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Striving women, Striving men and Gender Power Struggle in The Rainbow by D. H. Lawrence

Master thesis

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Supervisor:

Mgr. Lucie Podroužková, Ph.D.

Author:

Bc. Hana Švecová, DiS.

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Telč, 25. března 2019 .....

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Abstract

The master thesis is concentrated on the textual analysis of the world – famous novel, *The Rainbow* written by David Herbert Lawrence in 1915, focusing on the theme of striving of women and men in and out of marriage. The women and men are striving socially, intellectually and emotionally. In the first part, the thesis deals with the general characteristic of the Brangwen women and men in the novel. It will also provide information about D. H. Lawrence's family background in accordance with the theme of the master thesis. The second, practical part focuses mainly on the analysis of the three generations of the Brangwen family with both their women and men striving as individuals and then striving together as couples to reach emotional and social fulfilment in or out of marriage. Furthermore, each pair will be analysed and compared in order to find out the degree of fulfilment reached within their relationships along with the impact of the gender power struggle and the growing female desire for their independence on the fulfilment of the relationships.

Key words: women, men, female, male, gender, marriage, relationships, striving socially, striving intellectually, striving emotionally, fulfilment, reach, self-recognition, man's world, independence, power, gender power struggle, the unknown

Anotace

Diplomová práce se soustředí na textovou analýzu světově známého románu *Duha*, který napsal David Herbert Lawrence roku 1915. Textová analýza se zaměří na téma seberealizace žen a mužů v manželství a mimo něj. Zejména ženy usilují o

seberealizaci v oblasti sociální, intelektuální a emocionální. V první části se práce zabývá všeobecnou charakteristikou žen a mužů rodiny Brangwenů, kteří v románu vystupují. Rovněž poskytne informace o rodinném životě D. H. Lawrence v souladu s tématem diplomové práce. Druhá, praktická část, je zaměřena na analýzu tří generací rodiny Brangwenů, kde ženy a muži usilují o seberealizaci nejprve individuálně, potom společně v párech a snaží se dosáhnout emočního a sociálního naplnění v manželství i mimo něj. Dále je každý pár analyzován a porovnán za účelem zjistit, do jaké míry se ženám a mužům podařilo tohoto naplnění dosáhnout a současně prokázat míru dopadu genderového boje o moc a rostoucí snahy žen o jejich nezávislost na naplnění jejich vztahů.

Klíčová slova: ženy, muži, ženský element, mužský element, gender, manželství, vztahy, úsilí o seberealizaci sociální, intelektuální, emocionální, naplnění, dosáhnout, osobní rozvoj, osobní uznání, svět mužů, nezávislost, moc, genderový boj o moc, nepoznané

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1. Introduction

David Herbert Lawrence, an English writer and poet, ranks beyond all doubts among controversial figures in the literary world at the beginning of the twentieth century. In any way he cannot be regarded as a mainstream writer. D. H. Lawrence is a modernist writer who did not consider himself as a real member of the modernist community of the time. His work contains elements of realism, romanticism and symbolism. He was an outsider in English society which determined and influenced his non-conformist and provocative style of writing detailed depictions of sexual acts and explorations, providing an in-depth knowledge of his characters' consciousness along with an uncompromising criticism of English society leading and during the First World War. Some of his work was censored and banned such as his most scandalous and notorious novels *Lady Chatterley's Lover* (1928) and *The Rainbow* (1915) the latter of which will be analyzed in this master thesis.

The novel *The Rainbow* depicts the life of three generations of the Brangwen family who live on the Marsh not far from Cossethay in the mining area of Nottinghamshire. The Brangwen women are described as more unconventional human beings of their time looking beyond the scope of their ordinary routines. The Brangwen men represent the more contented members of the family who cherish their roots and are satisfied with their life on the farm and the duties it involves.

This master thesis will concentrate on the textual analysis of *The Rainbow* focusing on the themes of striving women, striving men and gender power struggles. In the first part of the thesis I will briefly analyze the impact of the industrial development on the life of the main protagonists and so introduce the setting of the novel. Further, the thesis will provide the general characteristics of the Brangwen women and men and compare them. To comprehend better the author's family

background and circumstances and factors that influenced the themes and nature of his work, I will also focus on the pivotal role of Lydia Lawrence, Lawrence's mother, and Arthur Lawrence, his father in shaping the writer's character and thinking. The thesis will briefly demonstrate to what extent Lawrence was affected by his parents both as a man and writer.

In the second practical part, the thesis will focus mainly on the analysis of the three generations of the Brangwen women and men along with other female and male characters in the novel. The women will be analysed more thoroughly, since the end of the nineteenth and the beginning of the twentieth century are distinguished as perhaps the most significant period of the growing desire of women for their economical independence of men and their self-assertion in the male world. Even if the novel focuses on the gender relationships, it still more emphasizes the striving of women along with the consequent reactions of the male counterparts to their desires.

The thesis will provide the analysis of the striving of both genders in the social, intellectual and emotional aspects of their lives first as individuals who desire their own self-development and self-recognition and then the striving of women and men as couples in which state they can reach emotional and social fulfilment in or out of their marriage. Furthermore, I will analyze each couple in order to find out the degree of fulfilment reached within their relationships as influenced by their gender power struggles. The degree of the fulfilment will subsequently be compared to the author's principles concerning a fulfilled and satisfied relationship. The thesis will also deal with the impact of the gender power struggles and the growing female desire for their economic independence on the fulfilment of their relationships.

2. Social background of The Rainbow

2.1. Book reviews, industrial development

Not surprisingly sharp criticisms appeared soon after the fiction was published on 30th September 1915 by Methuen's. They preceded the novel's ban and an order to destroy all the volumes two months after its publication, after the book was considered to be obscene and too open in describing the intimate parts of the lives of its main protagonists. For example, Robert Lynd in The Daily News compares Lawrence to a "veterinary surgeon" and his characters to "cattle" (Draper 91). Lawrence was truly exceptional in his time in the way he faithfully and frankly depicted human passion, our almost animalistic instincts and interconnection with nature. Lynd generally judges the novel as "windy, tedious, and even in its excitements nauseating" (Draper 91). James Douglas in The Star goes even further claiming that the Brangwen men and women are probably not "human beings [but] creatures who are immeasurably lower than the lowest animal in the Zoo" (93) However, this contemporary anonymous review in The Standard from 1st October 1915 was not so devastating. The author acknowledges that the novel does not address all readers but adds that nevertheless "it is an important piece of work" (90). Lawrence is praised as "an artist with words ... [who] ... has enough genius to excuse his defiance of all conventions" (90). Catherine Carswell in The Glasgow Herald also supports Lawrence and his intentions in the novel, a stand which cost the woman her job in the newspaper. She comments on how the relationships between men and women undergo negative changes with succeeding Brangwen generations and finds the following message of the fiction crucial: "love in our modern life, instead of being

a blessed, joyous, and fruitful thing, is sterile, cruel, poisonous, and accursed" (Draper 100).

In his letter to Edward Garnett, a friend and editor, from May 1913, Lawrence admits that he originally wrote *The Sisters*:

> for 'jeunes filles' [young girls], but it has fallen from grace. [He further claims] I can only write what I feel pretty strongly about: and that, at present, is the relations between men and women. After all, it is the problem of today, the establishment of a new relation, or the re – adjustment of the old one, between men and women. (Boulton 58)

The author expresses his worries about the urgency of change in gender relations which has arisen from the accelerating pace of English society during the 19th and early 20th century caused by, among other influences, its rapid industrial development. New railways were built. This new means of transport reduced time and lowered costs in transporting both goods and people. Bruce Robinson in his article about changes in the Victorian Age even uses the expression 'Railway mania', which existed in the 1840's (Robinson) The author further reflects on possible impacts this transition had on the rural life in England.

This industrial development also plays a crucial role in the Rainbow, although a reader might not be aware of it initially. The author introduces the setting of the fiction to set the scene for the reader and features this current technical progress with references to the construction of a canal in about 1840 which was followed by the building of the Midland Railway. These innovations indicate not only inevitable changes in the surrounding landscape of the Marsh but also in the personal

development of its inhabitants, the Brangwen family. The question of whether they are beneficial or disadvantageous to the protagonists is discussed in Peter Balbert's review of a study by Andrew F. Humphries that deals with transport and cultural transitions in D. H. Lawrence's novels. Balbert quotes from Humphries' thesis about transport "It enables flow, self-discovery and escape, but also represents the mechanical anti-human hegemony of modern industry", which indicates Lawrence's "formative ambivalence" on the issue of transport ("Lawrence, Mobility" 140). Balbert also acknowledges Humphries' awareness of existing conflicts in Lawrence's attitude to transport by using opposing expressions "an agent of escape" against "imprisoning determinism" ("Lawrence, Mobility" 140).

The benefit of building the canal across the Brangwen's land is that it brought money to the family from people who wanted to pass over their property. The new railway enabled the growth of the nearby colliery town of Ilkeston and the Brangwen farmers established their family business as suppliers for the town, becoming "almost tradesmen" (Lawrence, "The Rainbow" 7), a change which improved their social standing. In contrast, the canal separated the farm from this expanding centre of civilisation with the result that "the Marsh remained remote and original" (7). The farm's isolation might appear to be a disadvantage, but further analysis proves that a degree of seclusion actually helped the first married couple described in the fiction to manage and keep their harmonious relationship.

