

## Chapter IV

### THE RAINBOW

*The Rainbow* was shaped out of the fictional material of 'The Sisters', a big novel that Lawrence began sometime in the beginning of 1913. He completed its first draft that year, but rewrote the material for about seven times in the next three years and finally split it into two great novels, *The Rainbow* and *Women in Love*. So far as the chronological development of the plot was concerned, the first part of his writing was then entitled 'Wedding Ring', later on to be *The Rainbow*, a title that Frieda suggested and Lawrence thought suitable.

*The Rainbow* was the first major product of Lawrence's 'transition stage'. During the period that began from the death of his mother in 10 December, 1910, the moral and intellectual struggles led Lawrence to an impasse. His meeting with Frieda and his elopement with her brought him happiness and an excess of new life. 'Emotionally as well as socially and geographically, Lawrence begins to stand in different relation to his material' (Hough, G. : 1970, p.71). The supremacy of the flesh over the Word that he mentioned in the 'Foreward to *Sons and Lovers*' (1913), now needed artistic representation. Lawrence tried to accomplish it in *The Rainbow*, 'a destructive work' (*Lett.* (ed) Moore, H.T., 519) in his opinion, with decisive act of destroying the traditional ideological humbug. *The Rainbow*, he said, 'was a kind of working up to the dark sensual or Dionysiac or Aphrodesiac ecstasy, which does actually burst the world, burst the world-consciousness in every individual' (*Lett.* 519). As a mature and confident artist, now he was fully conscious of the difference

of his present approach to life and art. His letter to Edward Garnett (5 June, 1915), intended as a defence to the construction of *The Rainbow*, gives a brief outline of his thematic and artistic formulations which marked his shift from the past. In that letter, he expressed his reluctance to create vivid scenes in powerful light of emotion that he had done in *Sons and Lovers*. His interest was now in writing about 'a bit of inhuman or non-human truth, that our fuzzy human emotions can't alter' (*Lett.* 491). The character now would 'fall into the form of some other rhythmic form --- unknown' (*Lett.* 282). The hero or the protagonist of the novel is not just a character, but 'some unnamed and nameless flame' (*Phoenix* - II, p.419). In this novel neither love nor character is the centre of his interest. His central interest is to show 'how two people bound together in the Flesh, opposed in the Word, contrive to live together and ultimately to find in it some sort of salvation' (Hough, G. : 1970, p.82). The protagonist of the present novel, Ursula Brangwen, appears to be a vehicle of 'the vision of the darkness with which the conscious personal, deliberate social life of mankind is surrounded' (Clarke, C. : 1969, 75). The revolutionary theme of the book is that Flesh-to-Flesh relationship implies something deeper than the Christian love or charity. While the Christian love is, in Lawrence's opinion, only an affair of the Word which is comparatively shallow and cannot touch the ultimate, that is, the Flesh; the Flesh-to-Flesh relationship is on the other hand non-mental, mainly physical, which involves the body itself.

Despite its great underlying theme, the novel was banned in November 1915, soon after its publication on 30 September. The suppression was caused by a certain

league : the league for the promotion of moral purity. (*Lett.*, C.U.P., Vol.2, 467). Richard Aldington stated that 'the prosecution of obscenity (was) instigated by a self-styled Public Morality Council of London, a body of puritanical fanatics who were making themselves patriotically useful by trying to suppress anything they did not approve. (quoted from *Letters*, Vol.2, C.U.P., p.467). H.T.Moore pointed out that two erotic passages in particular, one of them being the account of a love scene between Ursula and Winifred Inger and the other between Ursula and Anton Skrebensky, were responsible for the suppression of *The Rainbow*. (Moore, H.T., 195, pp.110-11). But the cause of suppression was more political than moral. Lawrence's preference for individual liberty over national interest at a critical period of inter-war years, further discredited him.

