sexually attracted to Connie despite his will, and by the symbolic influence of the chicks which, like the pig's penis, bring body and mind into conflict (LCL, pp.120-21). Like Tess, Arabella is physically very attractive: "She had a round and prominent bosom, full lips, perfect teeth, and the rich complexion of a Cochin hen's egg. She was a complete and substantial female animal - no more, no less" (JO, p.81). Later, it will be remembered, Hardy will give us a description of a photograph when he introduces Sue, a bodiless creature with only "a pretty girlish face" (JO, p.124) to emphasize her aptitude because "there was nothing statuesque in her; all was nervous motion" (JO, p.137), while in stressing Arabella's sexuality, he gives us her full physical description. Just as we know Arabella from what she is (being), so we know Sue from what she characteristically does (doing) - e.g. buying the classical nude statues of Venus and Apollo (JO, p.141).

It is this first meeting between Jude and Arabella that initiated the attack on the book when it was first published, and triggered such slogans as "Jude the Obscene" and "Hardy the Degenerate". Also, it was because of the press uproar that Hardy was forced later on to make the scene less explicit in its sexual connotations. In the first edition, for example, Hardy made much of the pig's penis:

Jude held out his stick with the fragment of pig dangling therefrom, looking elsewhere the while, and faintly colouring.

She, too, looked in another direction, and took the piece as though ignorant of what her hand was doing. She hung it temporarily on the rail of the bridge, and then, by a species of mutual curiosity, they both turned, and regarded it.

Like the stick used by Pierston in The Well-Beloved and the rod used by Aaron in Aaron's Rod, Jude's stick, repeatedly referred to in the seduction scene, is a penis substitute in the most blatantly Freudian sense. It is with the stick that Jude picks up the characteristic part of the pig (JO, p.82), it is with the stick that he knocks at Arabella's door when he first visits her at her father's house (JO, p.87), and it is with the stick on his arm that "he felt the warmth of her body against his" (JO, p.90). Hardy is right to suggest in his letter to Gosse that the throwing of the pizzle needs no further explanation because if it does then "I must have lamentably failed".⁵

The split in Jude's personality is already there, even before Sue makes her appearance. To the "unvoiced call of woman to man" (JO, p.83) which Arabella telepathizes, Jude's response is said to be divided because "something in her [is] quite antipathetic to that side of him which had been occupied with literary study and the magnificent Christminster dream" (JO, p.84). Despite his intellectual perceptiveness which tells him "It had been no vestal who chose that missile for opening her attack on him", he, though he "found a new channel for emotional interest" other than his studies, still cannot yield to his instinctual desires. It is Arabella, rather than Jude, who first suggests a date: "you should see me Sundays!". When he shows some hesitation, she says "There's nobody after me just now, though there med be in a week or two" (JO, p.83). On their first date, however, although Jude decides not to see her on account of his busy reading schedule which coincides with the meeting, he is abruptly drawn to her from his study of the New Greek Testament as if "a compelling arm of extraordinary muscular power seized hold of him... and moved him along, as a violent schoolmaster as schoolboy he has seized by the collar, in a direction which tended towards the embrace of a woman for whom he had no respect" (JO, p.87). Again reason and passion collide and passion prevails, for Jude cannot but show "obedience to conjunctive orders from headquarters" (JO, p.81). If one is to compare this scene with that of the coop in Lady Chatterley, one can immediately see how Mellors is drawn to Connie and Connie to Mellors in exactly the same way.

In yielding to his sexual demands, Jude not only neglects his divine studies, but also gives Arabella a golden opportunity to seduce him into matrimony. Following the advice of her friends, Anny and Sarah, "he's to be had by any woman who can catch him the right way" (JO, p.85), Arabella "set herself to catch him the right way" (JO, p.85). A few pages later, we learn that she is not totally satisfied by only having him to care for her: "I want him to more than care for me; I want him to have me - to marry me! I must have him. I can't do without him. He's the sort of man I long for. I shall go mad if I can't give myself to him altogether!" (JO, p.93). Determined to seduce him, she first arranges for the house to be vacated, and then once they are there alone, she draws him on by explaining, after showing him how she is hatching an egg, which

symbolises her fecundity, between her breasts: "it is natural for a woman to want to bring live things into the world" (JO, p.100).

Whether or not Arabella becomes really pregnant as she initially claims is quite ambiguous, but surely she has a strong motive to pretend in order to get Jude to marry her, because "Lots of girls do it; or do you think they'd get married at all?" (JO, p.94). Her accidental meeting with physician Vilbert prior to her alleged confession which makes the "gloomy" Arabella "brighter" (JO, p.101), is decisive. As Penny Boumelha explains: "Since the idea of obliging Jude to marry her has been her intention from the outset, it is unclear whether she has obtained from the physician a simple piece of advice - pretend to be pregnant - or whether, pregnant in fact, she has got from him some of those 'female pills'"⁶ which Jude used to advertise in Marygreen when he was a boy (JO, p.68). Boumelha is probably right in suggesting the first option, but in so far as "female pills" was widely understood, according to her, as an "euphemism for abortifacients", she certainly has no strong ground for the second one. Since it is Arabella's intention to get pregnant, or pretend to be so, in order to get married, then she definitely does not need any abortive techniques to safeguard her sexuality and herself from the consequences of unwanted children, at least not before Jude refuses to marry her, which he has no mind at all to do. Besides, "female pills" could perhaps also mean contraceptive techniques which were available in the nineteenth century. At any rate, the story of Arabella's pregnancy proves false soon after the marriage has been contracted.

On the wedding night, however, as is always the case with Hardy, collision takes place between husband and wife, reason and passion, appearance and reality. After the "officiator" has contracted them to love, cherish and honour one another in "precisely" the same way as they have done in the previous weeks until death take them apart, an undertaking which "surprisingly" has not surprised anybody except Hardy, the barrier of appearances breaks down. Arabella is no longer the same woman he has known, but somebody else in her shape. Her counterfeiting personality clashes with her genuine reality: She shocks Jude by her fake hair, false bosom, and artificial dimples; moreover, she has lied about her alleged pregnancy, and has not revealed the whole truth about much of her life, like mixing invariably with strange men, working as a barmaid at Aldbrickham and living away from her family for three months (JO, pp.103-7). Angel Clare's reproachful words to Tess, also made on their wedding night in Tess of the d'Urbervilles ("You were one person: now you are another" (T, p.226)), are applicable here. If Jude had said them to Arabella, surely no one would have blamed him, for they fit the situation perfectly.

Marriage fails between Jude and Arabella, as it will between Sue and Phillotson, not only because of bad choice, but also because of an error in the convention of the marriage contract, which

unrealistically binds husband and wife together for life even if they don't love one another and want to divorce. Speaking for Hardy here, Jude contemplates what went wrong in his marriage: "Their lives were ruined... by the fundamental error of their matrimonial union: that having based a permanent contract on a temporary feeling had no necessary connection with affinities that alone render a life-long comradeship tolerable" (JO, p.115). Later, Jude will tell Sue: "People go on marrying because they can't resist natural forces, although many of them may know perfectly well that they are possibly buying a month's pleasure with a life's discomfort" (JO, p.324). Notice the opposition between "temporary" and "permanent", and between "feeling" and "affinity" - the first referring to the legal problem of the contract, while the second to the psychological problem of incompatibility between sexual feeling and spiritual union, which Lawrence is continuously trying to reconcile in his novels. One may add a third set of oppositions and that is between "contract" and "feeling": how can man/woman contract his/her feelings for ever? It is because of the absurdity of the law which certainly ignores the "feeling" part of marriage that Sue launches her severe attacks on the institution and calls for its demolition altogether for its complete failure to accommodate natural feelings of husband and wife. Of the many attacks, general and personal, she makes upon marriage, perhaps the most sarcastic is the following:

If the marriage ceremony consisted in an oath and signed contract between the parties to cease loving from that day forward, in consideration of personal possession being given, and to avoid each other's society as much as possible in public, there would be more loving couples than there are now. Fancy the secret meetings between the perjuring husband and wife, the denial of having seen each other, the clambering in at the bedroom windows, and the hiding in closets! There'd be little cooling then. (JO, pp.323-24)

It has become a commonplace feature of Hardy to mock the wrong prevailing situation by their opposite counterpart. In Far from the Madding Crowd, for example, Bathsheba's father is said to have made his "ticketed" wife, to whom he grew less passionate, take off her wedding ring and act as if she were a sweetheart, seeing him secretly as unmarried couples would usually do, so that when he "could thoroughly fancy he was wrong and committing the seventh 'a got to like her as well as ever, and they lived on a perfect picture of mutual love" (FMC, p.111). Likewise, in Mr Noon (1984), Lawrence, recalling this little anecdote and the above quoted passage of mockery, tells us how Johanna explains to Gilbert Noon that her husband likes "to think of her as an eternal white virgin whom he was almost violating" when he makes love to her. In order to enhance love and sexual excitement between them, Everard likes to imagine himself sinning with his lawful wife:

So you see, he did not ask and take his terrific sexual gratification as if it was something natural and true to marriage. He asked for it, he craved for it as if in some way it were a sin. The terrific, the magnificent

black sin of sensual marriage: the gorgeous legal sin, which one was proud of, but which one kept dark: which one hated to think of in the open day, but which one lusted for by night.

(MN, pp.242-43)

Jude's marriage to Arabella illustrates that marriage as a social institution has failed to meet contemporary needs. It turns established notions of matrimony upside down. Arabella, as Jude's wife, is immoral and a whore, and as a bigamist in Australia with Cartlett, she is "as respectable as any married couple in the colony" (JO, p.243). Sue, as Jude's mistress, is chaste, and albeit, perverse, saintly, and as Phillotson's wife, she is adulterous. Later on the pattern is reversed, perhaps to mock the institution of marriage, but the situation is still maintained. When Sue is living a chaste life with Jude, she is guilty by law of adultery (JO, p.311), and when she is sexually submitting to her husband, she is guilty of prostitution. Jude calls her lawful marriage a "fanatic prostitution" (JO, p.437) because even though she is legally wedded to Phillotson, she does not like to perform her sexual "duty" (JO, p.479) to him, as the law would have her whenever he wishes, any more than a prostitute likes to give herself to a poor customer whenever he chooses. What tortures Sue most in her marriage with Phillotson is "the necessity of being responsive to this man whenever he wishes" (JO, p.274).

Furthermore, just as she regards her marital relationship with Phillotson as an adultery ("For a man and woman to live on intimate terms when one feels as I do is adultery, in any circumstances, however legal" (JO, p.285)), so does she consider her love affair with Jude as good as any legal marriage: "though in her own sense of the words she was a married woman, in the landlady's sense she was not" (JO, p.403). When Jude and Sue are supposed to be legally committed to their spouses they are living with each other as freely as husband and wife, and when they are divorced, they can neither trust their love in marriage, nor can they believe that they have been legally divorced: "I have uncomfortable feeling that my freedom has been obtained under false pretences!" (JO, p.322). Once again "private" and "public" views clash with each other over the subject of marriage. Of course, Hardy's critics would have noticed that this is not the first time that the writer challenges the public views and upsets the moral judgement of the long retained traditional concepts of his society. In Tess and The Mayor, Hardy deliberately reverses the conventional conceptions of the "pure woman" and "man of character". For those who do not believe that Hardy made strong cases for Tess and Henchard, here is Sue to argue her feminist case.

Throughout the book Sue is portrayed as Jude's double. The natural affinities between them may very well refer to the fact that they are cousins, but it may also refer to the assumption that they are androgynous.⁷ Whichever the case, Jude and Sue are counterparts, and there are plenty of examples to illustrate this. The first comes from Phillotson who has every reason to deny their similarities: "I

have been struck with... the extraordinary sympathy, or similarity, between the pair. He is her cousin, which perhaps account for some of it. They seem to be one person split in two!" (JO, p.293). Phillotson has already released Sue from her marriage obligation partly because of their "extraordinary affinity", which reminds him of the platonic love between Laon and Cythna in Shelley's "Revolt of Islam" (JO, p.295), and as he tells Jude in a letter: "You are made for each other: it is obvious, palpable, to any unbiased older person" (JO, p.304). The idea of "oneness" between Jude and Sue recurs throughout the book, especially in two more places. If the Agricultural Exhibition, in which they achieve a "complete and mutual understanding", makes them "almost the two parts of a single whole" (JO, pp.360-61), the death of their children stains, if not breaks altogether, this perfect harmony: "O my comrade, our perfect union - our two-in-oneness - is now stained with blood!" (JO, p.412). Despite the strong affinity between them, Jude and Sue appear at times to be different. When he, for example, tells her "You are just like me at heart!", she responds "But not at head... Not in our thoughts! Perhaps a little in our feelings" (JO, p.262).

When Jude becomes emotionally involved with Sue in a serious relationship, Hardy raises all kinds of questions regarding the institution of marriage, starting from sexual/spiritual attraction and marriage, and ending in annulment and free union. If marriage is presented as a personal dilemma, a private case, based on a wrong choice between Jude and Arabella, as it is often in the early novels, it is presented here as a social issue, a public debate between Jude and Sue, on the one hand, and law and society, on the other. Since Jude is still married to Arabella, Hardy poses this problem, then he, by law and religion, is not supposed to fall in love with Sue or any other woman. His simple attraction to Sue, no matter how impulsively innocent, is a moral if not a legal violation of his marriage contract (JO, p.146). By its very nature, therefore, falling in love with Sue while he is still contracted to cherish Arabella raises the question of divorce even when it is not there at this stage.