2.2. Women, men in the novel and Lawrence's family

2.2.1. The Brangwen women

Lawrence opens the fiction with the general description of the women in the Brangwen family. Their nature, disposition and personality are simultaneously

contrasted to their male counterparts. The author portrays the Brangwen women as "different" (Lawrence, "The Rainbow" 4). Although they manage all work that enables smooth running of the farm on the Marsh and they live good lives with side by side with their husbands, the Brangwen women long for the outer world and the life in big cities. Lawrence often uses the word "beyond" (5) that depicts aptly their scope of interests and desires. Not only are the Brangwen women attracted by the world beyond the Marsh, it is also knowledge and good manners, which they admire and need to follow so that they could live their ordinary lives on the farm more easily and with lighter hearts. Wisdom and continuous learning of scholarly men dominate and win over the strength, masculinity and earthy nature of the Brangwen men to such extent that, inspired and led by a local vicar, they "craved to achieve this higher being, if not in [themselves], then in [their] children" (5). It is in parents' nature that they wish their offspring to have better prospects and live their lives more fully. Such ambition in Lawrence's female characters enriched with a craving for knowledge and an unknown world had a convincing model in the author's mother Lydia Lawrence.

2.2.2. Lydia Lawrence

2.2.2.1. The power of mother love

Lydia Lawrence belonged among those women who always looked beyond their boundaries and aspired to reach a higher social level, particularly in her hopes that her children would succeed. Worthen in his Lawrence biography represents Lydia as "intelligent and ambitious ... quick – witted and very attractive" (4). Moreover, she is depicted as a dominant and possessive mother (25). He also mentions that Lydia Lawrence did not only wish her children had escaped the hard labour in the colliery and thus had not experienced the same difficult life she lived but also wanted them "to respect morality, intelligence and spirituality ... [and] ... rise into

the middle class" (13). Lydia herself was born into a family with noble relatives that were once quite wealthy. Due to her father's work accident the family lost a degree of its social status (4). With her marriage to Arthur Lawrence, a collier, Lydia sank even lower into the working class. Worthen mentions that "Lydia Lawrence had always fought the dominating male figures of her world, whether her father, her husband or her sons" (29). Their married life with Arthur Lawrence was not happy and greatly influenced D.H. Lawrence's relationship with both his parents as well as his attitude to other women.

2.2.2.2. Education

For the women in *The Rainbow* education is essential. Lawrence's mother was also well educated. Her family could afford to support Lydia with her studies, which were further enabled by "Kay Shuttleworth's new scheme for pupil – teachers offered those who could pass an examination a subsidy of four – fifths of the cost of their training" in 1846 (Rendall 133). This programme was aimed at particularly clever girls coming from the lower classes. Although it included a great deal of studying and examinations, and initially was not regarded as a profession suitable for girls, being a certificated teacher was good for ambitious girls and young women who desired control over their lives and a degree of financial independence (133).

Lydia was a rather demanding woman who hoped for better living standards for the whole family and expected that she would achieve them through her children's studies. A higher level of education would hopefully ensure a good working position and help to contribute to the family budget. Such endeavour for a better life and

continuous development were common in Victorian England[1]. The then current ideas and ideals were dealt with in a book called *Self – Help* written by Samuel Smiles in 1859 to whom "belongs the concept of the self – made man. Self – reliance and self – improvement were his watchwords". Lawrence's older brother Ernest should have fulfilled his mother's expectations since he was "the cleverest at school of all her children ... [in contrast to] ... Lawrence [who] was delicate in health and had missed too much school to do very well" (Worthen 9). Unfortunately, Ernest died unexpectedly in London and from that time on all his mother's hopes were focused on Lawrence. His mother invested in Lawrence financially and emotionally to such extent that every single success in his teaching career made her "hungry for more ... she dreamed of ... a teaching certificate ... and [finally] ... a BA degree. Later, the fact that he became a writer shifted Lawrence into the middle – class and thus fulfilled his mother's great expectations for her son. Such pressure seems to have had a negative impact on Lawrence and resulted, as it is stated by Victoria Middleton, in his rejection of "the Victorian self – help ethos that defined 'getting on' as climbing into the middle – class through education"

[1] "The Victorian era was a time of immense industrial, political, trade, scientific and military progress for Great Britain." According to Williams and Ramsden (1990) "The nineteenth century was the time in which both Britain's economic might and her political influence in the world reached their highest point" (291). This era was remarkable especially for its huge progress in science. An Englishman, William Whewell, even originally suggested using the word "scientist" in 1840. Not only Victorian society but also the whole world was influenced by the scientific writings and discoveries of Charles Darwin[3], especially On the Origin of Species published in 1859. Its "concept of evolution, and consequently of "progress", whether on the individual, national, or global level, came to permeate every aspect of Victorian life and thought" (Morgan 467). In this more liberal society were spread such terms as individualism and self-development" (Švecová 32).

It is clear that Arthur was a less significant man in Lydia's life in comparison with her sons. After her most favoured son Ernest died, Lydia began to be "devoted single – mindedly ... to Lawrence as a young man, not as a child" (Worthen 25). Lawrence himself was very open about their relationship and admitted that the love between them was nearly as strong as the love between a man and a woman. Lydia was completely aware of the intensity of her motherly love for her Lawrence and their mutual understanding. Worthen quotes her declaration to Lawrence's aunt: "But it has been different with him. He has seemed to be part of me. ...We have been like one. ... We never needed words" (25).

Several critics, including Worthen, have been concerned with such an abnormal maternal love. Peter Balbert mentions Lawrence's "oft – quoted" December 1918 letter to Katherine Mansfield where the writer reveals his deep inner feelings about his mother. In this letter Lawrence confesses his "continuing susceptibility to the 'devouring mother' syndrome" (12), which continued even eight years after Lydia Lawrence had died. Balbert also mentions Lawrence's wife Frieda, who was similarly dominant and "powerful" and by whose love Lawrence was similarly devoured (14).

Education functions in the fiction as a driving force for the gradual shift of succeeding generations from manual work to the intellectual world. Two characters, Ursula Brangwen and her father William Brangwen even pursue a teaching profession. Ursula starts in Ilkeston at St. Philip's school and William launches his career as a craftsman teacher of evening classes in Cossethay. The first generation of the couples in *The Rainbow* dates back to the 1840's, which is a time when the standards of schooling of girls from the middle classes started to change. Rendall names a number of institutions who first offering teacher training for infant and elementary schools to women (132). She also refers to a possibility that young

women, who are intelligent enough to pursue other professions than teaching, can find their place in society and be recognized as being useful (134).

2.2.3. The Brangwen men

"There was a look in the eyes of the Brangwens as if they were expecting something unknown, about which they were eager" (Lawrence, "The Rainbow" 3).

Lawrence introduces the Brangwen generations as people who are open – minded, progressive and willing to experience new things. This description fits more the female characteristic, since further on in the text the men are depicted as modest human beings living their righteous lives understanding the laws of nature and relations within their farm but having rather limited expectations. Their life cycle pulses in their veins and "warmth and generating and pain and death ... in their blood, earth and sky and beast and green plants, so much exchange and interchange ... they [live] full ... their senses full fed ... faces always turned to the heat of the blood" (Lawrence, "The Rainbow" 4). These lines confirm how strongly the Brangwen men are bound to their environment and how much they cherish their roots.

2.2.4. Arthur Lawrence

Lawrence's father Arthur played a marginal role in his family. Since the very beginning his position was determined by the notion that he was not a good match for his wife, even if his income was higher than Lydia's father's. Nothing could change the fact that Arthur was a non – intellectual, not even his good nature, sense of humour or strength and energy (Worthen 4). Worthen further presents his marriage with Lydia as full of "terrible conflicts of opposites: intellectual and physical, controlled and passionate, strict and carefree, genteel – minded and working class"

(5). Their troubled relationship influenced Lawrence's childhood as well as his attitude to women and career as a writer. His works deal with marriages full of conflicts and complications in the relationships between men and women.

Despite continuously "alienating the children from their father" (Worthen 12), Lydia could not suppress Lawrence's resemblance to his father, which he later revealed in his relaxed and amusing behaviour at the Haggs, the family farm of his good friend Jessie Chambers. Due to the friendly environment at the Haggs, Lawrence was able to feel independent for a moment and express "his vivacity, his sense of adventure, his capacity for games and fun" (Worthen 33) as well as his suppressed creativity through painting, singing and dancing. This was inevitably not appreciated by his mother who felt as if they were "stealing him" (33).

In spite of his mother's displeasure, Lawrence cherished the time spent on the Haggs farm, which he expressed in one of his letters to the Chambers family with the following words: "Whatever I forget, I shall never forget the Haggs – I loved it so. I loved to come to you all, it really was a new life began in me there" (Worthen 32). In his revelation of such affection for this friendly and warm – hearted family Lawrence shows how well he and his father could have understood each other if Lydia Lawrence had not treated [Arthur] as a drunken ne'er do well" (11) and would not have "polarized" Lawrence "between loyal love for [his] mother ... and a rather troubled love for [his] father" (10). Worthen compares Lawrence's trips to the Haggs to Arthur's escapes to the public house. They both preferred a leisurely and entertaining atmosphere to "the strictness of home and its moral absolutes" (33).

3. The first Brangwen generation

3.1. Lydia Brangwen

3.1.1. Lydia Brangwen striving socially

In *The Rainbow* Lydia Brangwen initiates the process of striving, self-awareness and emancipation in the Brangwen female line. Lydia's very different origin determines her to struggle for a satisfying place in English society. She is Polish and was born to a Polish landowner and his German wife (Lawrence, "The Rainbow" 39). In Poland Lydia belonged to the upper middle class, which is reflected in her superior attitude to people from lower classes, expressed at one point in her thoughts to herself: "the peasantry, the people, had been cattle to her, they had been her cattle that she owned and used" (44). Her pride and superiority still remained after her father had burdened the family with great debts.