*The Rainbow* is, at the outset, a colourful history of three generations amidst changing social perspectives from about 1840 to 1905. It describes the continuity of life with its conflict and crisis in a world of growing industrialism, where Lawrence in real life had to live and suffer :

'In a year Wiggiston appeared, a great mass of pinkish rows of thin, unreal dwelling of five rooms each. The streets were like visions of pure ugliness; a grey-black macadamized road, asphalt cause-ways, held in between the flat succession of wall, window, and door, a new brick channel that began nowhere and ended nowhere.' (*The Rainbow*, Penguin, 1976, p.345, Hereafter by page number).

Lawrence, however, preferred another world, the world of Ursula's dream, from which 'the old, brittle corruption of houses and factories swept away' and 'the world built up in a living fabric of Truth, fitting to the over-arching heaven.'(496). The

novel opened with a similar world, pre-industrial and organic, wherein the family-history of the Brangwens began. The prose with heightened intensity showed the flow of life with living vigour in the Brangwens. They 'knew the intercourse between heaven and earth'(8) and were 'impregnated with the day, cattle and earth and vegetation and the sky ---- their brains were inert, as their blood flowed heavy with the accumulation from the living day'(8). Their senses were full-fed, faces turned to the heat of the blood, staring into the sun, a perfect harmony with the living and the non-living, a communion between earth and heaven, a perfect rainbow. This organic social setting of the Brangwens rooted in the fertile soil, was created by Lawrence's sharp imagination in contrast with the industrial world. The reality of presentation is the reality with which Lawrence has presented them. But the actuality is not ascertained. The history of life began from his imagination.

While the Brangwen man was happy and fulfilled keeping perfect rhythm with nature, the Brangwen woman was different. Her attitude was vertical compared to that of her male counterpart described by Lawrence as horizontal. She aspired to enlarge her 'own scope' and range of freedom'(9), was eager to know the 'far-off world'(9), desired the higher form of life and wished to be 'the fighting host'(9). That higher form of life, she thought, could be achieved through knowledge : 'It was a question of knowledge'(10). In the course of the novel, Lawrence hinted at two types of knowledge; one is the living knowledge, non-mental, that comes to one willy-nilly in the process of living, and the other, intellectual knowledge, mental, that can be acquired through formal education. The characters, like Tom Brangwen,

Lydia and Will Brangwen represent dominantly the former type of knowledge and Anton Skrebensky, Paul Lensky, Anna and Ursula's uncle Junior Tom represent the latter dominantly. But in Ursula, we get both types of knowledge, sensual and mental in an equipoise. She was the most successful character in the novel although she herself remained a failed adventurer at the end of the novel.

The history of the Brangwen family began at the time when industrialism was beginning to be introduced into the Marsh Farm, the dwelling place of the Brangwens. About 1840, a canal was excavated across the meadows of the Farm, a colliery was dug on the other side of the canal, railway came down the valley and rural England began to lose its significance. Thenceforth, the story of Tom Brangwen began. As a boy, Tom was sensitive and delicate with physical vigour and charm but formal education was to him, a horror; he cut a sorry figure at school. As he came of age, he, being seduced by a prostitute, faced a two-fold problem : religious and physical. He was confused, because his respect for woman got a tremendous shock. He as well as other Brangwen men, considered woman as the symbol for that life which 'comprised religion and life and morality'(9). He knew that :

'The men placed in her hands their own conscience, they said to her, "Be my conscience-keeper, be the angel at the doorway guarding my outgoing and my incoming"---- They depended on her for their stability. Without her, they would have felt like straws in the wind, to be blown hither and thither at random. She was the anchor and the security, she was the restraining hand of God'(19).

This idea was frequently presented and elucidated by Lawrence in his non-fiction

and letters of that period. In the 'Foreward to *Sons and Lovers*, he said about woman that 'she is the door of our ingoing and outcoming' and 'in her we go back to the Father' (Clark, C. (ed), 1969, pp. 34-35). In the *Hardy Study*, he said that the man-woman relationship is a process of 'stasis-in-motion', where woman symbolizes the stasis and man, the motion. Lawrence's doctrine of two Wills : Will-to-Motion represented by man and Will-to-Inertia represented by woman and their perfect communion - symbolizes two-in-one, a third thing, the Holy Ghost or the rainbow.