Had divorce been as easily attainable as he would have wished, one would argue, Jude would have most probably divorced Arabella and married Sue instead without much complications. Jude seems to be thinking in the same line when he tells Sue after her hasty marriage with Phillotson: "It all arose through my being married before we met, didn't it? You would have been my wife, Sue, wouldn't you, if it hadn't been for that?" (JO, p.274). But to suggest divorce as the only practical solution to the marriage problem, as Tess for example does on her wedding night (see T, p.235), would be to diminish the importance of much of what Hardy is trying to convey through his novel, reconciling reason and passion being certainly not the least. However, Sue's suggestion when she wants to be released from Phillotson ("Why can't we agree to free each other? We made the compact, and surely we can cancel it - not legally, of course; but we

can morally" (JO, p.285)) is surprisingly more logical than the prevailing marriage laws. Anyway, soon after he has been drawn to Sue, Jude contemplates marriage but discovers to his disappointment that he cannot undertake it for many reasons:

The first reason was that he was married, and it would be wrong. The second was that they were cousins. It was not well for cousins to fall in love even when circumstances seemed to favour the passion. The third: even were he free, in a family like his own where marriage usually meant a tragic sadness, marriage with a blood-relation would duplicate the adverse conditions, and a tragic sadness might intensified to a tragic horror. (JO, p.137)

Like Jocelyn Pierston who has been "cursed" by the "well-beloved" fantasy which prevents him from marrying until he is old, and like Paul Morel who is repeatedly but wrongly told by his mother that Miriam is after his soul, Jude and Sue are doomed in their love relationships by their family's unfortunate marriages which haunt them throughout the novel: "The Fawleys were not made for wedlock" (JO, p.116, also see pp.224, 270, 324, 337, 349-50). By playing this fatalistic card, Hardy is not making a strong case for his protagonists to be representatives of their society.⁸ Since Jude and Sue are cast as abnormal, temperamentally special, "extraordinarily compounded" (JO, p.280), and since not every family is maritally "cursed" like the Fawleys, then, one would argue, they can hardly be taken as spokespersons for normal members of society, and their marital problem is hardly a common one. Having said that, however, one should not discredit the novel for after all heredity plays an essential role in the psychology of people, mainly with regard to love and marriage as Lawrence (and even Freud) has explored in The Rainbow and Fantasia of the Unconscious.

In the same way that Arabella is associated with pigs, the unclean animals which dominate all the scenes of her courtship and marriage with Jude (see in particular JO, pp.108-113), so is Sue linked with Christminster and divinity. If Arabella is the beast, Sue is surely the nun. Seeing her working in the ecclesiastical establishment, Jude immediately identifies her with Christminster "the heavenly Jerusalem" which has just made a strong impression on him, perhaps because of her enigmatic nature, unattainability. Like the "City of Lights", she first appears to him as "an ideal character, about whose form he began to weave curious and fanatic day-dreams" (JO, p.136), then as a "half-vision form" (JO, p.137), and after her marriage to Phillotson, "like a vision" (JO, p.244). The better he gets to know her, the more "ethereal" she becomes. Echoing Shelley's "Epipsychidion", Jude calls her a "disembodied creature, you dear, sweet, tantalizing phantom - hardly flesh at all; so that when I put my arms round you I almost expect them to pass through you as through air!" (JO, p.309). It is because of these spiritual affinities between Sue and Christminster that Jude, like Paul Morel in regarding Miriam in Sons and Lovers, cannot but

mistakenly see her as "a phantasmal, bodiless creature, one who... has little animal passion" (JO, p.324).⁹

It is true that Jude's perspective in the novel is central and Arabella's peripheral, but when it comes to Sue's complex sexuality, it is Arabella's point of view, not Jude's, that is consistently reliable. Just as Clara Dawes's perceptive views on Miriam's sexuality are trustworthy, especially in the scene where she contradicts Paul's wrong ideas about her ("She does not want any of your soul communion. That's your own imagination. She wants you" (SL. p.276)), so Arabella's penetrating insights into Sue's psycho-sexuality are amazingly accurate. Sue may appear to Jude, as Miriam does to Paul, a "phantasmal bodiless creature" or "Alma Mater", but to Arabella, as Miriam is to Clara, she is a flesh and blood creature.

Arabella's credibility is established throughout the book, especially in three different scenes. First, when Widow Edlin suggests at the end of the book that Sue has found peace by leaving Jude and returning to Phillotson, Arabella, with Hardy's approval, corrects her: "She may swear that on her knees to the holy cross upon her necklace till she's hoarse, but it won't be true!... she's never found peace since she left his arms, and never will again till she's as he is now!" (JO, p.491). Second, when Arabella calls in at night after her arrival from Australia, it is she who stimulates Sue to sexually submit to Jude for the first time "Mine was not the reciprocal wish till envy stimulated me to oust Arabella" (JO, p.428), and it is she who shows flashes of real intelligence in sensing her change of mood the following day:

"I don't know what you mean", said Sue stiffly.
"He is mine, if you come to that!"
He wasn't yesterday"
Sue coloured roseate, and said "*How do you know?*"
"From your manner when you talked to me at the door. Well, my dear, you've been quick about it, and I expect my visit last night helped it on - ha-ha! But I don't want to get him away from you".
(JO, p.334; my italics)

Finally, at the Great Wessex Agricultural Show, Hardy gives his full support to Arabella in her profound analysis of Sue's personality - an analysis which he describes as "sharpened vision" (JO, p.361). As a pattern, like the landlord who wants to dismiss Jude and Arabella from his lodging after suspecting them to be unmarried until he one night hears them fighting "he recognized the note of genuine wedlock; and concluding that they must be respectable, said no more" (JO, p.464), Arabella reaches the opposite conclusion upon observing Jude and Sue walking intimately close: "O' no - I fancy they are not married, or they wouldn't be so much to one another as that" (JO, p.361). Driven by jealousy, Arabella first detects a contradictory impulse in Sue's complex feelings "She's not a particular warm-hearted creature to my thinking, though she cares for him pretty middle much - as much as she's able to; and he could

make her heart ache a bit if he liked to try", and a bit later "she don't know what love is - at least what I call love!" (JO, pp.361-62). But as soon as Sue's sexuality is awakened by the flowers which "quicken her blood and made her eyes sparkle with vivacity", Arabella is assured of Sue's feeling: "What Arabella had witnessed was Sue detaining Jude almost against his will while she learnt the names of this variety and that, and put her face within an inch of their blooms to smell them" (JO, pp.365-66). If the readers have any doubt about the passionate nature of Sue's sexuality, Arabella does not, for the way in which "she looked up at him and smiled... told so much to Arabella" (JO, p.366).

The question of Sue's feminism is indeed very important and relevant to her sexuality, but Hardy seems reluctant to fuse the two issues together convincingly. On the one hand, he seems to favour Sue as sexually timid so that she fits his definition of the "New Woman", who according to his Preface, was "coming into notice in her thousands every year - the woman of the feminist movement - the slight, pale, 'bachelor' girl - the intellectualized, emancipated bundle of nerves that modern conditions were producing" (JO, p.42), while on the other, he seems to prefer her to be the womanly type, sexually passionate - as passionate as she needed to be - so that she can still appeal to men, to Hardy in particular, by showing off her natural beauty. Certainly Hardy was thinking in this line when he wrote to Mrs Henniker about one of her emancipated heroines: "the girl... is very distinct - the modern intelligent mentally emancipated young woman of cities, for whom the married life you kindly provide for her would ultimately prove no great charm - by far the most interesting type of *femininity* the world provides for man's eyes" (my italics).¹⁰ Kate Millett is perceptive here when she raises the question of whether Sue is actually the victim of social circumstances which make her "frigid", or indeed the victim of a literary conventions (Lily and Rose) which cannot allow her to have both mind and body, intellectuality and sexuality. She blames Hardy for his "uncertainty" and holds him responsible for turning Sue into "an enigma, a pathetic creature, a nut, and an iceberg",¹¹ forgetting the significance of this contradiction in Sue's personality and how this very trend has become the essence of characterization in the modern novel.

It is precisely this inconsistency in her make-up that makes Sue, like Paula Power in *A Laodicean*, ambiguously attractive. Throughout the book, Sue takes a stand and then as a pattern reverses it without a good reason other than perhaps being awkwardly coquettish. She tells Jude how she may have killed her undergraduate boyfriend by "holding out against him so long at such close quarters", but she will not accept being called fastidious: "People say I must be cold-hearted, - sexless - on account of it. But I won't have it! Some of the most passionate erotic poets have been the most self-contained in their daily lives" (JO, pp.202-3). She may admit

the fact that "My nature is not so passionate as yours!" and "My liking for you is not as some women's perhaps", but she will be exasperated if he tells her "You are incapable of real love" (JO, pp.303-4), or "You are a flirt" (JO, p.264). Even though she strongly resists love and marriage, she at least three times expresses her profound need for love, if not for marriage: "Some women's love of being loved is insatiable; and so, often, as their love of loving; and in the last case they may find that they can't give it continuously to the chamber-officer appointed by the bishop's licence to receive it" (JO, p.265, see also pp.305,429). Thus throughout the book, Sue remains "something of a riddle to him" (JO, p.187).

Regardless to its various manifestations, Sue's inconsistency has depth and coherence.¹² Just as Arabella would use her physical charms to take advantage of innocent men like Jude and Cartlett, so would Sue, by the use of her intelligence, manipulate men and enslave them to her feminist cause. Though she initially does not love Jude as she herself admits, she, "according to the rule of women's whims" (JO, p.301), does not mind attracting him to her, even if this would cause him a lot of pain. In the scene where she insists on rehearsing marriage with Jude before the actual ceremony with Phillotson takes place, Hardy overtly stresses how "she would go on inflicting such pains again and again, and grieving for the sufferer again and again, in all her colossal inconsistency" (JO, p.231). Holding his arm, "a thing she had never done before in her life... almost as if she loved him", and walking with him in the church aisle "precisely like a couple just married", Sue tantalizes him so much - first by ironically telling him "I like to do things like this" and then by asking him "Was it like this when you were married?" - that the narrator wonders: "Was Sue simply so perverse that she wilfully gave herself and him pain for the odd and mournful luxury of practising long-suffering in her own person, and of being touched with tender pity for him at having made him practise it?" (JO, pp.228-30).

Of course Sue's struggle for power manifests itself most clearly and most problematically in her sexual repression. In anticipation of The Rainbow and Lady Chatterley's Lover, where sexual intercourse provides the grounds for struggle between men and women inside and outside marriage, Sue dominates her men not by having sex with them like Ursula and Bertha Coutts do for example, but by holding out against their desires, which she herself has aroused. She may not always be in control, as for instance when Jude forces her to submit to him after Arabella's sudden appearance: "I shouldn't have given way if you hadn't broken me down by making me fear you would go back to her" (JO, p.428). But she certainly seems to have gained the upper hand in her power relationships with Jude and Phillotson, as she did with her undergraduate friend. As a general rule, however, Sue believes that "no average man - no man short of a sensual savage - will molest a woman by day or night, at home or abroad, unless she invites him. Until she says by a look 'come on' he is always afraid

to" (JO, p.202). But as soon as she is married, Phillotson forfeits her this right by making his sexual advances whenever he wishes because, as he tells her, "you are committing a sin in not liking me... you vowed to love me" (JO, p.285). Part of her argument against marriage is the forfeiture of this basic right over her own body. One of Sue's reasons for fearing the marriage ceremony, as Hardy explains in his letter to Gosse, "is that she fears it would be breaking faith with Jude to withhold herself at pleasure, or altogether, after it; though while uncontracted she feels at liberty to yield herself as seldom as she chooses".¹³

It is true that when Sue marries Phillotson she does not know what marriage really means, until she is struck by the nature of its sexual reality: "Jude, before I married him I had never thought out fully what marriage meant, even though I knew... I dare say it happens to lots of women; only they submit, and I kick" (JO, p.276). It seems that on the face of things Sue married Phillotson for trivial reasons, such as jealousy at the news of Jude's marriage and fear of damaging her reputation after her scandal at the training school (JO, p.284). But on a deeper level, it seems that she marries him because she wants a friend, a protector, a trustworthy companion, somebody who can replace her missing father. Hardy makes no secret about this. In referring to a possibility of a relationship between Jude and Sue he writes: "If he could only get over the sense of sex, as she seemed to be able to do so easily of his, what a comrade she would make" (JO, p.208; also see p.430). Although Hardy insists on Phillotson's healthy sexuality ("It was a renunciation forced upon him by his academic purpose, rather than a distaste for women which had hitherto kept him from closing with one of the sex in matrimony" (JO, p.217)), there are some unexplained sexual peculiarities about Phillotson - one comes from Aunt Drusilla "There be certain men here and there no women can stomach. I should have said he was one" (JO, p.249), and the other from Sue when Widow Edlin asks her if there was anything wrong with Phillotson: "I cannot tell. It is something... I cannot say" (JO, p.475). Being sexually healthy, however, does not necessarily make Phillotson sexually attractive for he is not, at least not to Sue and Aunt Drusilla.

Once married, Sue mistakenly believes that Phillotson would not make any sexual demands on her - being eighteen years her senior, and celibate as he was for quite a long time - or indeed that if he does, she would easily rebuff him. That she thinks of him as a substitute father figure or a close friend is certainly one valid interpretation of their relationship, at least from Sue's point of view, and Hardy is definitely encouraging such a reading by a number of successive examples varying from simple hints ("He is the only man in the world for whom I have any respect or fear" (JO, p.209)) to explicit comments such as "though I like Mr Phillotson as a friend, I don't like him - it is a torture to me to - live with him as a husband" (JO, p.273; also see pp.285, 297 and 314). The word "father" is used

in the text, however, once in connection with Phillotson ("he was old enough to be the girl's father" (JO, p.155)) and another in connection with Jude ("You are 'father', you know. That's what they call the man who gives you away"), a statement to which the narrator says: "Jude could have said 'Phillotson's age entitles him to be called that!' But he would not annoy her by such a cheap retort" (JO, p.228). In psychoanalytical terms, therefore, whether it is Jude or Phillotson, Sue is longing for a father symbol, something to cling to, to anchor her emotions to, a replacement for her missing father. Earlier, Aunt Drusilla makes the point that Sue might be suffering from an Oedipal complex: "She was brought up by her father to hate her mother's family... I never cared much about her" (JO, p.160). If this can prove anything, it is the Oedipal nature of Sue's story. Just as Paul Morel would vainly search for a mother-substitute in the spirit of Miriam, so would Sue search for a father-protector in the spirit of both Jude and Phillotson. This may very well explain the reasons behind her extreme physical revulsion from his sexual embraces which makes her sleep in the cupboard and leap from the window.