3.1.2. Lydia Brangwen striving intellectually

Lydia entered the first marriage to Lensky as a very young girl. Inexperienced and controlled she admired and respected her older husband. She served him as his slave and he positioned himself as her lord (Lawrence, "The Rainbow" 215). Lydia, when a grandmother, talks to her granddaughter Ursula about her first grandfather Lensky. During this conversation, without expressing it out loud, she remembers being:

> one of the baser or material conditions necessary for his welfare in prosecuting his ideas, of nationalism, of liberty, of science. But gradually, at twenty-three, twenty-four, she began to realise that she too might consider these ideas. By his acceptance of her self-subordination, he exhausted the

> feeling in her. There were those of his associates who would discuss the ideas with her, though he did not wish to do so himself. She adventured into minds of other men. (Lawrence, "The Rainbow" 215)

Lydia's first husband was an inspiring and hardworking man. At one point he is described as a "fire – eater" (Lawrence, "The Rainbow" 40), a person who plays with fire, who is unfortunately easily followed by others for his qualities of passion, enthusiasm and bravery. Such a man could lead his fellows to "Hell", which nearly happened to Lydia. He "had her in his power, as if he hypnotised her" (40). They both were patriots involved in violent disturbances in Poland that compelled them to flee to London. There Lensky worked as a doctor and Lydia helped him in all the activities he pursued. She not only followed him devotedly, but was also inspired by her husband's profession to such extend that she became a nurse[2], which confirms how emancipated and useful in society she always strived to be. Her devotion to the self-destructive Lensky indirectly caused the deaths of their two children from diphtheria (40). Lydia cannot hide her feelings of the lasting resentment and disappointment towards her first husband when she describes his last days in London to her granddaughter Ursula: "He was a broken, cold man. He had no affection for her, nor

[2] A history of nursing dates back to July, 1860 when a school training nurses (together with the Nightingale Home) was built in the rooms St Thomas' hospital in London. It is connected with a legendary figure of nursing, Florence Nightingale, who found the school and became its patron. This woman rose to fame during the Crimean War thanks to her progressive attitude to nursing treatment of patients. She improved conditions of soldiers in army hospitals concerning their diet and in – patient capacity and thus helped to found modern nursing. She "believed that patient health depends on the environmental conditions in which they recover from injuries and diseases, in addition to the directly palliative care they may be receiving. She put great emphasis not just on hygiene, but on access to natural light and fresh air" ("The Nightingale")

for anyone. He had failed in *his* work, so everything had failed. He stiffened, and died" (Lawrence, "The Rainbow" 216).

Even if Lydia is the woman from the first Brangwen generation and she opens a more emancipated female line in the family her character is interesting in the way that on the one hand Lydia starts her new rural life with her second husband on the Marsh, on the other hand, her rich life experience already includes living in big cities like Warsaw and London. It could be said that Lydia is in a way the blending of the beginning and the end of the striving of the women, since the women of the following generations, Anna and Ursula or her sister Gudrun, in *The Rainbow*, on the path to their self – fulfilment, gradually move further to bigger towns of Ilkeston, then Nottingham until Gudrun anchors back in London in *Women in Love* and thus closes the circle of their striving. As well as Lydia, Gudrun finally leaves the capital and stays in the outskirts of the colliery district, where the family move towards the end of *The Rainbow*.

Dr Simon Avery deals with the gender issues and in his article for the British Library he writes that the "Victorian period witnessed massive changes in thinking about women's roles in society with much debate concerning women's education, employment opportunities, marriage, sexuality, psychology, and the right to vote". He aims his research at Christina Rossetti, a Victorian poet (1830–94), who, in her poems, deals with the women' fight for the gender equality as well as searching for their identity and independence. Similarly to Gudrun, Christina Rossetti expresses the advantage of being a man in her poem ' From the Antique ':

It's a weary life, it is; she said:-

Doubly blank in a woman's lot:

I wish and I wish I were a man;

Or, better than any being, were not: (II. 1-4) (Avery)

Avery in another of his articles emphasises the social and political role of the work of another female Victorian poet, Elizabeth Barrett Browning[3], who also contributed to the gender issue called by Victorians "The Woman's Question ... [that] was firmly on Britain's social and political agendas" ("Elizabeth Barrett"). It is not surprising that the whole society was not favourable to these changes, especially concerning the excessive education of women. Kathryn Hughes mentions the fact that it was undesirable if the woman was too intellectual and focused on her education. She then belonged among "blue - stocking[s]" that were "concerned unfeminine and off – putting", since they endangered male "'natural' intellectual superiority". Some doctors, as Hughes writes further, regarded studying harmful to "the ovaries" and beautiful young women changed into "died – up prunes". And also that there were Victorian families, which did not dare to send their intelligent daughters to a university, since they would be considered "unmarriageable". Even if these lines seem to be aimed against the equal opportunities for young women to

[3] *Elizabeth Barrett Browning* (1806 – 1861) was an English poet who contributed to a large extent to 'The Woman's Question' including the women's recognition in the society, their right to vote, educate or have equal job opportunities like men. Browning was aware that writing poetry belonged particularly to the man's literary field and the women were able to write only about "love, nature or pious religion", nothing intellectually demanding. So to disprove this Victorian literary stereotype, Browning was studying intensively Greek classics, history, literature and several foreign languages. She became a socially active poet who focused on the topics of "war, nationalism, industrialisation, slavery, religious controversy, the manipulation of power, and the fight for liberty on numerous fronts". *Aurora Leigh* belongs among her most important poems (Avery).

study, they could also suggest a very important balance that should be present in any human kind of pursuit or action.

3.1.3. Lydia Brangwen striving emotionally

The emotional life of young Lydia Brangwen was fully nurtured by Lensky, her husband in both a positive and negative way. It became very tense and almost unbearable for her as a mother when her two children died:

> A darkness had come over Lydia's mind. She walked always in a shadow, silenced, with a strange, deep terror having hold of her, her desire was to seek satisfaction in dread, to enter a nunnery, to satisfy the instincts of dread in her, through service of a dark religion. (Lawrence, "The Rainbow" 40)

Fortunately, this desperate and helpless state did not last long and Lydia was not subdued completely by dark shadows. The winter finished and with the coming of summer she began her process of resurrection after moving to Cossethay.

3.2. Tom Brangwen

Similarly to Lawrence himself, Tom Brangwen was pushed into and motivated to studying by his mother, who is mentioned in the fiction as the very first progressive woman in the Brangwen family for whom education seems to have been essential for their offspring. Contrary to his elder brother Alfred, Tom does not appear to be enthusiastic about studying and inherits the running of the farm on the Marsh. In the characters of the brothers Alfred and Tom, Lawrence portrays the relationships between himself and his brother William. Alfred, like William, is older and educated. In the same way, Alfred is regarded by Tom as a gentleman who relishes the interest

of female admirers. Tom and Lawrence alike admire their brothers' bourgeois way of life.

Tom Brangwen does not entirely represent the typical man of the Brangwen male line. No wonder that the author describes him as a man who has low self – confidence, knows his limits and is not clever in the normally accepted sense, since Tom knew his brain was "a slow hopeless good – for – nothing ... he was humble" (Lawrence, "The Rainbow"10). On the other hand, in comparison with other boys, Tom "was more sensuously developed, more refined in instinct than they" (10). He comprehended the surrounding world through feeling. Needless to say that, as opposed to his more undemanding predecessors, he is not so satisfied with his inherited way of life. Tom encounters an older man at the Red Lion Inn who is "most amazingly a gentleman all the time, an aristocrat" (18). He is fascinated by his manners and appearance. Later Brangwen experiences "a fever of restless anger ... [he wants] ... to go away – right away" (19). In spite of his awareness of his roots on the Marsh, Tom is attracted to anything foreign to his own life and surroundings. From that time on he begins searching for a woman who comes from beyond the borders of the ordinariness of his existence.

Mark Spilka, in his work *The Love Ethic of D.H. Lawrence,* more clearly specifies the woman Tom would like to marry. She should be a substitute for Tom's mother who, before her death, played an important role in his life as a "symbol of love, religion and morality" (96) and who was, despite her slenderness, a dominant and decisive member of their family. Tom always had somebody who led him and steered him to reach his achievements. First, it was his own mother, then his teacher at school and for a new stage in his life he needs another strong personality (96).

Lydia Lensky, “who seems to possess the strength and refinement” (96) Tom expects from and cherishes about his future wife, is the only suitable partner he is willing to think of from within his limited social world and is probably the only one who can possibly fulfil his expectations.

3.3. Lydia and Tom Brangwen

Not only is Lydia a foreign, strong and cultivated woman but additionally her behaviour shows an inclination towards emancipation and features that are more typical of men of that time. These factors distinguish her from other women. It is shown in the courageous way that Lydia finds a pretext to meet Tom and comes to the Marsh for a piece of butter although she usually goes to Brown’s farm. In spite of the language barrier they quickly demonstrate a mutual fondness for each other in the kitchen, a room whose importance Spilka mentions in his book as the place in the family home in which Tom’s mother ruled her family, a fact which encourages Tom to feel confident there (96). His attraction to her was also caused by Lydia’s “self-possession [that] pleased him and inspired him, set him curiously free. It seemed to him almost brutal to feel a master of himself and of the situation” (Lawrence, “The Rainbow” 28).