The physical problem that Tom faced after being seduced was now acute; he vainly tried to satisfy it either by courting girls or by excessive drinking. But instead of being relieved, he intensified his crisis further. He now intuitively began to search for a woman who could offer him freedom, both physical and mental. As soon as he met Lydia Lensky, a polish widow who had a four-year daughter, Anna, he realized that Lydia was the right woman he had been looking for. But the decision that comes from blood, direct was not easy to take. Before he could take a firm determination, Tom suffered a crisis, a storm within himself that was symbolically represented by the storm of nature outside :

'One evening in March, when the wind was roaring outside, came the moment to ask her. He had sat with his hands before him, leaning to the fire. And as he watched the fire, he know almost without thinking that he was going this evening'(41).

He went across the orchard gathering daffodils, and turned towards Lydia's house as if hypnotized. He waited outside her room, suspended, looking at the wild weaving of trees by the wind in the dark night. It was to him 'a suffering like fate'(44). At

last getting into her room, he proposed to her. He got her consent and then the crisis was over. Their married life was a grand success, for through it, Lydia overcame her physical torpor and Tom seemed to be 'newly created, as after a gestation, a new birth in the womb of darkness'(46). Their conjugal life became a symbolic adventure of two free individuals into one another, a Flesh-to-Flesh relationship :

'They had their hour, ---they were ready for it - ready to renew the game --- on the edge of the outer darkness, when the secrets within the woman are game for man, hunted doggedly, when the secrets of the woman are the man's adventure, and they both give themselves to the adventure' (63).

This perfect union of male and female has to undergo a living understanding for such a relationship has a natural ebb and flow. After the first intimate hours, there came an ebb, a period of struggle in their relationship. But through living understanding, the understanding that comes through living, they succeeded in achieving in life, freedom and fulfilment, both physical and mental. The perfection of their married life was confirmed by Lydia's observation : 'What was Paul Lensky to her, but an unfulfilled possibility to which, he Brangwen, was the reality and the fulfilment?'(96). The narrative voice also showed this fulfilment with high intensity, saying that 'the house was finished and the Lord took up his abode'(96). What Tom struggled to solve before, was now itself solved through the marriage, for Lydia, his wife, was to him 'the gateway and the wayout' and 'she was beyond and... he was travelling in her through the beyond.'(96).

In the second generation, Anna, who came with her mother to the Marsh Farm, not only fell in but also herself became, a trouble to the new situation. One

night, when her mother was suffering from labour pain, she, herself over-insistent, was crying desperately to go to her mother. Tom, his stepfather, to avoid a grave situation, took her on his back covering her with his mother's shawl and brought her to the cowshed while it was raining. Here Anna was relaxed and sank into sleep. The scene is a brilliant example of Lawrence's superb art. The shawl had been Tom's mother's, that he also had used in his boyhood and that he now used to cover his step-daughter, Anna. The shawl implicitly relates three generations. Precisely, *The Rainbow* is an affirmation of the life-flow with its gradual metamorphosis to the changing social perspective. It implicitly presents the inter-generation relationships along with their problems and significance in living.

Now, as Anna came of age, she met Will Brangwen, her cousin, who had come to the Farm to work and to stay. She was then eighteen and Will, twenty. They began to love each other being attracted by one another's physical grace. On one night, when Will Brangwen just had come to the Farm and engaged in talking to his uncle Tom Brangwen, Anna, deeply moved by his physical charm, forced him go to the barn with her. There they embraced each other passionately remaining oblivious of both the outer-world and time. Tom Brangwen, now anxious about their delay in coming back, went forward a few steps towards the barn and saw the passionate couple in embrace. At once, his memory turned him back to the past when at such a rainy night he brought little Anna to the barn, crying, unquenchable, yet was quelled at last. Now she was quenching her sensual demand at the same spot but another way. A new generation was in front of him and he had to approve of this



universal demand of life, the sexual demand of this generation, a new experience and understanding to him.