What Sue does not like about her marriage to Phillotson, beside his sexual demands, is the loss of her individuality. When Jude calls her "Mrs Phillotson", a "label" which deprives her from her long retained identity, she protests: "But I am not really Mrs Richard Phillotson, but a woman tossed about, all alone" (JO, p.266). The first of her criticisms against the institution of marriage comes earlier when she is reading about the marriage service in the Prayer-book: "According to the ceremony as there printed, my bridegroom chooses me of his own will and pleasure; but I don't choose him. Somebody gives me to him, like a she-ass or she-goat, or any other domestic animal" (JO, p.226). In condemning marriage, it would be remembered through the book, Hardy gives his full support to Sue. When Jude, for instance, tells her how people go on marrying largely for sexual reasons, she cannot but compare marriage to legalized prostitution: "I think I should begin to be afraid of you, Jude, the moment you had contracted to cherish me under a Government stamp, and I was licensed to be loved on the premises by you - Ugh, how horrible and sordid!" (JO, p.323). Later, she tells him how women, instead of marrying for sexual reasons as he claims, marry for social security: "Fewer women like marriage than you suppose, only they enter into it for the dignity it is assumed to confer, and the social advantages it gains them sometimes - a dignity and an advantage that I am quite willing to do without" (JO, p.324). This of course underlines the main difference between Sue and Arabella: where the latter accepts marriage for these reasons, the former rejects it for precisely the same ones.

By the same token, moreover, just as Hardy supports Sue and Jude in their modern views on marriage, so he also attacks Gillingham and Arabella for their conventional ones. Speaking for their

traditional society, Gillingham not only suggests that Sue "be smacked, and brought to her senses" (JO, p.296) but also advises Phillotson to use his authority "You must tighten the reins by degrees only. Don't be too strenuous at first. She'll come to any terms in time" (JO, p.443), while Arabella insists that Phillotson should tame Sue:

"... you shouldn't have let her... She'd have come round in time. We all do! Custom does it!... I shouldn't have let her go! I should have kept her chained on - her spirit kicking would have been broke soon enough! There's nothing like bondage and a stone-deaf taskmaster for taming us women. Besides, you've got the laws on your side". (JO, p.389)

It is only after her children's tragic death when she drastically deteriorates from the feminist type to the conventional one, that Sue's early remarks ("I am not modern... I am more ancient than mediaevalism" (JO, p.187)) can be fully understood. Though this is by no means a defeat of her feminism it is a set back for her emancipation principles as Hardy himself explains or perhaps regrets in his Preface (JO, p.431). One main aspect of Sue's succumbing to convention is her adoption of the Christian faith which she and Jude have long suppressed. Because Christianity forbids sex outside marriage, she tells Jude: "I have thought that we have been selfish, careless, even impious, in our courses, you and I. Our life has been a vain attempt at self-delight. But self-abnegation is the higher road. We should mortify the flesh - the terrible flesh - the curse of Adam!... We ought to be continually sacrificing ourselves on the altar of duty" (JO, pp.419-20). As for her illegitimate children, "I see marriage differently now. My babies have been taken from me to show me this! Arabella's child killing mine was a judgement - the right slaying the wrong" (JO, p.425).

It is because of this breakdown in Sue's emotions that Jude attacks not only religion ("You make me hate Christianity, or mysticism, or Sacerdotalism, or whatever it may be called, if it's that which has caused this deterioration in you" (JO, p.426)), but also her "extraordinary blindness" to her old feminist logic: "Is it peculiar to you, or is it common to woman? Is a woman a thinking unit at all, or a fraction always wanting its integer?" (JO, pp.426-27). As the narrator observes: "Sue and himself had mentally travelled in opposite directions since the tragedy: events which had enlarged his own views of life, laws, customs, and dogmas, had not operated in the same manner on Sue's. She was no longer the same as in the independent days" (JO, p.419). But the more he argues with her the more he is convinced that it is not she that he should condemn; it is the prevailing dogmas of the society he should abolish. His earlier words to Sue regarding women ("instead of protesting against the conditions they protest against the man, the other victim" (JO, p.355)) are certainly applicable here in reverse. "Who were we", Jude asks her, "to think we could act as pioneers!" (JO, p.428). Since

they can neither change society's attitudes towards love and marriage for "the time was not ripe for us" (JO, p.482), nor can they sustain the struggle with it "or whatever our foe may be" as they "have no more fighting strength left no more enterprise", then they have no choice but submit: "we must conform... It is no use fighting against God!" (JO, p.417). Jude dies at the end not because he is defeated by his society's conventions, but because he fails to reconcile his conflicting emotions between Sue and Arabella, between spirit and flesh. This is Jude's tragedy.

Although Hardy raises all sorts of questions regarding the absurdity of the traditional laws of marriage, he surprisingly poses no solution to the problem. This perhaps underlines his conscious intention of demolishing marriage as a social institution. As he himself states in the Preface, "Jude the Obscure is simply an endeavour to give shape and coherence to a series of seemings, or personal impressions" (JO, p.39). Seventeen years later, he adds in his "Postscript", after defending his book against Margaret Oliphant's accusation of an "anti-marriage league", "The author has been reproached by some earnest correspondents that he has left the question [of matrimony] where he found it, and has not pointed the way to a much-needed reform" (JO, p.42). In a letter to Florence Henniker (dated 1 June 1896), Hardy denies being "an advocate of 'free love'" and then explains: "Seriously I don't see any possible scheme for the union of the sexes that w[ou]ld be satisfactory". But, twenty-two years later, in another letter to Mrs Henniker (dated 27 October 1918), he not only expresses his profound tendencies towards "free love", but also implicitly rejects marriage as a modern institution: "if I were a woman I should think twice before entering into matrimony in these days of emancipation when everything is open to the sex".¹⁴

In the novel, moreover, Jude expresses the same anxieties over society's conventions of love and marriage. Though he is able to sense the problem, he, like his creator, is not ready yet to say what it is or how to solve it: "I perceive there is something wrong somewhere in our social formula: what it is can only be discovered by men and women with greater insight than mine, - if, indeed, they ever discover it - at least in our time" (JO, p.399). Jude's main problem is "It takes two or three generations to do what I tried to do in one" (JO, p.398). I have cited all the above quotations because they all have one thing in common: they all point to Lawrence. From a socio-historical point of view, Hardy is perceptive, for it is not until perhaps Lawrence, and more specifically in his creation of Ursula and Birkin, that "such" men and women can finally be seen able to fully explain what is wrong in society. The more one reads Hardy, the more he or she is convinced that he is the natural predecessor of Lawrence, the one who has influenced him and provided him with fertile literary ground to grow his ideas on. Of course when Hardy wrote Jude, he did not know (or was he speculating?) that somebody

else with "greater insight", like Lawrence, would be coming to continue his exploration of love and marriage and to do what he could not have done: point the way to a "much-needed reform" by providing many insightful solutions to the marriage problem. If Hardy lacks Lawrence's solutions, he certainly anticipates many of the sexual problems that would confront his lovers inside and outside of marriage.

On the whole, then, Jude the Obscure remains one of Hardy's most celebrated novels, not because it is his last one, but also because it sums up many of his arguments about the marriage question. Margaret Oliphant is right to equate Jude with Grant Allen's The Women Who Did (1895) in her contemporary article "The Anti-Marriage League", for Hardy after all is out to defeat love and abolish marriage.¹⁵ Jude also makes no mistake when he says "O Susanna Florence Mary!... You don't know what marriage means!" (JO, p.225) because as a social institution, marriage fails to live up to Sue's expectations as it does to Jude's before her. Everybody in the novel seems to have a different meaning for the concept of marriage. For Jude and Sue, first it is "a sort of trap" (JO, p.337) and then it is a "fanatic prostitution" (JO, p.437); for Arabella, it is "more business-like" (JO, p.335); for Phillotson, it is a seduction ("I took advantage of her inexperience" (JO, p.292)); for Aunt Drusilla, it is a "heredity curse", and for Widow Edlin, "Weddings be funerals" (JO, p.479). If The Well-Beloved is Hardy's farewell to fiction, as the old Pierston loses his artistic gift at the end, Jude the Obscure definitely has the last say on love and marriage.¹⁶

III

Lady Chatterley's Lover (1928)

According to his own account, Lawrence's main concern in Lady Chatterley's Lover is to reconcile the "penis" (and "the womb")¹⁷ to the "intellect", the two centres of being. Seeing the "mental consciousness" abusing the "phallic consciousness" as he argues in "A Propos of Lady Chatterley's Lover", he determines to do justice to the latter. He, therefore, supports the "penis" against the "intellect". In this respect, Mark Kinkead-Weekes writes: "The old Lawrence still speaks in 'there should be no versus', but his novels turns 'versus' into repudiation, of 'mental-spiritual consciousness' in the individual, of all kinds of relationship but the phallic, of a whole society".¹⁸ This is not the first time that Lawrence has been misunderstood, for what Kinkead-Weekes is claiming in the passage is questionable. When Lawrence defends the "penis" against the "intellect", he does not mean to be unjust. All he wants to do in his novel is to reconcile the two centres of being. In "A Propos", Lawrence states his philosophy of reconciliation very clearly when he says: "Life is only bearable when the mind and the body are in

harmony, and there is a natural balance between them, and each has a natural respect for the other".¹⁹

Lawrence had always worked under a similar pattern of balance in which he joined and defended the overpowered or the undervalued object until he maintained the balance between the two confronted objects. Joining one party against the other does not necessarily mean negating the other by any means whatsoever. If the improvement of the character of Mellors is important at all, it is for the consideration of the balance between body and mind. By becoming Connie's intellectual equal in the third version, Mellors maintains his individual integrity in the same way Ursula has at the end of The Rainbow. All he needs to do is to achieve fulfilment in marriage so that he can be transcended to the "ultimate-whole" in Lawrence's terms.

The absence of the simple condition of "harmony" in the story is fatal. Nobody seems to be happy or satisfied with life at all. "Ours", writes Lawrence at the opening of the novel, "is essentially a tragic age, so we refuse to take it tragically" (LCL, p.5). The Chatterleys are "among the ruins" and they seem to have no chance of recovering whatsoever unless they renounce marriage and start all over again with new spirit, for "the modern cult of personality is excellent for friendship between the sexes, and fatal for marriage".²⁰ This still would not be enough for Clifford, who is now crippled for life and cannot have children. His life is characterized by disconnectedness because he has lost the vitality of "touch" with other people. He is "like a man looking down a microscope, or up a telescope. He was not in touch" (LCL, p.17). The detachment is even apparent within himself where mind and body are entirely out of contact.

The beginning of the novel recalls immediately the end of "The Virgin and the Gipsy", where the cataclysm happens and Yvette is about to die, not from the flood itself, but symbolically, from shivering and pneumonia. It is only the gipsy's tender flame of healing that saves her life when he has wrapped his body around hers and given her tender warmth and resurrection (VG, pp. 245-48), the gipsy himself being a "resurrected man". The comparison between the two stories is great; in fact, one is the forerunner for the other. Taking into account the significance of body, one can at once call Clifford bankrupt of emotions. He, unlike the gipsy, cannot save Connie's life from the "cataclysm" that has happened simply because he has no sensual "body" capable of having feelings and warmth. He cannot even save himself. The beginning foreshadows the whole story for it has "The Virgin and the Gipsy" as a theme.

It is evidently true that Clifford's body is paralysed by the war and not wasted by the mind, as it might have happened otherwise. However, the fact still remains valid that Clifford's impotence is primarily caused by his inherent incapacity to appreciate the meaning of "touch" and sensitivity: "he had been so much hurt that something

inside him had perished, some of his feelings had gone. There was a blank of insentience" (LCL, p.6). Before he is "shipped back home smashed", we are told, "the sex part did not mean much to him" (LCL, p.13). Even on his honeymoon he could not match Connie's vigorous sexuality. His paralysis is, therefore, symbolic and suggestive of his sexual attitude and a fair image of his phallic failure. Lawrence is not exaggerating Clifford's impotence, nor is he imposing the symbol on the novel (as he claims in "A Propos"). As a matter of fact, Clifford's paralysis has come spontaneously as a symbol to emphasize the unproductivity of his body, his class and other men of his sort. In "A Propos", Lawrence writes: "I have been asked many times if I intentionally made Clifford paralysed, if it is symbolic. And literary friends say, it would have been better to have left him whole and potent, and to have made the woman leave him nevertheless".²¹ In "St Mawr", Lawrence examines a similar case of marriage and sterility between Lou and Rico where husband and wife suffer from emotional and physical failure of the phallus: "And soon, tacitly, the marriage became more like a friendship, platonic. It was marriage, but without sex. Sex was shattering and exhausting, they shrank away from it, and became like brother and sister" (SM, p.14).

Connie, on the other hand, is similarly isolated from the feelings of "touch" with her husband and with other people, and forced to live her life through Clifford's, no matter how miserable it might be. The more he depends on her, the more she is detached from life and happiness. They are so absorbed in one another mentally that they are almost antagonistic emotionally. As far as his writing and reading are concerned, they are alive, but sentimentally they are in deadlock: "He was so much at one with her, in his mind and hers, but bodily they were non-existent to one another, and neither could bear to drag in the corpus delicti. There were so intimate, utterly out of touch" (LCL, p.19). According to Lawrence's marriage philosophy, Clifford and Connie are not spiritually married for "marriage is no marriage that is not correspondence of blood".²² She is more likely represented as a housekeeper or a hostess who is supposed to entertain Clifford's intellectual friends and aristocratic relations without finding any interest in them at all. This, of course, is in addition to taking care of the child-husband Clifford. All of these responsibilities are later given to Mrs Ivy Bolton, the housekeeper, when Connie gets sick.

Because sex does not mean anything to Clifford, his definition of it becomes futile like the stories he writes. He says that the marital intimacy is more personal and "sex was merely an accident, or an adjunct, one of the curious obsolete, organic processes which persisted in its own clumsiness, but was not really necessary" (LCL, p.13). Later on, when the topic of having a child by another man is brought up, Connie is overwhelmed by Clifford's impersonal motive which fails to consider her sexual needs: "you and I are interwoven in a marriage. If we stick to that we ought to be able to arrange

this sex thing, as we arrange going to the dentist" (LCL, p.47). What Clifford really wants is an heir to guarantee Wragby's mastership over Tevershall, and not a child to fulfil his wife's instinctive desire.