Another fact that points out Lydia’s distinction and her tendency to be dominant is the unusual age difference between Tom and her which she does not allow to discourage her. On the contrary, Lydia seems to be pleased that she is six years older (37). Nevertheless, as Hughes mentions in her article on gender roles, such an age difference did not “reinforce the ‘natural’ hierarchy between sexes” (Hughes).

Lydia is an outsider from middle Europe so she breaks with the norm of English society at the time. She feels it is ‘‘very difficult for her to adjust herself” (Lawrence, “The Rainbow” 44). Spilka emphasises two qualities which Lydia, due to her background, passes on to the following generations, “otherness” and “self – possession” (96). In his study on *The Rainbow*, Peter Balbert also points out the importance of “otherness” that, according to Lawrence, must be mutually accepted by partners without fear as a condition for their love (*Logic of the Soul* 47). Tom’s above mentioned self-confident behaviour in the kitchen is before long replaced by a feeling of “uncouth fear” of this otherness after he proposes to Lydia. In contrast, she feels “herself opening, unfolding, asking”, prepared to accept Tom’s otherness (Lawrence, “The Rainbow” 44). Lawrence uses the word “unknown” as a further stage which a man and a woman should reach through each other’s love, desire and also through self-recognition. Tom is not able to accomplish such a level of readiness due to his fear of himself and also this “unknown” phase.

As a possible cause of his fear and insecurity Balbert points out the scene from *The Rainbow* where Tom, while he is outside near the window, observes Lydia holding her little daughter Anna in her arms when coming to propose marriage to her and as a result has doubts about the rightness of his decision. Both the mother and her little girl seem to him distant and too fragile for him to feel that he can involve himself in their lives. Balbert considers this scene as a crucial one for Tom and Lydia’s future relationship, since “the frozen moment of his observation at the window, filled with his sense of desire and fear, anticipates the rhythm of his relation to her during their engagement and marriage” (*Logic of the Soul* 53) Nevertheless this emotion is not finite. Finally Tom frees himself of the fear and grows more mature when Lydia gives birth to their first son. He accepts her otherness, “his heart in

torture was at peace" (Lawrence, "The Rainbow" 66). Balbert quotes lines from the fiction about Tom's reconciliation: "He went downstairs, and to the door, ... The swift unseen threshing of the night upon him silenced him and he was overcome. He turned away indoors, humbly. There was the infinite world, eternal, unchanging, as well as the world of life" (*Logic of the Soul* 56).

To understand better Lawrence's duality in presenting the relationship between Tom and Lydia, we can mention the two terms introduced by Mark Spilka. He writes about two different "elements" which express their nature and approach to their relationship within each of their lives: "vertical and horizontal, spiritual and sensual" (95). Spilka compares the horizontal – sensual element to the "teeming life of the farm" (95). Tom Brangwen clearly represents this horizontal element thanks to his sensual perception of life and his intellectual shyness. In contrast, Lydia Lensky embodies the latter element, vertical – spiritual, which could also be called intellectual.

This duality of elements could be further developed into the dimension that exists because of the different social standing of Tom and Lydia. Lydia's vertical level indicates her more aristocratic background contrary to Tom's horizontal level which indicates a more plebeian origin. He is fully aware of these differences between them, of these vertical and horizontal levels, but Tom does not bother much with:

> the fact of her superior birth, the fact that her husband had been a brilliant doctor, the fact that he himself was her inferior in almost every way of distinction. There was an inner reality, a logic of the soul, which connected her with him. (Lawrence, "The Rainbow" 32)

Lydia's feelings for Tom only confirm his own private conclusion. He was "the stranger who was not a gentleman yet who insisted on coming into her life ... [but still] she must defend herself against it [a rebirth], for it was a destruction" (Lawrence, "The Rainbow" 31) She agrees to marry Brangwen even if "he was not of her own sort" (44). In the character of Lydia, Lawrence reflects his opinion on instincts and intuitions that are essential for all human beings and through which people live (Zang 157). Lydia acts instinctively. Instinct and the feeling of safety are a driving force that leads her to the relationship with Tom to whom, as she feels deep inside herself, she can be devoted, since "one blind instinct led her, to take him, to have him, and then to relinquish herself to him" (Lawrence, "The Rainbow" 44). Her instinct prevails over any importance regarding her social status. To illustrate further the influence of instincts in the behaviour of Lawrence's characters, Zang quotes the words that Tom exclaims in the situation when he sees Lydia for the first time "That's her" (162). According to Chaman Nahal, Tom, together with other male characters, is "looking for a lifetime woman according to their instinctive regards" (Zang 162).

Natural female instincts also help Lydia to recognize Tom's dissatisfaction in their marriage after some time. Here again she demonstrates her strength and emancipated viewpoint in the way she comments on their relationship: "'You do not want to be with me any more'" (Lawrence, "The Rainbow" 75) Tom is surprised to hear this from his wife from two reasons, firstly, women at the time were normally submissive and not so straight in acknowledging such intimate things and, secondly, Tom thinks that his growing unrest is a secret. He feels that he is not getting enough love and attention from his wife. Nevertheless, Lydia continues unflinchingly in her courageous attack: "'What do you do to make me love you?'" (76).

Derek Hawthorne offers, in his study on Lawrence's attitude to men and women, the following explanation based on his view that "it is the female who wants to draw things, especially people, together. It is the female who yearns to heal divisions, to break down barriers ... she seeks to overcome separateness through *feeling*, primarily through love" (*Part 1*). So, it is no surprise that Lydia forces Tom into their dialogue and confronts him in order to reach a higher degree of harmony and peace in their household.

Their argument about the possibility of another woman in Tom's life culminates in mutual reproaches over their social standing and feelings of superiority, which had always been an unspoken obstacle in their marriage. Here Lawrence lets Lydia again use the word "cattle", which she had previously used to describe her perceived social inferiors, but this time it is aimed against her. Now Lydia thinks that Tom treats her like "cattle" or "nothing" while Tom feels the same and says to Lydia: "'You make me feel as if *I* was nothing'" (Lawrence, "The Rainbow" 77).

The reader could be occupied with following thought. Tom admires another woman, his brother Alfred's mistress, Mrs Forbes, who is educated and literate, while his wife also comes from the intellectual surroundings of the upper middle class of Warsaw and London. At the beginning Lydia represents everything Tom expects from a woman, particularly her exotic foreign origin. In Tom's eyes, Lydia changes from simply a foreigner into "an alien" to such extent that Tom thinks his "wife was obliterated from him, she was in her own world, quiet, secure, unnoticed, unnoticing. He was shut down by her" (Lawrence, "The Rainbow" 75). Spilka quotes F.R. Leavis who writes that Lydia "seemed always to haunt the Marsh rather than to live there ... [and she] caused the separateness and individuality of all the Marsh inmates, the

friability of the household" (97). Another reason could be the fact that Lydia has experienced so many rises and falls in her first marriage with Lensky, she is emotionally parched and accepts Tom Brangwen against all her usual instincts. She also accepts the rural surrounding of the Marsh farm and its isolation from the outer world.

It seems clear to the reader that Lydia should be blamed for their marital troubles. Why would she "shut down" her husband? Lawrence's idea about harmonious marriage is based on the willingness and desire to lose one's self and find each other's self again in the "unknown". Is Lydia perhaps reserved towards Tom because she feels instinctively that he is not willing to undergo this change? The answer is affirmative according to what Norman Mailer writes about Lawrence's belief that "people can win at love only when they are ready to lose everything they bring to it of ego, position, or identity–love is more stern then war – and men and women can survive only if they reach the depths of their own sex down within themselves. They have to deliver themselves 'over to the unknown'" (Balbert, "Logic of the Soul" 47). Even if Tom continues to be sexually attracted to Lydia, she "was [still after several years of their marriage] the awful unknown" to him (Lawrence, "The Rainbow" 78). The following lines confirm that Lydia did not want to feel that her husband is inferior. She longs for and needs an equal partner in sensuality who will actively encounter her beyond himself and herself:

> She waited for him to meet her, not to bow before her and serve her. She wanted his active participation, not his submission. She put her fingers on him. And it was torture to him, that he must give himself to her actively, participate in her, that he must and embrace and know her, who was other

than himself ... He was afraid, he wanted to save himself." (Lawrence, "The Rainbow" 78)

Their rising to and fulfilling of their sensual transcendence is "the entry into another circle of existence, it was the baptism to another life, it was the complete confirmation ... She was the doorway to him, he to her" (Lawrence, "The Rainbow" 78). This wished for state is finally achieved two years after their wedding.

Lydia represents a person with whom he "would be real." Tom feels "nothing" without Lydia (32). He is rather immature and not able to fulfil his life expectations during their married life. Despite his hopes, Lydia does not actually bring him a complete sense of self–realization because she finally closes herself off from him. While visiting Mrs Forbes' cottage, Tom regrets inheriting the farm and living a rather tedious life. A woman like Mrs Forbes could have been another way in which Tom might have developed. Spilka describes Tom as "unfinished [and] unestablished" even at the age of 45. He also mentions Anna, Lydia's daughter, who will ultimately replace him in wanting something beyond his restricted life and finally realize dreams of a better life. His expectations and hopes are lost when Anna marries William, Tom' nephew (96). He wanted "the creative life with the girl ... his hope had been in the girl" (Lawrence, "The Rainbow" 107). The reader might see a certain resemblance of Tom's emotional and perhaps sensual dependence on Anna to the abnormally close relation of Lawrence and his mother because of which Tom feels embarrassed. Moreover, Tom feels utterly helpless when facing his own middle-age crisis and compares it to "a large demon" (Lawrence, "The Rainbow" 106). Reflecting on his personal and professional life he complains about the growing sensual coldness of Lydia in comparison with his lasting sexual "incontinence". However, Tom confesses

with pride that their marital life means a great deal to him since “this was what his life amounted to! At any rate, it was something, it was eternal” (106).