Anna, now, being conscious of her physical demand, wished for a new life with Will, the conjugal life that she thought, could offer her physical satisfaction. Will appeared to her 'the hole in the wall, beyond which the sunshine blazed on an outside world'(114). But their relationship began with a sense of dormant conflict. Anna physically wanted Will, but showed little interest in his spontaneous activities. She laughed at his chanting of prayer in the church and remained indifferent to his mystic attitude to church and church-religion. They appeared to be persons of different planes, not 'flesh of one flesh'. On the scene where they worked to place the sheaves of corn in a moonlit night, the rhythmic work of coming and going, of uniting and departing excited them physically. They met together and kissed each other passionately, but 'there was all the while a slight tension of irritation'(125) between them. Even their married life was not so successful as they had aspired before. From the days of their honey-moon, a sense of failure engulfed them due to their failure to communicate sensual life to the natural course of life and to uplift themselves to that higher plane of conjugal life which Anna's parents previously had achieved. Rather, when relaxed, both Will and Anna felt the sense of embarrassment. Their adventure into the unknown self of one another became a mechanical activity offering no deeper meaning or a sense of mystery. Although Will felt a change in himself after the marriage, it was not life-fulfilling. He did not feel invigorated. Anna was more domineering than interested in liberating his

creative spirit.

The conflict in their conjugal life developed from the difference of their approach to religion. While Will Brangwen, uncritical and imaginative, remained devoted to the Church, Anna, more articulate and intelligent, was critical of the church and church sermons. He went to the church and listened to the hymns and sermons. But she thought them to be merely rituals, offering her nothing :

‘—as she sat in church her face had a pathos and poignancy. Was this what she had come to hear : how, by doing this and by not doing that, she could save her soul? She did not contradict it. But the pathos of her face gave the lie. There was something else she wanted to hear, it was something else she asked for from the Church.’(158)

Clearly, Anna was modern in her attitude to life. She ‘clung to the worship of the human knowledge’(173) and believed ‘in the omnipotence of the human mind’(173). The intellectual knowledge of the modern world was to her supreme and the mysterious living-knowledge about dark human nature, of little appeal. ‘What he (Will Brangwen) thought about life and society and mankind did not matter very much to her’(171). She was in her spirit, a Lensky, and followed her dead father, Paul Lensky, ‘an intellectual, a clever surgeon and physician’(256). An inherent element of self-assertiveness and aggression marked her character from the very beginning. When her father refused her permission to marry Will, she was enraged and even challenged his authority that he exercises as a father.

Anna’s criticism of church sermons and her incapacity to respond to them created in her an antipathy towards her husband Will Brangwen, who with his vast

noncritical, imaginative and mysterious attitude to life remained her opposite. Her destructive attitude against his creative spirit had thrown him into dejection and gradually 'he grounded his soul in uneasiness and fear'(151). Although Anna knew that 'he had something real'(173) in him, her sharp logic and reason and intellectual approach to life spoilt that real thing in him. He burnt his 'Adam and Eve Board', a symbolic representation of creative activity, which for the time-being affected Anna.

But her assumption about her husband was negative and life-denying :

'She began to realise more and more that he did not alter, that he was something dark, alien to herself. She had thought him just the bright reflex of herself. As the weeks and months went by she realised that he was a dark opposite to her, that they were opposites, not complements'(169)

Never being conscious about what her husband actually had been, she tried to nullify him, either by dancing naked in her room even before him or opposing him in his spontaneous activities. But Will Brangwen was more positive in his attitude to her. He wished Anna to be his complement, a life-long partner in his adventure into the future course of life, unseen and unknown. Without her, he thought : 'he was shackled and in darkness of torment'(182), and he could neither come to his fulfilment nor be liberated from himself. Anna was the prime partner in his life adventure. Even she was 'his life and his derivation' and 'if she were taken away, he would collapse as a house from which the central pillar is removed'(188). But Anna denied him of the source of his life. So their conflict, instead of being resolved, was further aggravated in the Cathedral scene, where Will Brangwen, looking at the Lincoln Cathedral, was deeply moved thinking of its mysterious significance :

'Away from time, always outside of time ! Between east and west, between dawn and ...sunset, the church lay like a seed in silence, dark before germination, silenced after death' Containing birth and death, potential with all the noise and transition of life, the cathedral remained hushed--- Spanned round with the rainbow, the jewelled gloom folded music upon silence, light upon darkness, fecundity upon death as a seed folds leaf upon leaf and silence upon the root'(201).