The spirituality of sex and marriage could have won her had she not had the sexual excitement with Michaelis, whom she kept thinking of while Clifford was addressing the matter of having a child: "she knew he was right theoretically... but how could she know what she would feel next year?" (LCL, p.48). Indeed, sex is unpredictable. As a writer, Michaelis is much more successful than Clifford. He is able to make an impression on Connie from first meeting for "he didn't put on airs to himself; he had no illusions about himself" (LCL, p.24). Driven by her sexual desires which have been deprived for so long, she makes love to him in her parlour. At first, he is able to rouse in her "a wild sort of compassion and yearning, and a wild, craving physical desire" (LCL, p.31), but when she expects more from his "masculinity", he fails to satisfy her, because "he was always come and finished so quickly" (LCL, p.31). Like Skrebensky in The Rainbow, he is reduced to nullity for he is better than Clifford "at making a display of nothingness" (LCL, p.54). And unlike Ursula, Connie insists on her satisfaction: "she soon learnt to hold him, to keep him there inside her when his crisis was over... while she was active... wildly, passionately active coming to her own crisis... from his hard, erect passivity" (LCL, p.31).

In The Rainbow and elsewhere, Lawrence is very much concerned with the struggle of power as it manifests itself in the act of sex.²³ In Lady Chatterley's Lover, however, Lawrence's interest goes yet further to investigate the secrets of this power and how one partner subdues the other in sexual intercourse where passion and tenderness are supposed to be working peacefully. He frankly states that if a woman wants to exercise a power over her man, all she needs to do is "to hold herself back in sexual intercourse, and let him finish and expend himself without herself coming to the crisis: and then she could prolong the connection and achieve her orgasm and her crisis while he was merely her tool" (LCL, p.8). The Marchesa in Aaron's Rod behaves to her husband in a very similar manner (AR, pp.284-85). In their youth in Germany, Connie and her sister, Hilda, exercise the same sort of power over the boys: "she could yield to a man without yielding her inner free self" (LCL, p.7).

In her affair with Michaelis, Connie, unlike the Marchesa, does not intend to hold herself as she used to do in Germany, because that was "the end of a chapter" (LCL, p.8). If Connie's youthful sexual experience is based on Frieda's, then Lawrence is in a better position to know Connie inside out, rather than exploring her in his fiction. Because her love relationship with her husband is so barren and sexless, Connie has ceased to assert her power. But when she sees Michaelis "finished almost before he had begun" (LCL, p.57), she "learnt" to hold him inside her. She does not, however, mean to

reduce him and this is why he has "a curious sense of pride and satisfaction" (LCL, p.31), after they finish. Connie's feelings of "self-assurance" and "little arrogance" (LCL, p.32) are not to be taken as vanity. They are actually feelings of confidence that she is still vital in the act of sex after those years of futility with her crippled husband. Even later on when she discovers that he is sexually "passionless, even dead" (LCL, p.54), she has not intended to ruin him until she is forced to do so, for she "found it impossible to come to her crisis before he had really finished his" (LCL, p.57).

Since Michaelis is sexually defenceless ("that passive sort of giving himself was so obviously his only real mode of intercourse" (LCL, p.57)), he tries to force his will-power on her by offering to marry her. He asks her, "Why don't you and I marry? I want to marry. I know it would be the best thing for me... marry and lead a regular life" (LCL, p.55). In The Rainbow Skrebensky offers to marry Ursula after his sexual nullification. This has a significant pattern in Lawrence's novels, where the sexually overpowered man seeks marriage from the oppressor woman, not to yield to her, but to force his will-power on her and to subdue her intellectuality. Since Lawrence's characters are exceptionally unconventional, they are made to suffer in love and marriage before they are consummated and rewarded by true love and suitable mates.

Without considering love or the true meaning of marriage, Michaelis wants to marry the already married Connie. This is not strange, for Lawrence himself married in the same way. But Michaelis' case is a bit different. His main intention in marriage is very personal. Since he cannot compete with her sexually, he tries to exercise his power over her spiritually, in the same way Gerald and Rico force their wills on the horses. Because she would not favour him as a husband as he realises, he, one might add after they finish the act of sexual intercourse, tells her that he is "damned if hanging on waiting for a woman to go off is much of a game for a man" (LCL, p.58). Connie is immediately drawn back and defeated by Michaelis' intellectualism which has perished something in her and "her whole sexual feeling for him, or for any man collapsed that night" (LCL, p.58). This is what Lawrence would call the mind's subjugation of the body.²⁴

Mellors, too, has had sexual disillusionment in his life. When Connie asks him why he married Bertha Coutts, he reveals his sexual history with women. His first experience was with a school-master's daughter who enjoyed poetry and reading, but would not submit to him sexually. The second is with a teacher who played the fiddle and loved "everything about love, except sex" (LCL, p.209). Puzzled by the spirituality of the two women, he is attracted to Bertha Coutts for her sexual appeal: "that was what I wanted: a woman who wanted me to fuck her" (LCL, p.209). Soon after their marriage, Bertha turns out to be like the Marchesa ("always puts me off" (LCL, p.210)), and

never arrives at her orgasm when he comes to his: "If I kept back for half an hour, she'd keep back longer. And when I'd come and really finished, then she'd start on her own account, and I had to stop inside her till she brought herself off" (LCL, p.210).

Daleski and Balbert are, certainly, mistaken when they compare Bertha Coutts' self-assertion in sexual intercourse with Connie's, for Connie does not need masturbatory sex unless she is forced to, while Mellors' wife always insists on clitoral orgasm even if her partner is sexually strong.²⁵ Bertha is always insisting on her "self-will", and holding back, no matter how hard Mellors tries to wait inside her to satisfy her. She is always waiting for him to finish first, and then uses him and his "erect male passivity" as an instrument to play with and exercise her power over. To Lawrence, this is sex abuse. Connie, on the other hand, does not assert herself in the sex act, unless she is forced to. We remember how Michaelis finishes before he has even started, and how Connie "learns" to hold, not herself, but him in order to achieve her full right of orgasm. If there is anybody to be blamed for that, it should be Michaelis whose "masculinity" is meant to be deficient.

However, Daleski is probably right when he says that both Connie and Bertha are partially based on Frieda.²⁶ Simultaneously, this claim should not be taken as evidence to suggest that Connie is like Bertha in asserting herself in the act of sex. Obviously, it is Michaelis and Bertha Coutts that Lawrence is condemning for their inhuman brutality and subsequently, dismissing them from the novel. In contrast, Connie and Mellors are equally supported by Lawrence and equally hurt by their past sexual experiences, as we have already seen. Before showing us good sex, Lawrence first needs to tell us what bad sex is.

Subsequently, the meetings of Connie and Mellors in the wood are characterized by hostility. They, for nearly eight months, have not exchanged a word with one another. In the coop episode, "tenderness" plays a great role in warming up the hearts of the couple and bringing them for the first time together. This is one of the best "tenderness" scenes in Lawrence's fiction. It is not unusual to have a couple drawn together by a tender passion but the intensity of the passion which has melted the two hearts' antagonism is extraordinary. Its influence has brought Connie and Mellors together, in spite of their "fixed" attitudes against love and sex. When Connie is moved to tears by the sight of the chicks playing on the grass (LCL, pp.119-20), Mellors is divided between two opposite impulses: to follow his principle of keeping away from human contact, or to follow his natural instinct and respond to Connie. It is important to highlight the fact that Mellors is not an ordinary gamekeeper. He has taken the job for a very special reason: to be out of touch with people, mainly women. His withdrawal from the world has a sublime significance, and it is this feature that makes him praiseworthy, in addition to, of course, his tenderness. Mellors' tender passion has,

therefore, outweighed his withdrawal-urge, and made him respond to Connie's tears. Mellor's spontaneous passion is a vital element in his make-up, and this is why Lawrence, like Hardy in his treatment of Giles Winterborne in The Woodlanders, refers to him as a "creature" and associates him with the vitality of the wood in the same manner he identifies Clifford with Wrabgy Hall.

Although "tenderness" has the power of bringing Connie and Mellors together in the coop scene, it has not yet been able to release them from their past experiences. The lovers have to go through a process of gradual change to establish confidence in both the self and the other partner before they can find true love. Therefore, the arrangement of the sexual scenes in the book is so skilfully planned that it marks the process of change in the lovers and the development of their comprehension and expression of true love and sex-passion. The first experience of sexual intercourse does not bring Connie to orgasm: "the activity, the orgasm was his, all his; she could strive for herself no more" (LCL, p.122), and Mellors is not to be blamed for he has been a "passionate man, wholesome and passionate" (LCL, p.127). In fact, "he was kind to the female in her, which no man had ever been" (LCL, p.127).

The second act of sexual intercourse does not bring her to crisis either, because she still insists on her separateness, and would not give herself away. She, however, does not insist on her orgasm as she has done with Michaelis, for the difference between the two experiences is the vitality of the partner this time. Mellors has succeeded in expressing his tender passion for Connie and in showing her his ability in sex, whereas Michaelis has completely failed. Like Clifford, Mellors has a sex philosophy which reflects Lawrence's views on the "dead" and the "living" stated in the middle of the book (LCL, p.105):²⁷ "I 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" (LCL, p.215).

It is not until the third time when Mellors intercepts her in the wood that Connie, for the first time in her life, feels a real consummation: "we came off together that time... It's good when it's like that. Most folks live their lives through and they never know it" (LCL, p.140). Only at this stage of her life does Connie realise that a "yearning adoration" is established in her, and instead of becoming happy, she fears it terribly. According to Lawrence's theory of marriage expounded in The Rainbow, the separate selves of the lovers must sink into oblivion before they are consummated. This, however, involves a kind of "death" and "rebirth" or "resurrection of the body" as Lawrence says in the novel. What Connie fears most is the loss of the self in the process of "death" and "rebirth". She insists that "she must not become a slave" (LCL, p.141).

Having understood this, one can safely say that Connie's previous assertiveness in the act of sex, no matter how different it

is from Bertha Coutts, has been a defensive tactic against her fear of losing the self (see LCL, p.8). Love and sex are working hand-in-hand here. The more Connie loves Mellors, the more she will be tempted to give herself to him. Or, the more passionate he is, the more submissive she becomes. It is true that sex is before love, but the latter does grow between them passionately. In this scene in particular, and after the mutual orgasm, Connie, if not both, senses a new love passion for Mellors and her fear is intensified by Mellors' special sensuality which is, for Connie, threatening to her individual integrity. Certainly, she does not want to lose her identity, yet she knows very well that she cannot hold herself forever, for "if she kept herself for herself, it was nothing... she was to be had for the taking" (LCL, p.122). Awakened by Mellors' compassion, she realises that she does not want to exercise her power any more, for it is "known and barren, birthless" (LCL, p.141). Now, she is ready to lose herself and "sink in the new bath of life" (LCL, p.142). Again, it is the tenderness of Mellors that finally wins Connie's submission.

Although The Rainbow is the first Lawrence novel to advocate the relationship between the self and love, it is not until Lady Chatterley's Lover that we are able to see a true relationship between them. The difference between the two novels marks the distance Lawrence has travelled in investigating the vital connection between the self and love. In the earlier novel, however, Lawrence employs a notion of relations between the two sexes defined as "two in one"²⁸ in which man and woman are supposed to meet as opposites after establishing their individualities (by balancing body and mind) and to anticipate a consummation in marriage. Although this theory seems to be the most appropriate to accommodate both the self and love, it does not achieve much success between the three pairs in the earlier novel, because the fear of a total loss of identity in the act of loving is never overcome. This is why the sex acts between the lovers are characterised by violence (see for example, R, pp.321-23).

In Women in Love, the same fear of losing the self in the act of loving is transferred to Birkin, who announces another theory of relations known as "unison in separateness", and insists on his singleness in marriage. Whereas Aaron in Aaron's Rod insists not only on his aloneness to preserve his individuality, but also on the male leadership, and asks the woman to submit according to his theory established therein of "one up, one down". In Lady Chatterley's Lover, however, the fear of losing the self in love is for the first time overcome not by any of the previous theories, but by "the resurrection of the body" or "democracy of touch". Daleski sees the working theory in this novel as "two in one", and he, therefore, considers Lady Chatterley's Lover as "a return and not an advance".²⁹ I disagree with this, for many reasons. Firstly, "two in one" has failed to enable the lovers to overcome their fear, as we have seen in The Rainbow. Secondly, although "democracy of touch" involves a

kind of "death and rebirth", an important element in "two in one", it is the passion of tenderness alone that is able to bring the lovers closer together, despite their fear of losing the self and withholding. This is why the sex scenes in Lady Chatterley's Lover are more tender and passionate than in any other part of Lawrence's fiction. Thirdly, sex in Our Lady, as Lawrence called it, is more fruitful and can lead to consummation (Ursula, at the end of The Rainbow maintains her individuality, but has not been fulfilled). Lastly, "two-in-one" entails that man and woman must submit to one another and dissolve into one, complete entity, whereas "democracy of touch" involves both submission to one another and yet preserving the self intact. For these reasons, I consider Lady Chatterley's Lover as an "advance" and not a "return".

Consummation is not necessarily orgasm. In the third sexual scene, Connie does achieve her crisis, but has not overcome her fear. This is what makes the fourth sexual scene more important to the development of the notions of love and self. In order to understand how "tenderness" functions in this scene, one needs to consider the domestic scene which takes place immediately before intercourse (LCL, pp.172-177). Visiting him one day in the hut, Connie plays the role of the housewife. She not only makes tea for him, but also waits upon him while he eats. This might look as if it is a commonplace (when Connie sees Mellors washing himself half-naked, we are also told it is commonplace (LCL, p.89)). But if we consider that Connie is the lady of Wragby Hall, and she does not usually do such things, then we can see how passionate the scene is.

Talking like husband and wife about the possibility of having a child, Connie develops two feelings which foreshadow the complication of the sex act: "resentment against him, and a desire to make it up with him" (LCL, p.177). In the first part of the scene, Connie begins in fear and agony; she is "stiffened in resistance" and sees the sex act as a "farcical", "humiliating" and "ridiculous performance" (LCL, p.179). When it is over, she starts weeping and sobbing: "I want to love you, and I can't. It only seems horrid" (LCL, p.180). Her weeping over her separateness is a manifestation of her deep insight into herself. In an attempt to free herself from the capture of her wilful-mind, she clings to Mellors with "uncanny force" in order to save her "from her own inward anger and resistance" (LCL, p.180). Again, Mellors is driven by his tenderness to make love to her for the second time.