In a similar way, Lydia is aware of this sense of the eternal, part of which she experiences in her “own way” due to her union with Tom (Lawrence, “The Rainbow” 210). Sometime after Tom has died tragically in the flood, Lydia becomes closer with her grandchild Ursula, who, during her appreciated visits, poses curious questions about her two wedding rings. This prompts Lydia to remember and express her feelings about her two husbands and Ursula’s two grandfathers. Lydia contemplates her union with Paul Lensky, her first husband, and Tom Brangwen, Lydia’s second husband.

Balbert, in his “Logic of the Soul”, in summarizing Lydia’s reflection writes: “Lydia shows that she loves both men, and she emphasizes the importance her granddaughter’s understanding that her grandmother’s loving and varied life was given baptismal for and meaning through the institution of marriage” (). Ursula bears this notion of marriage imprinted in her memory and it plays an important role in her future decisions regarding her own choice of possible marital partners later in the fiction.

According to Spilka, to reach the Lawrentian idea of a fulfilled marriage, the partners should be able to establish and develop in their separateness and fulfil their individual lives through the sensual love and creative labour within their marriage (105). Considering this view, both of Lydia’s marital lives only partially fulfil the stated conditions. Paul Lensky considered Lydia as one of the things he needed in his life but, in her eyes, he never really appreciated or understood her. Lydia compares Lensky to “a broken vessel thrown away, and just remembered” and only because

they had produced a child together (Lawrence, “The Rainbow” 216). She remembers that during “her first marriage, she had not existed, except through him [Lensky], he was the substance and she the shadow running at his feet” (217). As Lydia confesses herself, she was immature and inexperienced when she married Paul Lensky, still “a girl”. In contrast, in her second marriage with Tom Brangwen she was “a woman” already and “had come to her own self” (217). In comparison with Lensky, Tom was not so creative and intellectual and it could be said that he was not able to maintain a happy and fulfilled marriage since he did not meet the one Lawrencian condition regarding his proper individual self-fulfilment and self-realization. Tom is realized only through Lydia, as similarly Lydia, as a young girl, was realized only through Paul. However Lydia’s low age could be regarded as her excuse contrary to Tom’s middle-age immaturity.

With “her heart cold, knowing her own singleness”, Lydia says with a certain relief: “I did not know you in life ... [even if I] ... shared life with you” (Lawrence, “The Rainbow” 210). These are the words Lydia declares after Tom’s death. Her heart is surprisingly cold instead of being full of sorrow. When we consider this and Tom’s disappointment over their later poor sexual life when Lydia, at the age of fifty, no longer desired deeper sensual experiences, it could be said that Lydia as well causes the situation where the married couple no longer linger in the “unknown” state, but only touch it sometimes. She also does not meet the one Lawrence condition for the fulfilled life concerning her deeper knowledge of her sensual self. Again Balbert’s words can confirm the rightness of this conclusion:

> In Lawrence’s necessarily circular dialectic, just as self-definition relies on a person’s initial faith in the beyond , so a person must desire this unknown to

> legitimize the process of singling out. The circularity becomes a fail-safe testament to the organic nature of Lawrence's vision, which never envisages a felt connection to the transcendent without a perception of the pristine, sexual self. (48)

Lydia's own sexual self remains undeveloped partly because at the time the expression of female sexuality was still limited and controlled by the attitudes of Victorian puritan society.

4. The second Brangwen generation

4.1. Anna Brangwen

4.1.1. Anna Brangwen striving socially

Anna Brangwen inherits her mother's superior and distant attitude to the people in her immediate surroundings. As a girl Anna rarely plays with other children, since she disdains her fellows as well as dominates them for other reasons. They are "incapable ... little people ... [but mainly] ... not her equals" (Lawrence, "The Rainbow" 69).

Lydia and Tom, her step-father, raise the girl in a more liberated spirit different from the usual approach in other families of the time. Anna feels safe "at home, where the common sense and the supreme relation between her parents produced a freer standard of being than she could find outside" (82). This spirit of upbringing causes Anna's troubles in respecting the strict authority of Victorian teachers at school, since she obviously does not want to do what she does not regard as relevant (83). Anna, being aware of her aristocratic ancestors, wishes proudly to become a lady and is supported in her conviction unconditionally by Tom, at that point finding himself in a self-confident period of life: "If she chose to by royal, royal she should be. He stood like a rock between her and the world" (83). The first person Anna admires and accepts, beyond her parents, is of aristocratic origin as well, being her mother's Polish friend Baron Skrebensky. "Pursuing her splendid-lady ideal, Anna became a lofty demoiselle of sixteen" (84).

4.1.2. Anna Brangwen striving intellectually

Lawrence only marginally focuses on Anna's education. She is sent to the school in Ilkeston, but Anna neglects her studies since she cannot see any reason to learn and to obey her teachers. Anna's emotional striving is noticeably more developed than her intellectual side. The only thing she takes interest in is the mystic and religious background of issues she deals with (Lawrence, "The Rainbow" 83). The reader would perhaps logically expect Lydia's daughter to be more enthusiastic about her education. Judging by her mother's approach, she should regard studying as a step towards her greater independence and self-definition. But her mother's own enthusiasm for such a path may well be a partial cause of her own indifference to it.

4.1.3. Anna Brangwen striving emotionally

Anna does not experience such an emotional strain in her youth like her mother, Lydia, who had lost her two children and husband before she met Tom Brangwen, the most important man of her life. Anna lacks her mother's humbleness which resulted from Lydia's hard life experience. At the beginning of the novel Lawrence introduces the Brangwen women as those who always look beyond the scope of their daily routines. Anna definitely possesses this feature in her attitude to life.

She becomes better acquainted with her cousin William Brangwen, her future husband, when she is eighteen. Will and his family come from a bigger town, Nottingham, which seems to be very appealing to Anna since the young boys or men she has met all live in her immediate surroundings and Anna shows no affection for any of them. Towards them she only displays just curiosity or comments critically on

their appearance. As a result, none of the young men have suited Anna nor have they been able to threaten her father's position of "a kind of Godhead ... [who] ... embraced all manhood for her" (Lawrence, "The Rainbow" 88). It holds true until Anna encounters Will. She is impressed by Will's manners which show the influence of the life in Nottingham, which results in the signs of his "self-possession" and being "himself". The two young people soon become fond of each other. "In him she had escaped. In him the bounds of her experience were transgressed: he was the hole in the wall, beyond which the sunshine blazed on an outside world" (94).

4.2. William Brangwen

William comes from the Brangwen family living in Nottingham. He is the son of Tom's brother Alfred, who was always considered as a well-situated gentleman by Tom. However, like all Brangwen men, Will remains rather uncouth as well as naturally self-possessed. Anna recalls William from his childhood when he reminded her vaguely "of some animal, some mysterious animal that lived in the darkness under the leaves and never came out, but which lived vividly, swift and intense" (Lawrence, "The Rainbow" 88). When Will begins visiting the Marsh more often, Tom also, only to himself, compares Will to a wild "tom-cat" that comes and leaves freely and independently any time he desires (94). Will seems to be "too special, self-contained. His nature was fierce enough, but too much abstracted, like a separate thing, like a cat's nature ... [having] ... nothing to do with other people's affairs" (94). Tom's negative judgement is definitely driven by her father's jealousy, since he loves Anna more than his own two blood sons.

4.3. Anna and Willam Brangwen

Peter Balbert writes that “the primary struggle between Tom and Lydia is recapitulated in the second generation” (*Logic of the Soul* 56). However the protagonists of this “combat” pose a greater threat to one another due to their more complicated and developed inner selves which suggest deeper and more painful experiences during their relationship. Anna’s emotional and sexual life is influenced by her higher degree of self-awareness and her will to strive for greater gender equality in her own union than was true in Lydia’s life. William, as it is expected from the Brangwen man, is masterful and self-possessed, but his emotional life is deeper, darker and more passionate than Tom’s is.

Will finds himself in a complicated situation when he and Anna thread sheaves together on the field during the night. They work in the lines towards themselves. Innocent work on the field anticipates the first of many discrepancies. Will is not able to win over Anna, since she does everything to avoid meeting Will. She plays a cat-and-mouse game with Will and seems to be unreachable. Anna exercises her dominance and Will only asks himself questions: “Where they never to meet? ... Why was there always a space between them, why were they apart?” Finally, Will succeeds in overtaking Anna and his male confidence is saved and strengthened. Will’s craving for the young girl overpowers his doubts. Will realizes how subdued is he by Anna’s irresistible sexual attraction. In his *Fantasia of the Unconscious* Lawrence describes Will’s feelings of the “vital electricity [that] rises to a culmination, in a tremendous magnetic urge towards the magnetic blood of the female [Anna]. The whole of the living blood in [their] ... two individuals forms a field of intense, polarized magnetic attraction” (150). This extraordinary experience and

his desire to have Anna for himself result in his proposing marriage to her that same night.