But Anna was dissatisfied, for to her reality mattered more than the imaginary significance of the church in which her husband believed. The church, she felt, was a limited boundary and she thought that 'the open sky was no blue vault, no dark dome hung with many twinkling lamps, but a space where stars were wheeling in freedom' (203). Her intellectual understanding and sharp logic crushed Will's mystic belief and brought him down to the narrow limit of stark reality. His mystic belief remained an illusion, and his absolute, containing 'all heaven and earth' turned out to be no more than 'a shapely heap of dead matter'(205). Finally Anna won; she was 'Anna Victrix'. But her victory was empty in ultimate analysis because she failed thereby to achieve that depth and purposefulness of conjugal life which her previous generation had successfully achieved. Finally, she surrendered to her mechanical life of child bearing and child rearing.

The flow of life in the first generation had been smooth and undisputed; in the second, it had a dormant conflict between sensual and mental planes; but in the third generation, there was an overall crisis in every aspect of life. Man appeared to be entrapped in his craze for material development through industrialization which turned his living activities insensitive and dead, and nature lost its natural splendour

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for him.

As Ursula, the daughter of Will and Anna, began to grow up, the focus of the narrative gradually shifted towards her. She grew up in an intimate atmosphere where the father-daughter relationship had been still deep like the previous generation. Will Brangwen became Ursula's nearest and dearest companion in her childish activities and enjoyments. He made her a cradle, her little chair, little stool and a doll out of an old table leg. He took her to the canal to swim, jumped from the canal-bridge down to the water below clinging the little child on his back, taught her how to put potato seeds into the seed-bed and scolded her when she toddled on the seed-bed without knowing that her foot-print would harm it. He gave her a further consciousness of the real world so that : 'she was awake before she knew how to see. She was awakened too soon'(221).

But before Ursula's coming of age, the old rural England would be swept away by the flood of rapid industrialization. Similarly, Tom Brangwen, the representative of old rural England would be swept away by the flood at Marsh Farm to be the history of a fulfilled life like the history of old rural England. Tom Brangwen now lived in the memory of the family, particularly of Lydia, Ursula's grand-mother, to whom Ursula, as a small girl, occasionally came to learn about the history of past rural life-style. Lydia told her about her past conjugal life with both Paul Lensky and Tom Brangwen. Paul Lensky married her to use her like an instrument that he used in his profession of a surgeon. She was, to him, 'one of the baser or material conditions necessary for his welfare in procuring his ideas, of

nationalism, of liberty, of science'(257). 'She became his slave' (257); he used her but never roused her in her body and spirit. Thus being married to Paul Lensky, a young doctor, 'a patriot and an emancipee' in the apparent sense, but actually a captive of his own conceit, Lydia 'was obliterated, carried along in her husband's emphasis of declaration and his whirl of patriotism'(50). She followed him and served him and finally found herself annihilated. Finally, 'he had failed on his work -- -- stiffened, and died'(298), leaving Lydia and her daughter alone. At that critical period, Tom Brangwen, her second husband came to her life and she was revived both physically and mentally. Now, Tom is dead and gone, but : 'he had made himself immortal in his knowledge with her. So she had her place here, in life, and in immortality'(258). Ursula, then a little girl, hardly comprehended everything that her grandmother told her. But in her soul, the history of the past had a great impact; she was enriched in her self like the civilization that enriches itself with the history of the past :

'Here from her grandmother's peaceful room, the door opened on to the greater space, the past, which was so big, that all it contained seemd tiny; loves and births and deaths, tiny units and features within a vast horizon. That was a great relief, to know the tiny importance of the individual, within great past.'(269)