The sex act recalls that of Aaron and the Marchesa in Aaron's Rod. The readers remember how Aaron wins the Marchesa with his rod in a kind of challenge between them (AR, p.299), before he breaks her arrogance and reduces her to "a girl-child" in the sexual intercourse ("she seemed almost like a clinging child in his arms" (AR, p.305)) (also observe how Lawrence reduces Clifford to child-man in the same manner (LCL, p.302)), and finally dismisses her after her submission "this is not my woman" (AR, p.305). The two episodes are indeed

similar, but the outcomes are very different. The coming together of Aaron and the Marchesa lacks the compassion and tenderness of Mellors and Connie. Their sexual intercourse is more like a contest rather than love-making. It is also important to see that Connie's submission is, unlike the Marchesa's, made freely and willingly.

In the second part of the scene, Connie's submission is confirmed. Suddenly "the resistance was gone, and she began to melt in a marvellous peace" (LCL, p.180). But what would happen if Mellors turns out to be merciless and behaves like Aaron? Definitely, it would be death but without rebirth:

She yielded with a quiver that was like death, she went all open to him. And oh, if he were not tender to her now, how cruel, for she was all open to him and helpless!

She quivered again at the potent inexorable entry inside her, so strange and terrible. It might come with the thrust of a sword in her softly-opened body and that would be death. She clung in a sudden anguish of terror. But it came with a strange slow thrust of peace, the dark thrust of peace and ponderous, primordial tenderness, such as made the world in the beginning. And her terror subsided in her breast, her breast dared to be gone in peace, she held nothing. She dared to let go everything, all herself, and be gone in the flood. (LCL, pp.180-1)

The outcome of the act of intercourse is remarkable. Connie not only reaches her orgasm, but consummation too. Her fear is finally gone when Mellors continues being passionate and extended his tenderness in the sex act. When he comes to her "with a strange slow thrust of peace" instead of a "thrust of a sword", she lets go of the self in the tender "death and rebirth" and then she is born "a woman". In order to be reborn a "woman" she must lose both her resistance and fear, which she finally has. The "ugly" images of the penis and sex act itself which preoccupies her in the first part of the intercourse are also lost, and now she is able to enjoy their liveliness. When she is awakened from the spell of loving, she clings to Mellors' breast, again, and murmurs "my love! my love!" (LCL, p.182), as a natural expression of her felt emotion. Love is finally established between them in addition to the sexual intimacy.

Again, according to Lawrence's philosophy of marriage explored in The Rainbow, Connie and Mellors have completed the course of achieving their individualities and fulfilment. All they need to do is simply to marry and guarantee their union. But because Lady Chatterley's Lover works under a different theory of "democracy of touch" in which the two selves of the lovers must be consummated both in union and separation, they still need to undergo a further process of purification. In this respect, Earl Ingersoll writes: "One further stage is necessary to confirm the pursuit of 'true marriage'. In Lady Chatterley's Lover it is the other famous love scene - 'the night of sensual passion'".³⁰

This sexual scene is very important for the following reasons. First of all, it is different from the previous ones; it is driven by

a "sensual" passion and not "tenderness". Lawrence makes it very clear when he says: "it was a night of sensual passion" (LCL, p.257). The difference between the two passions is explored in the book and outside it. In the wheelchair scene we remember how "tenderness" revives Mellors' limbs when Connie caresses and kisses his hand, and how "the flame of strength went down his back and his loins, reviving him" (LCL, p.199). We also recall the tenderness scene in "The Virgin and the Gipsy" when the gipsy saves Yvette's life by his tender passion of the body which revives warmth between them (VG, pp.248-49). The passion of tenderness is, therefore, a restorative and healing force. The sensual passion, on the one hand, is a deconstructive power which has the ability to burn out shame and destroy "confusion of the earths" as Lawrence says in his essay "Love":

In pure communion I become whole in love. And in pure, fierce passion of sensuality I am burned into essentiality. I am driven from the matrix into sheer separate distinction... Then in the fire of their extreme sensual love, in the friction of intense, destructive flames, I am destroyed and reduced to her essential otherness. It is a destructive fire, the profane love. But it is the only fire that will purify us into singleness, fuse us from the chaos into our own gem-like separateness of being.³¹

In addition to this, the sexual act is very important for Connie to purify her passion and "burn out the shames". Since the whole passage is a process of refinement of soul, it is described in terms of "death and rebirth". Connie's fear and unwillingness are not to be linked with her previous fear of losing the self and withholding it, because she has already passed that stage successfully. Her fear here is not caused by Mellors harsh treatment either, but by the process itself. Like the patient who is undergoing an operation, she has "to be passive like a slave" (LCL, p.257). While Mellors, the doctor, has to "have his way and his will of her". The operation is very painful and she "thought she was dying: yet a poignant, marvellous death" (LCL, p.257). When the sensuality burns "the soul to tinder" and "smelt out the heaviest ore of the body into purity" (LCL, pp.257-8), she "felt a triumph, almost a victory". Thus Mellors burns out the last vestige of Connie's shame. Her happiness recalls how Clifford and Michaelis were "a bit doggy and humiliating" (LCL, p.258), and how Mellors "dared [to] do it, without shame or sin or final misgiving". In interpreting this scene, Daleski writes:

Lawrence, it seems, is trying to suggest that love between a man and a woman must be both "sensual" and "tender", in a sense in which these words are defined by their context in the novel. It is not a convincing position because he has not been able to establish that the "sensuality" is a manifestation of love. We can see clearly enough that the same man can be both "tender" and "sensual"; we are not convinced that he can be both with the woman he loves. I submit that Lawrence cannot convince us because, in effect, he is also trying to reconcile a "male" sensuality with a "female" tenderness; and though the two are perhaps not intrinsically irreconcilable, he - at any rate - was

temperamentally³² incapable of effecting such a reconciliation.

Daleski may be right to suggest that the reconciliation of the flame that melts and heals, with the fire, that sears and consumes, is perhaps impossible theoretically. But surely he has no ground either to claim that Lawrence cannot convince us that the man can be both "sensual" and "tender" with the same woman he loves, nor to suppose that he is trying unsuccessfully to reconcile "male" sensuality with "female" tenderness. In the first case, Mellors has convincingly proven that he is the man who is both "sensual" and "tender" with the woman he really loves. Connie, admittedly, makes this very clear when she talks to Hilda: "you have never known either tenderness or real sensuality; and if you do know them, with the same person, it makes a great difference" (LCL, p.264). Also, Connie's happy reactions after the sex act itself can be taken as a support of this view.

As for the second claim, I do not think that Lawrence, on the surface, is trying to reconcile "male" sensuality with "female" tenderness because if he does this, he will deconstruct what he has already established earlier in the book. But deep in the novel Lawrence is able to effect such a reconciliation. We remember how Mellors' tenderness wins Connie's submission, and how the sexual intercourse "in the Italian way" reduces the lovers to their "essentialities" and "gem-like separateness". Both are pleasurable experiences for Mellors and Connie. By combining the two sexual scenes, it becomes evident that Mellors and Connie have reconciled submission with separateness and united "male" sensuality with "female" tenderness. What Lawrence actually wants to emphasize in Lady Chatterley's Lover, is that man and woman can submit to one another willingly, and yet they can still preserve their identities separately. Lawrence could not effect the reconciliation literary on the surface for two main reasons. First, he is uncertain of the value he is offering in the "sensual" intercourse and its reception. Second, he has not established the relationship between love and sensual passion (not in the same way he does with love and tenderness) to convince us that sensuality is a manifestation of love, especially when he says "it was not really love" (LCL, p.257).

Superficially, however, Lawrence makes Mellors stand purely for the passion of tenderness, and confidently supports it against the materialistic world of insensitivity:

I stand for the touch of bodily awareness between human beings... and the touch of tenderness. And she is my mate. And it is a battle against the money, and the machine, and the insentient ideal monkeyishness of the world. And she will stand behind me there. Thank God I've got a woman! Thank God I've got a woman who is with me, and tender and aware of me. (LCL, p.290)

Lawrence is reticent about the passion of sensuality - for the same reasons explained earlier. But he, at the same time, is capable of

reconciling the self with love and achieving harmony between body and mind without tackling the sensual passion. This is one of the two aspects of consummation between the two lovers. It is, in a way, "two in one" as Daleski claims, but this is not the whole truth of the matter. If "tenderness", the other aspect of love, is carefully considered, then "democracy of touch" is certainly the theory of the novel.

One last point worth considering is the question of Lawrence's "male" and "female" elements. In discussing Lawrence's psychological conflict within himself, one needs to consider Mellors' character. As far as Lawrence can be identified with Mellors, the "phallus consciousness" has resolved certain problems in Lawrence. One of these problems is the principle of female hostility and withdrawal. Birkin's withdrawal from the world of action and Aaron's hostility refer to Lawrence's fear of women's dominance and excess of female elements in his make-up. If this is acceptable, then Mellors' achievements at the end of Lady Chatterley's Lover should, by contrast, refer to Lawrence's establishment of harmony within himself. Connie's deep insight into herself is evidence of Lawrence's ability to discover his own psychological dispute. It is essential to stress the fact that Mellors' withdrawal from the materialistic outside world is not driven by his inner female emotions.³³ Unlike Birkin in Women in Love, Mellors' withdrawal has a principle behind it: "I don't believe in the world, not in money, nor in advancement, nor in the future of our civilization. If there's got to be a future for humanity, there'll have to be a big change from what now is" (LCL, p.288). Unlike Jude who only expresses the same need for change at the end of Jude the Obscure, Mellors is able to solve some of his problems.

As already explained, Mellors' withdrawal in the beginning of the story and taking a job as a keeper in the wood, underline his character. He is a special man of principles, and his rejection of the world should be, therefore, viewed accordingly. His "man-being" is evident when he says:

they used to say I had too much of the woman in me. But its not that. I'm not a woman not because I don't want to shoot birds, neither because I don't want to make money, or get on. I could have got on in the army, easily, but I didn't like the army. Though I could manage the men all right: they like me and they had a bit of a holy fear of me when I got mad. (LCL, p.287)

Lawrence himself felt the need to emphasise Mellors' manliness and clarify any ambiguity: "And he realized as he went into her that this was the thing he had to do, to come into her tender touch, without losing his pride or his dignity or his integrity as a man" (LCL, p.290). This quotation and many others prove that Mellors' withdrawal is willingly and rationally taken as a protest against corrupted modern civilization, and it is not a natural drive of his female impulse.

As far as the "phallic consciousness" is concerned, Mellors can show his "maleness" through the various acts of sexual intercourse where he proudly stands as a manly man of compassion and power. After what the novel has shown about him and his sexual vitality, he cannot have a "female" character or else the whole story loses its meaning and becomes futile. On these grounds, I reject Daleski's claim that Mellors' has a "preponderantly female character" and that Lawrence has failed to reconcile his "male" and "female" elements, especially when the theory of "democracy of touch" is carefully considered.

The pursuit of true marriage between Mellors and Connie remains the major concern at the end of Lady Chatterley's Lover. Before they marry, they first need to divorce their spouses and free themselves in the same way they have released their bodies from the capture of the minds. Harmony between flesh and soul has been established, and life has become "bearable". Lawrence has finally overcome his life-long problem of reconciling the self with love, and balancing his male and female elements within himself on the one hand, and man and woman in marriage on the other. Lady Chatterley's Lover is not only Lawrence's last novel but also the conclusion of all of his literary works. If Jude the Obscure is the ultimate defeat of love and marriage, Lady Chatterley's Lover is certainly the ultimate success.

CONCLUSION

Between Hardy's first major novel, Under the Greenwood Tree (1872) and Lawrence's last, Lady Chatterley's Lover (1928), marriage has in some respects travelled full circle. Of all the works in the two canons, marriage (or potential marriage) is most successful in these two books. Despite Fancy Day's "secret" that she would not tell Dick Dewy at the end of the novel and Connie's marital failure with Clifford, Hardy and Lawrence present marriage as a compatible union if not altogether a fulfilment. If Fancy's choice of a husband, because of society's dogmas and the nature of the traditional novel, is largely restricted to social factors of class, education, wealth, employment and age, as it is represented by Dick Dewy, Parson Maybold and Farmer Shiner, Connie's choice is psychologically divided between the barren intellectuality of Clifford and lively sensuality of Mellors, at least in the authors' treatment.

As society developed and became more complex (the "ache of modernism" (T, p.129) in Hardy's terms), so did the treatment of marriage, and instead of being largely a social institution, it increasingly became socio-psychological. By the time Hardy was writing Tess of d'Urbervilles and Jude the Obscure in the last decade of the nineteenth-century, there occurred a split between public and private views with regard to courtship and marriage. This change was partly accounted for by the increasing numbers of women supporters in their vigorous campaigns against the inequality of the sexes. Tess and the counterparts Jude/Sue are no longer mindful about society's old conventions of men and women's relationships: they are too busy considering their individual integrity and mutual compatibility with a partner to mind the materialistic State laws. It is not until The Rainbow (1915) and Women in Love (1920) that social and psychological issues, public and private principles, law and nature, are re-united in the pursuit of a true marriage. Like Tess with Alec, Ursula can never marry Skrebensky, the corrupted civilized man, even if she thinks she is carrying his baby, nor can Gudrun accept Gerald's pleading proposition even if she is a feminized version of his decaying socialised personality. Only Birkin and Ursula are able to marry and achieve a relative success after rejecting Hermione and Skrebensky and breaking their social ties with the disintegrated modern world.

In searching for their Utopian dreams, Michael Henchard in The Mayor of Casterbridge (1886) and Aaron Sisson in Aaron's Rod (1922) are compelled to divorce themselves from their previous experiences with their wives and children, and seek a new land to achieve prosperity. In spite of their relative materialistic success, they are defeated at the end, not only by their failure to see marriage as an institution of equal partnership between man and woman, but also because of their inability to understand and acknowledge the "female" component of their make-up. If Hardy uses "several horses crossing

their necks and rubbing each other lovingly" (MC, p.80) and "the dead body of a goldfinch" (MC, p.405) to symbolise Henchard's emotional failure, so does Lawrence use a bomb to blow up Aaron's rod as a symbol for his defeat: "the loss was for him symbolistic. It chimed with something in his soul: the bomb, the smashed flute, the end" (AR, p.331).