Peter Balbert considers *The Rainbow* as:

> a testament to the conservative impulse in Lawrence that is at the heart of his most apocalyptic doctrines; it reflects a sensibility inclined toward traditional forms of worship, stability, and passion, even though he wishes to transmute and invigorate the forms ... his [Lawrence's] radical notions of the vital relations ... are framed by an affirmation in each Brangwen generation of the legal state that sanctions a marriage. (*Logic of the Soul* 47)

Lawrence's strong belief in marriage is clearly reflected in Will's immediate decision to propose to Anna, since marriage is the only socially accepted solution to have her for himself. Immediately after the wedding the couple spends the first days of their marriage in their cottage in complete isolation from the outer world. These days reveal new important truths about each other and remind them of already known ones. Anna again tends to show her dominance in the couple when she orders Will to bring food because both she and Will are very hungry: "'My dear, I am dying of hunger' ... [Will reacts in a normal way] ... 'We'll get up'." And Anna commands: "'Do get up ... and give me something to eat'" (Lawrence, "The Rainbow" 121). Will does not protest as he is blind with love.

He also learns that Anna is rather indifferent to her household duties when she simply turns over a pillow on which she has spilled her tea instead of cleaning it immediately. Will does not want to "be behind her in her recklessness and independence" (Lawrence, "The Rainbow" 122), as he quite likes her attitude. In the

same way Lawrence admired and also envied his wife Frieda: She was “wonderfully ‘indifferent to the small things’” (Worthen 112). Will is aware of the change that has happened to him, which is aptly depicted by the following lines from *Fantasia of the Unconscious*: “Now there is new vision in the eyes, new hearing in the ears, new voice in the throat and speech on the lips. Now the new song rises, the brain tingles to new thought, the heart craves for new activity” (150).

He is described as a conventional and “orderly” man who is used to follow his daily routines at the proper times. He is so devoted to his wife that “he let her do as she liked with him ... down went his qualms, his maxims, his rules, his small beliefs, she scattered them like an expert skittle-player” (Lawrence, “The Rainbow” 124).

Will’s devotion quickly changes into a feeling of dependence on Anna at the same time as Anna rouses from her lethargy and laziness and changes into a house wife organizing a tea party. After his deep emotional and sensual experience which helped to alter his life attitude to his rules and routines, Will does not want to leave Anna and again go back to pursuing his every day duties. Those described changes happen so quickly, that even the reader might process them with a certain hesitation, but only up to the moment when it is accepted by the reader that, as Worthen clarfies, Lawrence “was not a teacher or a philosopher ... [He was] wedded to contradictions ... happy to think of people as ‘not homogenous or even coherent. They are dual and opposite’” (171), which means that occasional feelings of bewilderment by the reader are logical and almost expected.

The fact that Anna and Will do not meet each other’s expectations again provokes discord. Inviting people to tea, such a seemingly insignificant example of Anna’s hospitality, drives William to a state of total panic. It is not clear if Anna is

continues to play her cat-and-mouse game with Will or if she is suddenly aware of her responsibilities and social obligations and forces Will into the same endeavour. As a consequence, Will begins to feel hatred towards Anna for abandoning their isolated state of absolute happiness and anger towards himself for being so dependent on his wife. He also feels ashamed, for he is not manly enough according to the social norms in controlling his wife. His emotional state activates the demonic side of his character. He becomes a “mad creature, black and electric with fury ... he was fiendish in his thwarted soul ... and she [Anna] resisted” (Lawrence, “The Rainbow” 126).

Will’s dependence seems to be inevitable, because Will’s, as well as all Brangwen men’s, attitude reflects Lawrence’s view of the high importance of women in men’s life:

> The woman was the symbol for that further life which comprised religion and love and morality. 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.’ And the woman fulfilled her trust, the men rested implicitly in her, receiving her praise or her blame with pleasure or with anger, rebelling and storming, but never for a moment really escaping in their own souls from her prerogative. 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, at times highly to be execrated.” (Lawrence, “The Rainbow” 13)

According to Lawrence, and what people generally experience or lack in their marital lives, it is the mutual trust between both sexes that is essential for successful marital fulfilment. What is not explicitly stated in the quoted lines is the importance of mutual respect between both sexes. Lawrence does not see a problem with occasional storms or rebellions; the foundations of the marriage are not threatened by them. It is the lack of respect towards the other partner and perhaps a weak belief in one's own identity that causes more harm.

Anna is a young modern girl who is influenced by the spirit of a new female generation beginning to strive more for their greater gender equality and the process of their self-realization in society. As a consequence, she continuously tries to exercise her power over Will in all respects of their marital life. No matter how they are able to satisfy each other in their sexual lives, they both behave towards each other like predators, like hawks chasing their prey (Lawrence, "The Rainbow" 135). Such behaviour is less surprising in Will considering he is a male of his time with the wild Brangwen nature in addition to that. It is Anna who behaves in a less expected way regarding their sexual life.

After several months of marriage Anna arrives at the conclusion that she and Will are not in harmony, "he was a dark opposites of her, that they were opposites, not complements" (Lawrence, "The Rainbow" 141). Lawrence does not see the oppositeness in the couple as a disadvantage. It is the other way round according to what Derek Hawthorne writes about the author and his belief that men and women:

can live together, and that their opposite tendencies can be harmonized. In this way he is like Heraclitus, Lawrence's favorite pre-Socratic, when he says "what is opposed brings together; the finest harmony is composed of things at variance, and everything comes to be in accordance with strife (*Part 1)*.

The disharmony is not an obstacle that cannot be surmounted. Even such strife is unavoidable or even necessary for reaching a certain degree of harmony in the union. Will and Anna face a far more serious problem. They have a discord within their inner belief resulting in a loss of respect. More specifically, Anna, driven by their power struggles and becoming ever more cunning, provokes Will to question his deeper religious and humanistic believes.

Will is compared by his uncle Tom to a wild tom-cat who is only interested in its own matters and is lost in thought. Will is a contemplative kind of person, a church-goer, who loves churches, but only as mysterious spaces. He does not believe in the teachings of the church. Here we can see Lawrence's contradiction in Tom's approach to religion, since on the one side he denies the teaching of the church but on the other side he defends the Bible and its content against the rational opinions of his wife.

Anna refuses to believe in religious miracles and mystery, although one day there is a moment when even she is touched by the slight whiff of mysticism in her thinking of the lamb in the church, but characteristically such thoughts are rejected with dismay by her immediately. Arguing about Jesus Christ's miracle of changing water into wine seems to be insignificant in comparison with the question of the male and female origin, where Anna again tries to dominate and lower Will's male authority by pushing through her idea of a man originating from the woman's womb and

rejecting Will's claim which derives from the Bible. Lawrence himself admits endless disputes on this topic: "Was man, the eternal protagonist, born of woman, from her womb of fathomless emotion? Or was woman, with her deep womb of emotion, born from the rib of active man, the first created? … This is the question of all time. (*Fantasia* 134)

Nevertheless, the main reason why he so passionately attends the sermons is that he has a strong desire to experience a religious mystery, for "a dark, nameless emotion, the emotion of all the great mysteries of passion ... He was not interested in the thought of himself or her ... he [even] ignored the greatness of mankind" (Lawrence, "The Rainbow" 131). Will is not only able to express in words his approach to the question of belief, where he prefers irrational things that cannot be grasped and explained easily, but he is also willing to suggest the possibility of denying his thoughts. It leads to his own growing anger and Anna's mockery and disrespect. By contrast, Anna seems to be a more rational type of a person who approaches life through her mind. She is a Brangwen woman by nature if not blood:

> Looking out, as she must, from the front of her house towards the activity of man in the world at large, whilst her husband, whilst her husband looked out to the back at sky and harvest and beast and land, she strained her eyes to see what man had done in fighting outwards to knowledge, she strained to hear how he uttered himself in his conquest, her deepest desire hung on the battle that she heard, far off, being waged on the edge of the unknown. She also wanted to know, and to be of the fighting host. (Lawrence, "The Rainbow" 5)

Anna does not intend to be involved in the fighting “battles” of life and exploring the world far beyond, but she expects this endeavour from her husband and his needs to be recognized and engaged in wider social matters. Anna is disappointed when she perceives Will’s lack of lofty ideals and his indifference to the problems of humankind, since she “had a curious shrinking from commonplace people” (Lawrence, “The Rainbow” 82). She wants to respect people. Anna wants to respect her husband but unfortunately, from her point of view, she cannot. Will feels that Anna is not impressed by his job, which is designing laces, as well as his position as a breadwinner. Their endless arguments about the clashes between religious mystery and provable facts, their conflict of rationality and irrationality changes in a battle for the superior position between the couple. Unfortunately for Will, Anna is more skilled verbally than Will and probably more intelligent than him. She has also been able to adapt to Will’s dark states of rage to a certain extent. In their last clash she uses a typical “weapon”, comparing Will’s authority and strength to her father’s position, which has a destructive effect on Will. Anna wins over Will in their power game. “He had given up the master-of-the-house idea” (Lawrence, “The Rainbow” 145).