Lawrence made Ursula his contemporary so that the presentation of his experiences, as a student and as a teacher became realistic and convincing. As Ursula attained her adolescence, she felt confused by religious preaching and resented 'her first acquaintance with the evangelical teachings'(274). She discovered an anomaly between religious preaching and actual living for, religious

performances were only gorgeous social functions that hardly mattered to the individual in his daily life. She was doubtful; she wanted 'to do what was right' and 'did not want to do what the gospel said'(285). A critical as well as radical outlook was developing in Ursula. The traditional life-style appeared to her to be false for it tended to suppress the felt-truth of life. Her criticism of the church and the church religion reminds us of Anna, her mother, who also had been a strong critic of them. But her criticism remained destructive and life-denying due to her failure to associate them with life. But Ursula tried in her understanding to link religion to life. She thought : 'resurrection is to life, not to death'(281). It was related to becoming 'perfect in body and spirit, whole and glad in the flesh, living in the flesh, loving in the flesh, begetting children in the flesh---- whole(ness), perfect----'(281). She was expecting a man who would come to her as a 'son of god' to help her achieve that state of 'resurrection' in body and soul. She met Anton Skrebensky, a military engineer of twenty one when she herself was sixteen. She developed an intimacy with him. On one occasion, while Anton was sitting in front of her father, she called him to see her wood-carving in the shed where they played love-games. This scene at once takes us back to past love-affair between her parents who also met in a similar way at the same spot. But there is a difference. While the love affair of her parents had been at least a success with a concealed conflict, her love affair with Skrebensky was

'daring and reckless and dangerous they knew ---- their game, each playing with fire, not with love. A sort of defiance of all the world possessed her in it - she would kiss him just because she wanted to.



And a care-devilry in him, like a cynicism, a cut at everything he pretended to serve, retaliated in him.'(302).

Although Ursula's sensual enjoyment with Anton offered her a short-lived physical satisfaction, paradoxically she thought, she felt it within her through the male that was in Anton, an impersonal experience. But when she was with Anton, the conscious individual, she felt in herself a negative sense of life opposed to the intuitive understanding about life and its natural activities. Anton, with devotion to war, never thought of his future except in terms of pugnacious activity. He considered himself part of the nation violating his integral identity as an individual; he was part, not whole. How could such a man be physically so sensitive as to offer sensual fulfilment and freedom to a woman? It appeared to Ursula absurd. A feeling of deadness engulfed her, creating a dead-lock of passion between them. She said to Anton: 'You seem like nothing to me'(311)

Now the question arises what kind of life did Ursula desire? An instance of the same comes from their joint visit to a family living at an empty barge. It was an unsophisticated small family with a child yet to be baptized. Her intimate talk to them revealed that here, in the family, lay the satisfaction of living; they had a life-style positive and fulfilling. She baptized the child offering her her own necklace and finally,

'she went hastening on, gladdened by having met the grimy, lean man with the ragged moustache. He gave her a pleasant warm feeling. He made her feel the richness of her own life. Skrebensky, somehow, had created a deadness round her, a sterility, as if the world were ashes.'(316).

This negative feeling of deadness embittered her intimacy with Skrebensky. She realized that Anton 'never really want(s) a woman, not with the whole of him, never love, never worship, only just physically want(s) her'(316). But the male-female relationship is not simply a sexual one. It has its religious significance. D.H.Lawrence identified female in woman with the moon-goddess and male in man, with the sun-god. The union of god and goddess is, in his opinion, possible only through the sexual union of man and woman at a higher plane, where both man and woman are free and integrated and unite with the same reverence to each other as the worship of god and goddess. In the symbolic scene, where both Ursula and Anton went to the stackyard in a moonlit night, the female in Ursula was roused. She was in a mystic state expecting to receive the male in man. But Anton failed to achieve in himself that higher state which Ursula sought and remained mechanical and impotent.