The nineteenth-century label "they married and lived happily ever after" is no longer a satisfactory ending for either writer because Hardy and Lawrence are amongst the first novelists to realise that marital relationships between men and women are problematic and thus should be treated. It is for this reason and because of their own experiences with their parents and wives that Hardy and Lawrence focus their examinations on the theme of marriage: whereas the former is to demolish it as a social concept, the latter is to re-shape it anew by repeatedly working out his theories in restless attempts to find proper solutions to men and women's oppositions. As early as The Return of the Native (1878) and Sons and Lovers (1913), Hardy and Lawrence are able to identify, as far as their psychological intuition allowed them to, that marriage is a struggle to maintain the self intact, not only with the partner but also with the mother. Clym Yeobright and Paul Morel, like their creators, are not divided from the outside by two lovers as usual in the case with love and marriage, they are torn from the inside between mother and sweetheart, between Oedipal love and sexual desire.

Although Hardy's influence on Lawrence is evident throughout his novels, as this study has shown, it is Lawrence and Lawrence alone that has been able to resolve the marriage problems as they arose at different stages of his life. Jude's words: "I perceive there is something wrong somewhere in our social formulas: what it is can only be discovered by men and women with greater insight than mine" (JO, p.399) are not only Hardy's last words on the marriage question, but also Lawrence's first clue to the marriage solution. If their matriarchal up-bringing accounts for their strong affinities in thoughts and preoccupations, their marital relationships with their wives account for their differences. One main difference between them is the fact that despite his unconventionality in exploring sexual relationships between men and women inside and outside marriage, Lawrence seriously believed in both fidelity and marriage, while Hardy seems at times to have believed in neither. As Hardy was so troubled in his own marriage with Emma that he could not wait to see strict marriage laws being relaxed or abolished altogether, so was Lawrence so satisfied in his marriage with Frieda that he was constantly searching for new grounds on which he and his wife could be happier.

In the course of my investigation, three main points have emerged. First, although Hardy's novels are psychologically explorable they are not primarily psychological in the sense that Lawrence's books are. Just as Hardy's novels are written essentially

to depict Victorian life as it appeared to the writer from the outset, so are Lawrence's novels written profoundly to explore human psychology and attitudes towards love, sex and marriage. This is not to say that Hardy is only a sociological writer and Lawrence psychological for both writers have a number of meeting points between them and the two disciplines. Second, as far as the question of marriage is concerned, I find that Hardy is increasingly pessimistic in his outlook and treatment, while Lawrence is more optimistic as he always tries to reach a perfect relationship between men and women by repeatedly re-defining marriage through his working theories.

Finally, in so far as the issue of feminism was understood by the authors' contemporary societies, the study reveals that even though the two authors can generally be claimed as feminists (e.g. egalitarians) in most of their works, especially in those written from a female point of view, they are not political feminists in the sense Kate Millett is for instance. However, the question of their feminism is historically subject to the changing factors of time, place and situation. In Hardy's novels, the study discovers a direct relationship between marriage and feminism: the more women became aware of their subjugation/emancipation, the more they are tempted to reject marriage as a social institution. In Lawrence's novels, on the other hand, there is another working correlation: the more women achieve their emancipation and individualism, the more successful marriage becomes. Though this relationship may not be well established in all the novels, especially the leadership ones, it still remains Lawrence's ultimate objective in writing.

If Jude the Obscure is considered the final defeat of marriage in the novels of Hardy, from then onwards to Lady Chatterley's Lover, marriage, as the study has tried to show, has begun to comparatively prosper and ascend the scale of success, at least in Lawrence's treatment if not between the characters. But since things have to go worse for Lawrence before they can get better, then Sons and Lovers can also be seen as another defeat of love and marriage in exploration and not in intention. Unlike Hardy, Lawrence does not intend by any means to dissolve the concept of marriage even when marriage fails at the end. His intention is to analyse problematically the reasons for its failure so that he can resolve the problem later on in another novel. In fact, the coming together of Clara and Baxter Dawes is Lawrence's first attempt to reconstruct marriage. By introducing different philosophical and psychological theories of marriage to reconcile man and woman's opposition on the one hand, and reason and passion, on the other, and by modifying Plato's figure of the charioteer and the two horses in the Phaedrus used earlier by Hardy, Lawrence has indeed been serious in reconstructing marriage.

On the whole, then, this thesis has sought to illustrate the interrelationship between Hardy and Lawrence with regard to the

question of marriage, and has also shown how society's conventions, which developed rapidly between 1870 and 1930, are reflected in the novels of Hardy and Lawrence. Coventry Patmore's prediction in 1887 "the student of 1987, if he wants to know anything really about us, will not find it in our poets or our philosophers or our parliamentary debates, but in our novelists", quoted at the beginning of this thesis, is proved right.

INTRODUCTION

1. Williams (1984), p.165.
2. Lewis (1984), p.8.
3. Calder (1976), pp.31-32.
4. Blathwayt (1892), 27 August.
5. Macleod (1985), pp.226-28.
6. Simpson (1982), p.4.
7. Cox (1970), p.147.
8. Phoenix II (1968), p.505.
9. Fantasia of the Unconscious (1923), p.9.

CHAPTER 1

1. Carpenter (1916), p.31.
2. Lewis (1984), p.75.
3. Banks (1981), pp.4-5.
4. Stenton (1957), pp.118-93. On Mary Wollstonecraft, see Stenton (1957), pp.313-23; Todd (1988), pp.103-17; Calder (1976), pp.21-22; Blake (1978), pp.712-13.
5. On the subject of divorce see McGregor (1957), p.18.
6. Banks (1981), p.49.
7. Sumner (1981), pp.4-7. In his notebook, Hardy copied Fourier's diagrams showing human passions and annotated the page "see Fourier". This has been taken by critics as an evidence to prove Fourier's influence on Hardy. See also Bjork (1987), pp.29-44, where he traces this effect of Fourier on Hardy.
8. Stenton (1957), p.347; Banks (1981), pp.54-55.
9. Aveling and Marx, (1886).
10. The Contagious Diseases Acts and their repeal have been well documented in McHugh (1980). See also Reiss (1934), pp.163-70, for the manifesto which was signed by over a hundred and twenty women, amongst whom were Florence Nightingale and Josephine Butler.
11. Banks (1981), p.65; Brown (1990), p.80.
12. Gorham (1978), pp.353-79.
13. According to Ralph Waldo Emerson, Dickens said in 1848 that "Chastity in the male sex was as good as gone in our times", and that "if his own son were particularly chaste, he should be alarmed", Haight (1971), p.252.
14. Banks (1981), pp.74-5.
15. Acton, (1875), pp.101-2.
16. Stubbs (1979), p.128.
17. Banks (1981), pp.73.
18. Reiss (1934). p.165.
19. Pankhurst (1913), p.vi; Stubbs (1981), pp.119-20; Banks, (1964), p.111.

20. In 1889 many women novelists supported the appeal against women's suffrage organized by the novelist Mrs Humphry Ward. For elaboration on women's vote see Banks (1981), pp.118-150.
21. Ibid., p.121 and p.149 respectively. For details on the two factors which united the women's organizations see pp.121-33.
22. Ibid., p.169. For further information on Welfare Feminism see pp.153-79.
23. Phoenix II (1968), p.552.
24. Firestone (1971), p.229.
25. Stubbs (1979), p.26.
26. Ibid., p.27. Also see Calder (1976), pp.96-106, where the writer attacks Dickens for his limited views of women as he reduced them to only daughters, mothers and house keepers without any sexual drives or other social existence.
27. Calder (1976), p.26.
28. Stubbs (1979), p.54.
29. Ibid., p.135 and p.126 respectively.
30. Bennett (1916), p.505. Also see Stubbs (1979), p.196.
31. Reflection on the Death of a Porcupine And Other Essays, (1988), p.317. For expansion on Lawrence's ideas on the psychological or philosophical complementarity between male and female, see Daleski (1965), pp.18-41.

32. Bennett (1920), p.104.

CHAPTER TWO

1. Gittings (1975), p.3.
2. Millgate (1982), p.22.
3. Jessner (1959), p.21.
4. Gittings, (1975), p.29. In the Life, p.32, Hardy himself confirms this view when he writes: "His immaturity... was greater than is common for his years, and it may be mentioned here that a clue to much of his character and action throughout his life is afforded by his lateness of development in virility, while mentally precocious". Whether this was intrinsic or owed anything to his having lived in a remote spot in early life is an open question.
5. In this respect, Miller (1970), p.55, writes: "All his life Hardy hated to be touched... He wanted to remain invisible, untouchable, a disembodied presence able to see without being seen or felt".
6. For elaboration on Hardy's relationship with these girls see Millgate (1982), pp.41-2, 57-9, 158-9.
7. Gittings (1975), p.114; Casagrande (1982), p.22.
8. For expansion on the story of Tryphena Sparks see Deacon and Coleman (1966). Also see Gittings (1975), pp.223-29; Millgate (1978), pp.313-14; and Stewart (1971), pp.17-22.
9. It was Bailey (1970), p.22, who first documented this story. Gittings (1973), p.129, demolished it.
10. Millgate (1982), p.130.
11. Ibid., p.145.
12. The Collected Letters of Thomas Hardy, Vol.IV (1909-13), p.177; Thomas Hardy, "How Shall We Solve The Divorce problem?", Nash

Magazine, March 1912, p.683; Collected Letters, Vol. V (1914-19), p.283 respectively.

13. Gittings (1978), p.130.

14. The Collected Letters of Thomas Hardy, Vol.IV (1909-13), p.154.

15. Millgate (1982), p.469, and p.465 respectively.

16. For further evidence see Gittings (1973), pp.128-39; Gittings (1975), pp.127-28; Gittings (1978), pp.139-40. Also see Wright (1989), pp.28-30.

17. In a letter (dated 16 December 1924), Hardy told her that: "We are so proud of you down here that we wish to keep you for ourselves, so that you may be known as the Wessex actress who does not care to go away, & who makes Londoners come to her", The Collected Letters of Thomas Hardy, Vol.VI (1920-25), p.297.

18. Gittings (1978), p.63.

19. Millgate (1982), p.297; Gittings (1978), p.65.

20. Page (1982), p.183. Hardy wrote twenty-four surviving letters in the last six months of 1893 and only one in 1894. On 25 October 1893, he wrote to her: "I must not write to you for ages? I have written so much lately as to bore you, I am sure".

21. The Collected Letters of Thomas Hardy, Vol.II (1893-1901), p.13.

22. Ibid., p.18 and p.86 respectively. In a letter to Edmund Gosse, Hardy wrote: "Sue is a kind of woman which has always had an attraction for me - but the difficulty of drawing the type has kept me from attempting it till now", The Collected Letters of Thomas Hardy, Vol.II (1893-1901), p.99.

23. The Collected Letters of Thomas Hardy, Vol.II (1893-1901), p.87.

24. Millgate (1982), pp.112-13.

25. A Letter addressed to Edward Nehls, Nehls ed., (1957), p.548.

26. "Study of Thomas Hardy", Phoenix, (1936), p.481. Daleski (1965), pp.13, 33.

27. Quoted in Meyers (1990), p.23.

28. The Letters of D.H. Lawrence, Vol.iii (1916-21), p.637. Also see Spender (1973), pp.26-7, where Frieda's daughter Barbara Weekley Barr saw Lawrence's "feminine" achievements in this light. She wrote: "He did not have the ordinary man's domineering independence on his womenfolk, but could mend, cook, and find his own possessions".

29. The Letters of D.H. Lawrence, Vol.ii (1913-16), p.181; Vol.iii (1916-21), p.27; Vol.i (1901-13), pp.490, 493 respectively.

30. Quoted in Dix (1980), p.23; The Letters of D.H. Lawrence, Vol.ii (1913-16), p.165 respectively.

31. The Letters of D.H. Lawrence, Vol.i (1901-13) p.181 and p.190 respectively.

32. Ibid., p.155.

33. Delavenay (1972), p.8.

34. I personally believe that Lawrence's life can be divided into four stages. He first started his life as a female or effeminate as his biography, letters and critics have repeatedly shown. This is also obvious in his early fiction, mainly The Rainbow, where he confuses his gender and casts himself as a woman (Ursula). In the second stage and particular in Women in Love, he, in transitional period, portrays himself as androgynous (Birkin), which implies not only the liberation of the self from any sex role stereotype but also the

achievement of an emotional balance between his conflicting "selves", as he moves from his "female" self to his "male" one. The leadership novels mark his third phase of development, where he sees himself more as a man and a leader. Here, he identifies himself, like Hardy, with the intellectual heroes like Aaron and Richard Somers, if not sometimes with the strong leaders like Rawdon Lilly and Cipriano. In the final stage and more precisely in Lady Chatterley's Lover, Lawrence succeeded once more to effect a reconciliation between his "male" and "female" selves when he has learned both to submit to a woman and simultaneously to preserve the self intact.

35. "Autobiographical Fragment", Phoenix (1936), p.818.

36. Chambers (1935), p.29.

37. Chambers (1935), p.103; "Autobiographical Sketch", Phoenix (1968), p.593 respectively. For elaboration on their mutual readings see Chambers (1935), pp.92-105; and Simpson (1982), pp.150-52.

38. Chambers (1935), p.184; The Letters of D.H. Lawrence, Vol. I (1901-13), p.197.

39. Moore (1974), p.149.

40. Moore (1974), pp.155-6; and p.155 respectively. For expansion on Lawrence's relationship with Blanche Jennings, see Smith (1978), pp.15-21.

41. For expansion of the textual comparison between Lawrence and Carpenter and the influence of the latter on the former, see Delavenay (1971); also see pp.21-25 for Alice Dax's connection.

42. The Letters of D.H. Lawrence, Vol.i (1901-13), p.153.

43. A letter to Moore (1974), p.136. For expansion on their literary collaboration see Corke (1975), (Part One, 1883-1912), pp.178-80.