Despite all these differences between him and his wife, William loves Anna and is willing to leave his dark, demonic state only in order to reconcile with Anna in their still intense sexual couplings. But such euphoric moments are inevitably followed by further fits of anger and head-to-head conflicts. Previously this thesis dealt with the importance of women in men’s life and in what terms it lies. Peter Balbert suggests another, much more delicate, aspect, with which Lawrence sensitively deals in his fiction: “Lawrence envisages women as a step closer to the unknown than men ... [in] ‘the womb’ ... [women have] potential for linking with

eternity, [which] makes a woman's search for the beyond less fraught with self-consciousness and fear of failure. Her body's structure thus gives confident direction to her quest (*Logic of the Soul* 48-49). In this second generation of marriage, Lawrence focuses more on depicting a male's endeavour to "perceive that unknown" and his desire is "as urgent as the female's" (49). Derek Hawthorne, in his study on Lawrence's men and women, quotes from one of Lawrence's newspaper interview and confirms the central position of the female: "If men were left to themselves, they would rush off . . . into destruction. But women keep life back at its own center. They pull the men back. Women have enormous passive strength, the strength of inertia ... women are at the center, the hub. This is because they are closer to "the source" than men are" (*part 2*).

In the characters of the Brangwen men, Tom and Will, Lawrence demonstrates how it is difficult for males to accept that their way to "the source" through sex has been denied to them, in both cases due to the pregnancy of their wives. Tom is more practical and empathetic. Despite his occasional states of rage and madness over this, he is aware of the temporariness of his unsatisfying situation. Tom knows that Lydia will accept him back after giving birth to their child.

Compared to Tom, William behaves irrationally and impulsively. The more he is separated and kept away from his love, which is his only sense of life, the more he exercises his power over Anna. They again fight their battle for power. This time, Anna goes even further and, encouraged by her pregnant state, she decides to completely humiliate and nullify Will and to reach "the unknown" without him, solely to demonstrate Will's uselessness . She dances naked in the bedroom to the unknown, for the Creator. It offers her a stronger feeling of pride and also satisfaction against

Will's imposing his power over her knowing that Will is in the house while she dances. The moment he enters the room, "Will senses that her preemptive dance signifies his ritual murder ... she danced exulting before her Lord, and knew no man" (Balbert, "Logic of the Soul" 57). Anna's ritual dance can be seen as her release not only from Will's power, but also from the conventional life of the time, yet it is the most courageous and liberating act she performs.

Anna's motherhood brings her desired fulfilment and she withdraws and is absorbed with the care of their children. She adapts to Will's limited prospects of being respected in the public world. William succeeds, to some extent, in turning Anna into the identical state of powerful darkness that he himself experiences. After all, Will remains a Brangwen and the Brangwen men are masterful and they do not surrender. William does the same as Tom did to Lydia. He shows Anna that she may not be the only woman in whom he is interested. Due to his affair Will undergoes an important change. He meets a girl who is fully under his spell, which causes a change in his own feelings of independence, power and self-confidence. Will's affair is not a punishment for Anna. She appreciates this new man as a complete stranger within her husband. Anna is prepared to be on the same level as Will. She plays a new game and also becomes a stranger. As complete strangers they:

> had no conscious intimacy, no tenderness of love. It was all the lust and the infinite, maddening intoxication of the senses, a passion of death ... [Will] had always, all his life, had a secret of dread of Absolute Beauty ... with infinite sensual violence gave himself to the realisation of this supreme, immoral, Absolute Beauty, in the body of woman. (Lawrence, "The Rainbow" 198-199)

Despite their discords and fights, Will and Anna are finally able to bring each other to “the unknown”, to reach “the beyond”. Will’s absolute sexual fulfilment launches his effort towards his professional growth as a woodwork teacher which has been expected by Anna for a long time. Anna becomes fulfilled through bearing children and leading their household in matriarchy. James T. Boulton in *Selected Letters* compares the two couples of the Brangwen generations, Anna and Will with Lydia and Tom: Although “they [Anna and Will] ultimately achieve some sort of harmony, this is not to the same degree of happiness as Anna’s parents, but [their marriage] represents more of a compromise” (Boulton 510).

At the beginning of their relationship Will produces “a butter-stamper” in which he engraves “a phoenix” (Lawrence, “The Rainbow” 95) as if with that image he anticipates the course of his marital life with Anna which will be full of their continuing sensual re-births. Mark Spilka confirms that “Through the purgation process, both he and his wife have been aroused to active, purposive life – she, from the long sleep of motherhood; he, from social sterility to a point of social and self – respect ... [and a clear] ... connection, in Lawrence’s, between love and creative labor, between satisfaction of the deepest sensual self and a more spiritual form of satisfaction” (100).

Will is depicted as a man who is after all publicly active and reaches a certain degree of his personal fulfilment. When the reader finishes reading *The Rainbow*, his character is expected to be developed or at least preserved in the same spirit in its sequel *Women in Love*. But it proves to be not the case. Surprisingly, Will appears to be rather undistinguished when we meet him again in the second book. Spilka also comments on this referring to Will’s change into “a confused and incoherent man of fifty” and compares him to his state when he was twenty. The reasons for that Spilka

sees in the lack of a genuine aim in his life and his inability to reach a state of absolute happiness together with Anna (104).

When we only compare Lydia and Anna, they both are different from other women who live in their near surrounding in recognising more fully the limits of the changing society in terms of female emancipation at the time. Even Anna, a more modern woman than Lydia, does not really progress into a more liberated life. She lives a satisfying but rather conventional way of life. The degree of their exercising power over their husbands is the only aspect in which they differ from each other and also the aspect that causes initially the disharmony in Anna and Will's marriage. Balance in the marriage is essential, as it is claimed by Lawrence:

> Of course there should be a great balance between the sexes. Man, in the daytime, must follow his own soul's greatest impulse, and give himself to life-work and risk himself to death. It is not woman who claims the highest in man. It is a man's own religious soul that drives him on beyond woman, to his supreme activity. (*Fantasia* 138)

Every man:

> ought to have been man enough to be able to come home at tea-time and put his slippers on and sit under the spell of his wife. For there you are, the woman has her world, her positivity: the world of love, of emotion, of sympathy … and give himself up to his woman and her world. (Lawrence, "Fantasia" 139)

5. The third Brangwen generation

5.1. Ursula Brangwen

5.1.1. Ursula Brangwen striving socially

Ursula represents the most liberated and most educated woman of the three generations of striving Brangwen women. In Ursula's character blend some personal traits and unique characteristics of both her female and male ancestors, as for instance:

her beloved father, so utterly simple in his demeanour, yet with his strong, dark soul fixed like a root in unexpressed depths that fascinated and terrified her: her mother, so strangely free of all money and convention and fear, entirely indifferent to the world, standing by herself, without connection: her grandmother, who had come from so far and was centred in so wide an horizon: people must come up to these standards before they could be Ursula's people. (Lawrence, "The Rainbow" 221)

Not only Ursula feels a sense of superiority and distance from the people in her surroundings. She and her sisters "had all a curious blind dignity, even a kind of nobility in their bearing. By some result of breed and upbringing they seemed to rush along their own lives without caring that they existed to other people" (Lawrence, "The Rainbow" 220). Common troubles between the Brangwen girls and their schoolmates caused by the superior behaviour of the Brangwen girls are solved by sending them to a Grammar school in Nottingham. In this way Ursula's scope of activities expands to what is up to that time the biggest town reached within the female Brangwen line if we do not include Lydia's, Ursula's grandmother, first

marriage and life with Lensky in Warsaw and London which belongs to an entirely different world.

The character of Ursula is described in superlatives. Ursula intends to conquer the world beyond the conventional expectations of what should be her path in life, and thus she travels the furthest journey towards her own independence, especially economic independence from her parents and in doing so becomes the most liberated woman of all the Brangwens. In her intention to enter the unknown but in her perception the real world, Ursula is supported by a mistress of the Grammar School, who possesses the same independent spirit. Ursula writes to her a letter seeking advice and receives the teacher's reply which is full of encouragement and support for Ursula's continued striving for fulfilment in order to find her place and be of some benefit within humankind. "'That will give you a satisfaction and a self-respect which nothing else could give" (Lawrence, "The Rainbow" 301). This does not fully correspond to Ursula's belief that a man gains self-respect through discovering his own limits and trying to go beyond them after which he can be beneficial to humanity and experience his own fulfilment. But this prospect brings Ursula closer to her long-desired aim. The teacher also emphasizes the importance of further training and studying to reach her desired independence and position in society. She writes in her letter to Ursula: "'I shall be proud to see one of my girls win her own economical independence, which means so much more than it seems" (301).

When Lawrence depicts Ursula's first days and her experience as a Standard Five teacher at St. Phillip's School in Ilkeston, he is in fact portraying his own teaching experience as "an elementary teacher in the Davidson Road School" in Croydon (Worthen 57). Lawrence's headmaster Phillip Smith was unsupportive and

he was not willing to intervene in his teachers' concerns in the same way that Ursula's Mr Harby does. Ursula, as well as Lawrence, must change her "sophisticated, liberating nature" (Worthen 59) to be capable of handling a large class of fifty-five pupils who behave like "wild beasts" (59).