This growing conflict has its root into the industrial world. As representatives of two different worlds : Ursula, of the pastoral unsophisticated Lawrentian world with its root into the soil, and Skrebensky, of the modern industrial world which was, so to speak, rootless due to the lack of its vital connection with the soil, their approach to love and life were diverse. What Skrebensky desired was a world of industry where the soft soil would be overlapped by stone and the sky, with dust. But Ursula never could accept it, for it was deficient in providing that dark sensual understanding which, she thought, could liberate her from modern deadness. Skrebensky, she observed, wanted 'the good of the greatest

number'(328) with a belief that 'a man was important in so far as he represented all humanity'(328). He was reluctant to consider that 'the community is an abstraction from the many and is not the many themselves'(329) and that 'no highest good of the community --- would give him the vital fulfilment of his soul'(328). He was guided by the idea of 'common good' that, Ursula observed, in practice, had become 'a general nuisance, representing the vulgar, conservative materialism at a low level'(329).

Now, this was not Ursula's only experience, too disappointing to accomplish her high expectation of life, but wherever she went with high ambition, to school, to College, to pit--- she discovered the same 'conservative materialism at its low level'. At High School, she met Winnefred Inger, her mistress, a woman of twenty eight, with whom she developed a deep intimacy that finally turned to lesbianism, a secret shame in the women's world. She visited her uncle Tom's pit at Wiggiston where she apprehended another form of vile pursuit over the workers, who, being caught by the pit, a terrific death trap, were blackened in their body and soul by the pit dirt. The pit stood like their fate : 'they must alter themselves to fit the pits and the place, rather than alter the pits and the place to fit themselves'(347). They were caged into the sinister hold of modern technology. Again, with two-fold intention to understand the vast outer world of the working people and to be self-dependent, Ursula, completing her matriculation examination, joined the teaching post at Kingston. But teaching was a terrible job to a sensitive girl like Ursula. Frequent interference of Mr.Herby, the Headmaster of the school, wicked behaviours of some of the students,

and continuous pressure to keep the entire class in proper order - everything forced her to be obstinate, insensitive and mechanical. The entire process of teaching appeared to her dull, unsympathetic and life-denying. Now, Ursula, the teacher, resigned her job to be a student, devoted to study. She was admitted to the College, enshrined with a high hope to acquire knowledge, dark and mysterious, about life. She believed that 'the monks of God held the learning of men and imparted it within the shadow of religion'(430). But within a year, her high hope vanished. She was, now inquisitive; where was that higher form of education, that helped fertilize body and soul, the whole of her, expecting which she had come to learn? The College appeared to her 'a sort of second-hand curio shop, where one bought curios and learned the market-value of curios; dull curios too, on the whole'(434). Precisely, coming to the College in order to learn, she got the real learning that :

This (College) was only a little side-show to the factories of the town. --- This was no religious retreat, no seclusion of pure learning. It was a little apprentice-shop where one was further equipped for making money. The College itself was a little, slovenly laboratory for the factory' (pp. 434-35).

Ursula observed tremendous expansion of industrial mechanism everywhere, in schools, in colleges, in factories, in politics and even in the mind of the people. She failed to enrich her soul through education; for it attempted to analyse everything in 'the light of science and knowledge'(437), the intellectual knowledge. The interpretation that 'life consists in a complexity of physical and chemical activities, of the same order as the activities we already know in science'(440), appeared to her a misinterpretation of life, because, the apparently seeming

unlimited power of 'science and knowledge', she observed, had only the capacity to uncover a very limited area, the enlightened conscious area of life leaving aside much that always remained beyond or outside its boundary. She thought : 'which she was, positively, was dark and unrevealed, it could not come forth'(437), and 'this world in which she lived was like a circle lighted with a lamp'(437). The dark mystery of life, which science and intellectual knowledge could never fathom, now appeared to her more important. She understood that any vital knowledge about life is mysterious and without that mysterious knowledge, life becomes mechanical and dull. With a high hope to enlighten her soul with the dark knowledge, Ursula entered into the Botanical Laboratory. She looked through her microscope into the unicellular living organism to see the bright mist of its ciliary activity, the gleam of its nucleus :

'Suddenly in her mind the world gleamed strangely, with an intense light, like the nucleus of the creature under the microscope. Suddenly she had passed away into an intensely-gleaming light of knowledge. She could not understand what it all was. She only knew that it was not limited mechanical energy, nor mere purpose of self-preservation and self-assertion. It was a consummation, a being infinite. Self was a oneness with the infinite. To be oneself was a supreme gleaming triumph of infinity'(441).