44. Page (1981), p.82; Also see Moore (1974), p.132.

45. The Letters of D.H. Lawrence, Vol.i (1901-1913), p.286; Page (1981), p.85 respectively.

46. Chambers (1935), p.183.

47. The Letters of D.H. Lawrence, Vol.i (1901-13) p.361.

48. In 1935, Alice wrote a letter to Frieda telling her not only that she was the right mate for Lawrence but how she also decided to give him up for his own good, see Moore (1974), p.149.

49. Green (1974), p.15 and pp.10-11 respectively.

50. Frieda Lawrence (1935), pp.4-6.

51. The Letters of D.H. Lawrence, Vol.i (1901-13), p.384; Frieda Lawrence (1935), p.52 respectively. Compare this statement with what Lawrence told Louie Burrows about Jessie : my mother "would have risen from the grave to prevent my marrying her", see footnote No. 38 above.

52. Quoted in Meyers (1990), p.80.

53. Nehls, (1957), p.171.

54. Morrell (1974), pp.35-6; Page (1981), p.103.

55. Meyers (1990), pp.91-93. In Mr Noon, Lawrence portrays some of these affairs; see, for example, MN, pp.159-60, 175, 182, 350.

56. In a letter to Frieda, he mocks her and his rival Von Henning: "if you want Henning, or anybody, have him. But I don't want anybody, till I see you... I don't believe even you are at your best when you are using Henning as a dose of morphine - he's not much else to you";The Letters of D.H. Lawrence, Vol.i (1901-13), p.404.

57. Green (1974), p.70.

58. Quoted in Dix (1980), p.6. In a letter to Mitchell Kennerley (dated 5 October 1913) Lawrence writes: "I never did read Freud, but I have heard about him since I was in Germany", see The Letters of D.H. Lawrence, Vol.ii (1913-16), p.80. Critics who discuss this issue include Hough (1956), pp.39-40; Moynahan (1963), p.24; Delavenay (1971), pp.239-40, 119-20. Moore (1974), p.212.

59. The Letters of D.H. Lawrence, Vol.i (1901-1913), p.550. He also wrote: "It is hopeless for me to try to do anything, without I have a woman at the back of me... A woman that I love sort of keeps me in direct communion with the unknown".

60. The Collected Letters of D.H. Lawrence, Vol.i (1901-13), p.441.

61. Frieda Lawrence (1935), p.52. Frieda's statement agrees with Jung's comment that "an immature man is quite right to be afraid of women, because his relations with women are generally disastrous", see Two Essays on Analytical Psychology (1972), p.106.

CHAPTER 3

1. Howe (1976), p.66.

2. For differences between the serial and the book versions, see Gatrell (1988), pp.29-51.

3. Gregor (1974), p.81.

4. It is worth mentioning here that as a common pattern in marriage, Hardy often prevents his men and women from getting married immediately after they choose to do so, either because there is something wrong with the marriage licence, as in Desperate Remedies, Blue Eyes, The Return, and Two on a Tower; or partly as a result of temperament as in Far from the Madding Crowd (between Sergeant Troy and Fanny Robin), The Woodlanders, The Well-Beloved and Jude. In either case, marriage if completed is bound to fail or turns out to be either invalid as in Desperate Remedies or a fatal mistake as in The Return and Tess.

5. In an earlier version, Thomasin (like Tess in her serial version) is cheated into marriage by Wildeve (Toogood as he was initially named). Wildeve's hesitation to marry Thomasin is evident throughout the versions. For elaboration, see Gatrell (1988), pp.34-37.

6. Freud (1922), On Sexuality, pp.232-4.

7. This feature is most obvious in Henry Knight, Angel Clare, Giles Winterborne and Jocelyn Pierston as well as in Hardy himself; see The Life (1962), p.32, where Hardy writes that "a clue to much of his character and action throughout this life is afforded by his lateness of development in virility, while mentally precocious", and Gittings (1975), p.29: "Hardy's own analysis of his sexual 'virility' ... does seem to indicate that he developed sexually very late, if indeed he developed at all".

8. "Study of Thomas Hardy", p.514.

9. For further elaboration on "the marriage of opposites" see Kinkead-Weekes (1986), p.21-40.

10. For comparison between Clym and Oedipus, see Benway (1986), p.51. For Freudian reading of the novel see McCann (1961), p.157; and Jordan (1982), p.101 and p.112.

11. Howe (1967), p.65; Millgate (1982), p.22; and Casagrande (1987), p.36.

12. Jordan (1982), p.103.

13. Perhaps E.M. Forster is the best example here. His Oedipa¹ attachment to his mother made him not only emotionally dependent her but also a homosexual. In "Not I But the Wind..." (1935), r

Frieda also quotes Lawrence as saying "If my mother had lived I could never have loved you, she wouldn't have let me go".

14. Millgate (1982), p.21.

15. Casagrande (1982), p.140; also see The Life, p.32 and Gittings (1975), p.29, where Hardy's sexuality is said to have developed in the same way as that of Clym.

16. Casagrande (1982), p.136. Also see Garson (1991), p.63; Jordan (1982), pp.113-15; and McCann (1961), p.154.

17. For elaboration on Eustacia's death/suicide, see Moore (1974), p.171; Giordano, (1980), pp.504-21; Gatrell (1988), p.47; and Morgan (1988), p.81.

18. Moore (1974), p.171.

19. Moore (1974), pp.66-75; Chambers (1935), p.190 respectively. For passages supplied by Jessie Chambers, see Moore (1951), pp.365-87 and Simpson (1982), pp.150-52.

20. Frieda Lawrence (1935), p.52. Lawrence himself describes the novel as "autobiography", see The Letters of D.H. Lawrence, Vol. i (1901-13), p.490.

21. For discussion of Mrs Morel's position in the patriarchal mining district and feminism see Simpson (1982), pp.26-28.

22. For citation see Selected Short Stories: D.H. Lawrence (1982), pp.104-5 and p.293 respectively.

23. The Letters of D.H. Lawrence, Vol. i (1901-13), pp.189-91. The rest of the letter is even equally important: "We knew each other by instinct. She said to my aunt about me: 'But it has been different with him. He has seemed to be part of me' - And that is the real case. We have been like one, so sensitive to each other that we never needed words. It has been rather terrible and has made me, in some respects, abnormal". Compare this to what Hardy says about the relationship between Clym and Mrs Yeobright in The Return of the Native: "Indeed, how could it be otherwise when he was a part of her - when their discourses were as if carried on between the right and left hands of the same body?" (RN, p.247).

24. The Letters of D.H. Lawrence, Vol.i (1901-13), p.477.

25. As a pattern in the book, Mrs Morel manages to rescue both Mr Morel and Paul from death by reviving the feeling of touch in them (see SL, pp.47-49, and pp.67-68 respectively) but she fails to save William because she is late in affecting an inspiration (see SL, p.135).

26. For disturbance and influence on childhood, see Kuttner (1916), p.87, and Fromm (1957), pp.47-48.

27. Fantasia of the Unconscious (1923), p.112.

28. Ibid., p.124.

29. The theme is thoroughly discussed in Miller (1970) and Wright (1989).

30. In his study of the novel, Dorbad (1986), pp.78, 79-85, writes: "Critical opinion on Miriam has seldom wavered over the past thirty years or so; the verdict is unanimous and somewhat severe. The language of possessiveness dominates virtually every account of her nature". Also see Phillips (1974), pp.46-56; and Balbert (1989), pp.49-50, where they hold the same views.

31. Chambers (1935), p.201. Among those who discuss this issue are Spilka (1957), p.66; Gomme (1978), pp.30-49; Pullin (1978), p.60; and Balbert (1989), pp.39, 49-50.

32. Critics who discussed Clara's feminism include Millett (1977), pp.254-57; Dix (1980), pp.32-4; Simpson (1982), pp.28-37; and Balbert (1989), pp.39-46.

33. Here I disagree with Daleski (1965), p.56, who divides responsibility of Paul's failure in love and marriage between Mrs Morel and both Miriam and Clara.

34. The Letters of D.H. Lawrence, Vol ii (1913-16), p.90.

35. Among critics who discuss the killing scene are: Hough (1956), pp.51-52; Daleski (1965), pp.57-59; and Macleod (1985), p.33.

CHAPTER 4

1. Langbaum (1985), p.15. Also see Casagrande (1987), pp.32-61.

2. "Study of Thomas Hardy", p.444.

3. Langbaum (1985), p.19.

4. Chambers (1935), p.103. For comparison and influence between Lawrence and both Hardy and George Eliot see Squires (1970a), p.264.

5. Page (1977), p.39; Squires (1970a), pp.306-8; Schweik (1967), p.426. For text revisions, see Gatrell (1979), pp.74-98 and Gatrell (1988), pp.15-19.

6. Schwarz (1979), pp.33-34. Also see Casagrande (1979), pp.69-70; and Casagrande (1982), p.105.

7. For Boldwood's different stages of self-destruction see Giordano (1978), pp.244-53.

8. Carpenter (1964), pp.341-44.

9. For elaboration see Morgan (1988), pp.53-6; her discussion owes a lot to Carpenter's article which precedes her book by twenty-four years.

10. Ingham (1989), pp.38-9.

11. The words "transitional", "pivotal" and "experimental" are repeatedly used by many critics including Rutland (1938), pp.211-17; Weber (1950), pp.133-53; Drake (1960), pp.251-57; Casagrande (1971), p.104; Boumelha (1982), pp.98, 113-114; and Higgins (1990), p.124.

12. Daleski (1984), pp.3-24. Much of the heated debate on marriage in The Woodlanders is more concerned with social class and education than with love and sexual attraction; see for example, pp.56-57, 82-83, 121-22, 141, 152, 219, 224-26, 232, 270-273, 350, 314-16.

13. The abstract notions of "man-being" and "woman-being" are frequently used by Lawrence in The Rainbow and elsewhere. In a letter to A.W. Mcleod, Lawrence writes: "Because the source of all life and knowledge is in man and woman, and the source of all living is in the interchange and the meeting and mingling of these two: man-life and woman-life, man-knowledge and woman-knowledge, man-being and woman-being", see The Letters of D.H. Lawrence, Vol. ii (1913-16), p.181.

14. The Letters of D.H. Lawrence, Vol. ii (1913-16), p.142.

15. Twilight in Italy (1916), pp.80-82.

16. "Study of Thomas Hardy", p.408.

17. "Study of Thomas Hardy", p.514.

18. Daleski (1965), p.85.

19. "Study of Thomas Hardy", p.475.

20. For precise dates see Kinkead-Weekes (1989), pp.121-138. According to the study for example, the wedding of Anna and Will takes place on Saturday 23 December, 1882; see p.122.

21. Among critics who discuss this scene are: Leavis (1955), p.123; Daleski (1965), p.98; and Balbert (1989), pp.71-72.

22. The Letters of D.H. Lawrence, Vol. ii (1913-16), p.165.

23. Fantasia of the Unconscious (1923), pp.173-74.

24. Moi (1985), p.104; also see Daleski (1965), pp.30-31.

25. This scene is one of the two objectionable passages which led the authorities to suppress the book. The other is Ursula and Skrebensky's sexual scene which takes place in "The Bitterness of Ecstasy" chapter. It is worth mentioning here that the authorities ignored the fact that Lawrence portrayed this lesbian scene only to condemn it at the end; see Simpson (1982), p.40.

26. Kinkead-Weekes (1989) not only confirms my view that Tom and Lydia's marriage is the most successful in the book, but also concludes his study by stressing that: "the more self-conscious and cerebral the 'new' women become, the less capable they seem of marrying the other or risking the self", see pp.126-27 and p.134 respectively.

CHAPTER 5

1. Among those who talk about Male and Female Principles in Lawrence are: Daleski (1965), pp.30-31; Draper (1966), p.193; Brayfield (1971), pp.43-45; Davis (1973-74), pp.567-68; Spilka (1978), p.196; Sumner (1981), p.35; Macleod (1985), pp.173-90; and Langbaum (1985), pp.21-22.

2. Wright (1989), p.72.

3. Showalter (1979), pp.101-02; Miles (1979), p.34; and The Letters of D.H. Lawrence, Vol.ii (1913-16), p.181 respectively.

4. Gregor (1974), pp.118-19.

5. Hofling (1968), p.431, considers mother and child's intimacy "as the main source of Henchard's jealousy estrangement". Langbaum (1992), p.20, believes that Henchard does not have any feeling for jealousy and correlates this not only with "minimal sexuality" but also with moral fineness.

6. Taft (1981), pp.399-407, finds immediate similarities between the text where Henchard is first seen reading a ballad sheet (see MC, p.69) and John Ashton's ballad "Sale of a Wife", p.403. For elaboration on the factual circumstances of the wife sale which Hardy came across in the Dorset County Chronicle, see Winifield (1970), pp.224-27; Millgate (1971), pp.237-43; and Gregor (1974), pp.129-30.

7. Howe (1967), p.84; Langbaum (1992), p.21. Also see Calder (1976), p.31, where she writes: "in the Victorian novel it is virtually impossible to get away from the concept of marriage as a financial transaction. The idea of money is there even when the cash is absent".

8. Freud believes that suppressed sexual emotions can generate strong energies and capabilities for achieving success, while Lawrence holds the opposite view: people cannot fulfil their aims in life until they are first sexually satisfied, see "Democracy", Phoenix (1936), pp.699-718. Showalter (1979), pp.105-6, seems to agree with Freud: "Financial success, in the mythology of Victorian manliness, requires the subjugation of competing passions".

9. Kramer (1975), pp.86-88; Showalter (1979), p.107; Wright (1989), p.78; and Langbaum (1992), p.22. Showalter (1979), p.106, sees the relationship between the two men as having "emotional overtones of a marriage".

10. Showalter (1979), p.114; Stubbs (1979), p.54; Casagrande (1979), pp.55-7; and Casagrande (1982), pp.101-2.
11. "Study of Thomas Hardy", p.481.
12. "Morality and the Novel", Phoenix (1936), pp.530-31.
13. Study in Classic American Literature (1923), p.100; "The Real Thing", Phoenix (1936), pp.197-99; Fantasia of the Unconscious (1923), p.189.
14. The Letters of D.H. Lawrence, Vol. iii (1916-21), p.216. Also see Vivas (1961), p.24 and Niven (1978), pp.137-42, where they refer the defects of the book to Lawrence's uncertainty of his direction in the novel.
15. Daleski (1965), pp.194-95; Nehls (1957), Vol. I, pp.500-1; and Meyers (1990), pp.208-10. In "Education of the People", Phoenix (1936), p.665, Lawrence writes: "Friendship should be a rare, choice, immortal thing, sacred and inviolable as marriage. Marriage and deathless friendship, both should be inviolable and sacred: two great creative passions, separate, apart, but complementary; the one pivotal, the other adventurous: the one, marriage, the centre of human life; the other, the leap ahead".
16. Simpson (1982), p.109.
17. Daleski (1965), p.199.
18. Millett (1970), p.272. Among critics who see Lawrence as an anti-feminist are: Draper (1966), p.186; Blanchard (1975), p.431; Apter (1978), p.156; Pullin (1978), p.49; Spilka (1978), p.192; and Tristram (1978), p.137.
19. Macleod (1985), p.49, believes that Lottie too has been unfaithful to Aaron just as Frieda was unfaithful to Lawrence. Although this is true of Frieda as Lawrence knew only too well, one cannot accept Macleod's claim because the text does not support it.
20. "A Propos of Lady Chatterley's Lover", Phoenix II (1968), p.500. Compare this with what Hardy says about Eustacia in The Return: "Fidelity for fidelity's sake had less attraction for her than most women: fidelity because of love's grip had much" (RN, p.122).
21. Hough (1956), p.96; Millett (1970), p.269; Niven (1978), p.136; Macleod (1985), p.48; and Meyers (1990), p.257. Simpson (1982), p.117, sees Ramon's two wives, Carlota and Teresa, in The Plumed Serpent, as representing two sides of Kate's personality. Lawrence does this because he wants to fully explore himself. In one of his letters he writes: "My motto is 'Art for my sake'", adding "One sheds one's sickness in books - repeats and presents again one's emotions to be master of them", The Letters of D.H. Lawrence, Vol.ii (1913-16), p.90. In the novel, Aaron does exactly this when he writes a letter to Sir William Franks: "Well, here was a letter for a poor old man to receive. But, in the dryness of his withered mind, Aaron got it out of himself. When a man writes a letter to himself, it is a pity to post it to somebody else. Perhaps the same is true of a book" (see AR, p.308).
22. Hough (1956), p.178.
23. Pinion (1978), p.234, says that Hannele and Mitchka owe something to Frieda and her sister Johanna, while Captain Hepburn is a sketch of Donald Carswell. Though this might be true, Pinion would have been more persuasive had he been able to also identify Mrs Hepburn with Frieda and Captain Hepburn with Lawrence for the similarity between the two couples is more revealing than what he is suggesting.
24. For exposition see Leavis (1976), p.115.
25. Phoenix II (1968), p.444 and p.550 respectively.
26. Harris (1977), pp.43-52 and Spilka (1978), p.195, couple Hannele with Ursula for their memorability and strength of character, and

consider them "among the finest testimonies we have of Lawrence's liking for - and profound respect for - women".

CHAPTER 6

1. On the use of the pattern see Daleski (1984), pp.3-24.
2. Impink (1988), pp.70-92. It is important to note here that much of what Stevens (1987), pp.20-25 says about Tess seems to fit more neatly the story of A Pair of Blue Eyes. Though I personally do not see Alec and Angel as respectively based on Hardy and his closest friend Horace Moule, as the article strongly argues, Stephen Smith and Henry Knight or indeed Jude Fawley and Richard Phillotson would have been better examples for his biographical study.
3. Ingham (1989), p.14.
4. Spencer (1897), p.377.
5. The Collected Letters of Thomas Hardy, Vol. II (1893-1901), p.33.
6. Ibid., Vol. I (1840-1892), p.264 and, p.250 respectively.
7. Buitenhuis (1984), p.83.
8. The Collected Letters of Thomas Hardy, Vol.I (1840-1892), p.251.
9. Gregor (1962), pp.123-50 and Van Ghent, (1969), pp.48-61.
10. Sankey in LaValley (1969), pp.96-7. Also see The Collected Letters of Thomas Hardy, Vol.I (1840-1892), p.253, where Hardy denies allegations that Tess's mother is scheming to get Alec marry her daughter. One way of getting Alec to marry Tess would be to submit to him sexually and then force him to repair the damage by marrying her. Joan is not angry with Tess because she has lost her virginity; she is angry because Tess refuses to ask Alec to marry her.
11. The Collected Letters of Thomas Hardy, Vol.I (1840-1892), p.249 and p.245 respectively.
12. Gregor, (1974), p.180.
13. "Study of Thomas Hardy", p.487. In Sons and Lovers, Lawrence changed his mind about the portrayal of his parents and wanted to re-write the novel in order to defend his father against the possessiveness of his mother. He also wanted to do justice to the portrayal of Miriam and alter her spiritual figure to a more sexual character. In Lady Chatterley's Lover, Lawrence spent three years revising the book and adjusting the opposition between body and mind represented by Mellors and Clifford. Being cast as protagonist and antagonist, Mellors and Clifford respectively can be seen in exactly the opposite positions if one can sympathize with Clifford.
14. Among critics who discuss this scene are: Tanner (1968), pp.221-23; Gregor (1974), p.182; Pinion (1977), p.128; Daleski (1984), p.74; Laungbaum (1985), pp.28-29; Claridge (1986), p.327; and Gatrell (1988), pp.47, 107-8.
15. Page (1990), p.22. In various Arab societies, a woman is expected to be a virgin on her wedding night. If she is not, then she is a fallen woman and her family is disgraced. While I was teaching Tess to Arab students, in the Spring of 1990 in the University of Bahrain, the students (mostly women) could not accept the idea that Tess is seduced. For them, it was a very clear case of rape as Pinion has suggested. When the question of Angel came up in the discussion, nearly all of the students, unsurprisingly, sided with him in rejecting Tess on the wedding night. "How could he possibly accept her when she had already consummated sex with another man and had a baby by him?", one student asked me. It was only when I attacked Angel for his double standard that some female students (three out of ten to be precise) were able to change their views and argue that Angel, who had a lot in common with Arab men, should be punished for leaving Tess, while the other students remained firm in their support of Angel.

16. Quoted in LaValley (1969), p.102. Pinion (1977), p.125; Claridge (1986), p.327; Waldoff (1979), p.145; and Wright (1989), p.106, seem to be very concerned with the question of Tess's purity.
17. Studies in Classic American Literature (1923), p.9. He also writes: "Art -speech is the only truth. An Artist is usually a damn liar, but his art, if it be art, will tell you the truth of his day".
18. For discussion on Angel's healthy sexuality see Gatrell (1991), pp.70-80.
19. Morgan (1988), p.85.
20. Ibid., p.97.
21. Claridge (1986), p.335, argues that there is evidence in the text that Alec is as good as Angel if not better and that he loves Tess dearly and wants to marry her and make it up to her. It is only when Tess rejects him that he behaves as he does later on.
22. Referring to the psychology of love in 1912, about the time when Hardy was preparing his Wessex Edition, Freud (1912), p.180, writes: "Two currents whose union is necessary to ensure a completely normal attitude in love have, in the cases we are considering, failed to combine. These two may be distinguished as the affectionate and the sensual current". Since man's love-object is, according to Freud, usually modelled on a maternal image, he would therefore, approach the idealized woman sexually as if he is approaching his mother with whom an act of incest is impossible. The split of emotions is soon to develop: where he can love he cannot sexually desire, and where he desires he cannot love. Among these people there are Clym Yeobright, Henry Knight, Angel Clare and Jocelyn Pierston. In Lawrence, there are Paul Morel and other scattered examples in Women in Love where Gerald makes love to Gudrun (see WL, pp.430-36) and is reduced to an infant, and in Lady Chatterley's Lover where Clifford's relationship with Mrs Bolton resembles mother/son love (see LCL, pp.111-14). Also see Waldoff (1979), pp.149-52.
23. Boumelha (1982), pp.14-15.
24. In "Foreword" to Women in Love, Phoenix II, p.275, Lawrence writes: "It is a novel which took its shape in the midst of the period of war, though it does not concern the war itself. I should wish the time to remain unfixed, so that the bitterness of the war may be taken for granted in the characters".
25. Frieda Lawrence (1935), p.52.
26. Firestone (1971), argues that until and unless artificial child bearing is technologically possible, there will never be women's independence.
27. Daleski (1965), pp.185-60; Roberts (1987), p.44.
28. For comments on the intellectual - sexual conflict between Birkin and Hermione, see "Prologue" to Women in Love, Phoenix II (1968), pp.102-4: "His fundamental desire was, to be able to love completely, in one and the same act: both body and soul at once, struck into a complete oneness in contact with a complete woman".
29. Ibid., pp.103-4.
30. Meyers (1990), pp.150-51.
31. It is important to see how Lawrence, like Hardy in The Well-Beloved, uses art to express his thoughts and support his arguments in fiction. In The Rainbow, we remember how Anna become outraged when Will carves Adam so big and Eve so small, and how Captain Hepburn becomes angry when Hannele makes a doll of him, and we shall see later how Ursula will react to Loerke's picture of Lady Godiva when he makes the girl small and delicate and the horse big and rigid.
32. Hough (1956), pp.81-2; Daleski (1965), pp.174-78.

33. Among critics who expressed their dissatisfaction with the novel are: Hough (1956), pp.81-2; Daleski (1965), pp.174-8; Williams (1966), pp. 135-8; Niven (1978), p.97; and Donaldson (1986), p.64.

34. Knight (1961), pp.406-7; Meyers (1973), p.146. Also see Meyers (1990), p.221, where he still holds the same view.

CHAPTER 7

1. Brewster (1934), p.166. Also see FLC, p.156.

2. Sumner (1981), p.165. Hardy's regret of Sue's breaking down at the end (see JO, p.43) may well support this claim.

3. "Study of Thomas Hardy", p.509.

4. Wright (1989), p.122. Also see Millgate (1982), p.369; Boumelha (1982), pp.146, 152.

5. The Collected Letters of Thomas Hardy, Vol.ii (1893-1908), p.93.

6. Boumelha (1982), p.152. Also see Jacobus (1975), p.318; Banks (1964), pp.85-106.

7. For examples of Sue's androgyny, see JO, pp.135, 163, 198, 201-2, 271, 429. For discussion on Sue's androgyny, see in particular: "Study of Thomas Hardy", p.509; Kiberd (1985), pp.91-96; Jekel (1986), pp.182, 194-95; Blake (1978), pp.708-9; Impink (1988), pp.74-75. For discussion on cousinship and original of Sue, see Gittings (1978), pp.73-77. Critics who discuss similarities between Jude and Sue include: Alvarez (1961), pp.416-17; Prasad (1976), p.122; Goetz (1983), pp.200-1; Boumelha (1982), pp.140-41; Hahn (1986), pp.210-12.

8. Heilman (1965), p.219; Boumelha (1982), p.137; Morgan (1988), p.137.

9. In a letter to Edmund Gosse, Hardy insists on the healthy sexuality of Sue: "There is nothing perverted or depraved in Sue's nature. The abnormalism consists in disproportion, not in inversion, her sexual instinct being healthy as far as it goes, but unusually weak and fastidious", The Collected Letters of Thomas Hardy, Vol.ii (1893-1908), p.99.

10. The Collected Letters of Thomas Hardy, Vol.iv (1909-13), p.154.

11. Millett (1977), p.133.

12. Blake (1978), p.721; Heilman (1965), pp.212-13.

13. The Collected Letters of Thomas Hardy, Vol.ii (1893-1908), p.99.

14. The Collected Letters of Thomas Hardy, Vol.iv (1909-13), p.122; Vol.v (1914-19), p.283 respectively.

15. Oliphant (1895), pp.381-85.

16. Millgate (1982), pp.374-75.

17. In talking about the importance of the "phallus" as a sexual symbol, Lawrence also equates the "womb", see "Making Love To Music", Phoenix (1936), p.165. Also see Balbert (1989), pp.168-71.

18. Kinkead-Weekes (1978), p.117.

19. "A Propos of Lady Chatterley's Lover" p.492. Sumner (1981), pp.163-64, believes that only Lady Chatterley's Lover can fully achieve such harmony between body and mind.

20. "A Propos", p.507; see Kiberd (1985), p.164, where the same point is made about Jude.

21. "A Propos", p.514.

22. Ibid., p.505.

23. Kinkead-Weekes (1978), pp.101-21. Also see R, pp.321-23, 471-81; AR, pp.194, 304-5.
24. In a letter to Bertrand Russell (dated 8 December 1915), Lawrence mentions the conflict between mind and body: "the mental and nerve consciousness exerts a tyranny over the blood-consciousness", The Letters of D.H. Lawrence, Vol. ii (1913-16), p.470.
25. Daleski (1965), p.288; Balbert (1989), p.162.
26. Daleski (1965), p.290.
27. Peters (1988), pp.5-20. Also see Balbert (1989), pp.134-35.
28. Even though this is a Lawrencean marriage theory, it is first suggested by Hardy, most explicitly in Jude, where Sue remarks after her children's death: "our perfect union - our two-in-one - is now stained with blood", JO, p.412. Also see JO, p.262, where Hardy suggests a Y-shape relationship between Jude and Sue: "You are just like me at heart!"/"But not at head". This is Lawrence's ultimate theory of marriage which he finally discovers in Lady Chatterley's Lover; see Macleod (1985), p.227, where she holds the same views.
29. Daleski (1965), pp.294-96, 299-300. Also see Hough (1956), pp.152, 166, where before Daleski he suggests "there is no real advance in thought upon earlier work... The message of Lady Chatterley is hardly different from that of The Rainbow and Women in Love".
30. Ingersoll (1987), pp.39-40.
31. Phoenix (1936), p.154.
32. Daleski (1965), p.309.
33. Ibid., pp.301, 310. Daleski suggests that Mellors, with whom Lawrence is closely identified, has a "preponderantly female character", and that the night of sensual passion is also an indication of Lawrence's failure to reconcile his "male" and "female" impulses. Also see Ingersoll (1987), pp.40-41.

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