Ursula, now being enlightened with dark wisdom, got out of the laboratory to meet Skrebensky, her source of sensual understanding, 'the key, the nucleus of the new world'(442). But as soon as she met him, she was repelled to find that still 'he belonged to a different world from her' (442). The stark reality gradually dawned upon her that Skrebensky was one of those intellectuals, who knew the 'monkey-

tricks of knowledge or learning or civic deportment.' (448) She attacked Anton's shallow democratic ideas, for they were, she thought, a process of 'side-tracking his own soul'(443). But unlike her mother Anna who also contradicted Will Brangwen only to nullify him, Ursula denied Anton's notion of fake nationality in order to convey to him her message of the vast territory of life that the civilization with its logic and reason, has either quashed away or refused to take notice of.

Ursula, with Anton, went to Dorothy's cottage at the foot of the downs and at night, they ascended to its top. From the peak, they looked down to earth below and saw what England was : '-a blind, sordid, strenuous activity, all for nothing, fuming with dirty smoke and running trains and groping in the bowels of the earth, all for nothing'(466). But the peak of the downs, a pre-historic spot like 'an earthwork of the stone-aged man'(465) was undefiled and uncontaminated by the evils of modern civilization. It was dark by the clear night, but not darkened by smoke or soot. There, they spent the night like Adam and Eve, making adventure into the mystery of each other's physical self. It was to them a way to 'resurrection', a state of rebirth into pure free self. Skrebensky having stayed with her as an active participant throughout the night, understood what Ursula wanted at the bottom of her heart. But as Skrebensky was confined to his fragile ego, he struggled more to retain his own identity as a modern representative intact than to come out of the dead shell of modernism. So their communion finally turned to be a failure. But this does not imply that Ursula could not succeed in conveying her message to Skrebensky. For Skrebensky, later on confessed his own enrichment in communion with Ursula and

her absence made his deficiency conspicuous :

'He felt as if his life were dead. His soul was extinct. The whole being of him had become sterile, he was a spectre, divorced from life. He had no fullness, he was just a flat shape. Day by day the madness accumulated in him. The horror of not-being possessed him'(458).

What Ursula desired; an intuitive wisdom about physical life at high level, a 'blood knowledge' was deficient in Anton. So Ursula denied his marriage-proposal and instantly he burst into tears creating an unnatural situation that, she felt, exerted on her a pressure to submit to him. She was in a dilemma; for her submission would be synonymous to the denial of her self, a complete crush of everything that she stood for. Finally, their relationship broke up and immediately afterwards, Skrebensky getting married to his colonel's daughter left for India.

But having cut off her relationship with Skrebensky, Ursula was much more affected than before. Now, as she was pregnant with Skrebensky's child, an anathema of failed relationship, she wrote to him willing to expiate what had gone wrong in their relationship and requesting him to accept her as his wife. Such an apologetic letter, if was written at the beginning of their affair, might be considered true; but now, it implies her submission to the tremendous pressure exerted on her by the circumstances. She was sick, and, in a state of delirium, was victimized by the distraction of the senses, that symbolically was presented by the lashing attack of wild horses. The horses represented the dark sensual male-power of which Skrebensky was deficient and in communion with which, Ursula overcame the resistance of her negative inner forces. So the crisis was over: she now realized that

life is supreme and any defeat in life marked an end of a wrong track that she had followed before. But from this end, she knew, would begin a new direction, positive and life-fulfilling as a token of which she dreamt a dream of rainbow, a prediction about a new world, pastoral, organic not far different from the old one with which the novel began :

'She (Ursula) saw in the rainbow the earth's new architecture, the old, brittle corruption of houses and factories swept away, the world built up in a living fabric of Truth, fitting to the over-arching heaven'(496).

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