Ursula's romantic soul suffers in the school as it reminds her of a "prison" (Lawrence, "The Rainbow" 314). Her free spirit is overpowered by the pressure of the strict impersonal system of education in England. She loses her lofty ideals of "being the beloved teacher bringing light and joy to her children ... [in contrast Ursula is] nobody ... [with] no reality in herself, the reality was all outside of her and she must apply herself to it" (314-315). Ursula is forced to adapt herself to the cruel reality of her working life and so discover her new responsible self independent of her parents. She is only seventeen when she begins to teach, so it is no surprise when she experiences these feelings of failure and despair. Ursula must be devastated and burnt in her endeavour to be able to reborn like a Phoenix from the ashes. Although she strives to establish a solid position for herself in the male working world, she seems to have to accept such a great amount of responsibility and self-denial which accompany her complicated transformation. At one moment she feels frustrated with the notion that "she must go on, never having freed herself of the man's world, never having achieved the freedom of the great world of responsible work" (Lawrence 330). Ursula's desire for liberating herself from the man's world and escaping the prospect of her lifelong and everlasting work belong among the passages where the reader may feel confused with the contradiction in Ursula's attitude. Or it can be explained in a different way with Ursula inevitably suffering in her fight for her self-recognition as an independent working woman. After she asserts her authority and is fully recognized by the headmaster, her colleagues and pupils, then Ursula can free

herself from this world of work and responsibility and become independent in reaching the beyond, the absolute in her fulfilment. Ursula imagines herself as “a big woman, and [someone who would] lead a movement” (Lawrence, “The Rainbow” 344). Her dream and determination not to surrender and fail causes her to persist in her striving. Not only does she persist but Ursula also manages to escape the strict order and reality of the lessons for some of the time by altering her perception of them. On the happier days the children represent “flowers, birds, little bright animals” and she demonstrates her different approach to teaching in telling stories, offering more enjoyable reading and doing Mathematics in the form of a game (345).

The young teacher lightens her days in the school with her romantic spirit. But she also finds her soul mate in her colleague Maggie Schofield, by whom she is warmly supported. Maggie has defended successfully her place in the man’s world and managed to realize her own alternative vision of teaching in her class Standard Three. For Ursula, Maggie’s classroom, which is much smaller and full of light and life, symbolizes the light in the darkness of the school. It is like a heaven on earth to her. Ursula and Maggie are both passionate readers. They broaden their horizons of knowledge in their sophisticated discussions on women rights through books by Browning or Shelley or on gender relations. The author depicts subtly and cleverly Maggie’s attitude to the school and its system in the kind of food she has for dinner. Although she is not a vegetarian, Maggie brings vegetarian dinners to school in order to preserve a light and fresh mind. Meat dinners are heavy to digest the same way as it is hard to digest the still Victorian school doctrine for a young enlightened teacher.

Maggie Schofield is also a passionate suffragette who seriously fights for women’s right to vote, in contrast to Ursula who does not take a serious interest in

the practical character of the movement. Her lofty aims stretch beyond the matters of the system. Ursula craves for freedom. “For once she were free she could get somewhere. Ah, the wonderful, real somewhere that was beyond her, the somewhere that she felt deep, deep inside her”. Nevertheless, Ursula accompanies Maggie to the important gatherings of suffragettes in Nottingham[4] as well as concerts and theatres. The young teachers live fully their social lives (Lawrence, “The Rainbow” 343).

5.1.2. Ursula Brangwen striving intellectually

The Brangwen women have developed in their intellectual striving through the three generations. Lydia, the grandmother, was trained as a nurse, which was a sign of a great deal of liberation at that time. Anna, the mother, received her basic education in Ilkeston, but was not an enthusiastic student. Anna did not strive to reach a higher level of education since she was completely indifferent to the outer world. Ursula reaches the highest degree of education out of all of them. Her

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[4] *Helen Kirkpatrick Watts* (1881 – 1971) belongs among crucial figures in the history of the suffragette movement. She participated in the founding of the “branch” of the movement in Nottingham. She decided to enter Women’s Social and Political Union (WSPU) after visiting another suffragette meeting in 1907 where she was inspired and influenced by the speech of Christabel Pankhurst and, as a result, her career as a suffragette is started. Helen devoted her life to the fight for women’s right to vote. She was sent twice to prison for her “activism” in 1909. The first time she demonstrated was outside the House of Commons and later outside a meeting where Winston Churchill, then a Member of Parliament, arrived to deliver a speech. Helen Watts was not only concerned with women’s suffrage but also discussed with her female audience the questions of “low wages, insurance and pension rights, and wider gender politics”. (Jones)

rebellious and self-assertive attitude and craving for more freedom is balanced with Ursula's intelligence and intuition. Her inner voice calls for the utmost independence and self-responsibility, which she can reach through her studies, yet Ursula is at the same time aware of certain advantages of being a woman if her plans do not evolve according to her expectations:

> An all containing will in her for complete independence, complete social independence, complete independence from and personal authority, kept her dullishly at her studies. For she knew that she had always her price for ransom–her femaleness. She was always a woman, and what she could not get because she was a human being, fellow to the rest of mankind, she would get because she was a female, other than the man. In her femaleness she felt a secret riches, a reserve, she had always the price of freedom. (Lawrence, "The Rainbow" 281)

After attending the Grammar school in Nottingham the young woman decides to conquer the male world, full of duties and every day work, through which she can be beneficial to society and help to fulfil that society's higher aims. Ursula does not find support and understanding from her mother who has reached her own fulfilment conventionally through matrimony and bearing children. Even if she tries to assert her progressive opinions in her parents' house, her mother does not agree with "the right of women to take equal place with men in the field of action and work ... [Anna replies to Ursula] ... There's a good crop of stockings lying ripe for mending. Let that be your field of action" (Lawrence, "The Rainbow" 298).

As the first step to achieve her extraordinary aim, Ursula applies for the position of a teacher at a basic school when she is seventeen years old. After two

years of psychologically demanding and challenging training and intensive studying in evening classes, the young teacher passes the matriculation examination to study at a college and continues on to receiving her degree of Bachelor of Arts.

Since her childhood Ursula has always felt superior in the community. Since she is already a trained teacher she does not belong among common students who are required to undergo their teacher training, but among the private students who are finished teachers and only need “pure education”. She feels privileged again (Lawrence, “The Rainbow” 360). Initially, Ursula is enchanted by the lecturers and atmosphere at college, but influenced by real life experience, her attitude to the college and education has changed. She compares studying at college, which is lifeless, to her challenging teaching classes at St. Phillip’s School. Her initial enthusiasm about the importance of learning and gaining required knowledge which she has brought from Grammar school is replaced by her disappointment and the loss of her illusions, when she suddenly perceives the college as a “sham workshop” or “a sham warehouse” which educates the young people to serve the materialistic society and to focus mainly on earning money. The college is only a “laboratory for the factory ... a flunkey to the god of material success” (366). Through the character of Ursula, Lawrence criticises the developing industrial and materialistic society whose main goal is earning money and doing business. In his letter to Lady Ottoline from December 1915 Lawrence complains about his close friends whose only interest is in the:

> industrialism, only wages and money and machinery. They can’t *think* anything else. All their collective thinking is in these terms only. They are utterly unable to appreciate any pure, ulterior truth: only this industrial –

mechanical – wage idea. This they will act from – nothing else. (Boulton 114-115)

Lawrence wrote this letter when he was staying in Ripley, Derbyshire. The above quoted criticism of the people reflects the limited life in this place which is "dark and violent ... powerful and rather destructive: no mind nor mental consciousness, unintellectual" (Boulton 114). His negative attitude to the industrial character of the society and its impact on the mankind is more developed in *Women in Love*, the sequel of *The Rainbow*.

Not everything seems to be without life at college. Ursula reflects the writer's opinion on the ideas of oneness and infinity as well as his attitude to the people in his immediate surroundings, in her fondness for Botany classes[5] where she is closed in the unknown world of plants, away from people, lost in her thoughts, only working with her microscope and examining unicellular organisms. The young woman strives for self-identification and the revealing of her inner self. She has not reached this desired knowledge through her love for Anton Skrebensky, so Ursula seeks her

[5] We learn more about the background of writing this passage about the Botany classes and what Ursula could see under the microscope from John Worthen in his biography of Lawrence. He mentions *Bunny Garnett*, the son of his editor *Edward Garnett*, who is "now working in zoology at Imperial College on the unicellular creatures *Paramecia"* and who impressed and inspired Lawrence to such extent that he used Garnett's work concerning what can be seen under the microscope to help to explain Ursula's reflections about the sense of life (Worthen 153). David "bunny" Garnet studied botany at Royal College of Science, but he was also a writer, publisher and a member of the artistic and literary Bloomsbury Group. Together with his friend Francis Birrell they founded a shop in Bloomsbury.

recognition in other forms of life. Ursula contemplates what mystery she sees under the microscope, convinced that life is mysterious and there is a will which drives every single form of the life to exist as oneself, to connect with the infinity in its oneness and uniqueness. Life is not only driven by “limited mechanical energy, nor [by] mere purpose of self-preservation, and self-assertion. It was a consummation, a being of infinite. Self was a oneness with the infinite. To be oneself was a supreme, gleaming triumph of infinity” (Lawrence, “The Rainbow” 372). Even the simplest form of life has a soul, a will or a higher aim to exist and reach its fulfilment in the unknown, in the infinity, in the oneness.

5.1.3. Ursula Brangwen striving emotionally

Ursula was born as the first child of Anna and William Brangwen. Anna concentrates fully on the youngest and newborn child, so when she gives birth to their second daughter Gudrun, Ursula turns into the adored little girl of her father who naturally develops a dependence on her in the same way as did Tom Brangwen towards his daughter and his wife Anna. Supporting a loving girl becomes the centre of Tom’s attention. Such a deep and strong bond is created between Will and Ursula that the girl feels “full and warm” when her father is in her presence and “vague, forgetful” when he is not in the house. Tom is “her strength and her greater self” contrary to Anna who causes mainly resistance in Ursula as a result of the assertion of her authority towards her daughter (Lawrence, “The Rainbow” 183). Ursula inherits from her parents an independent and defiant nature striving for self-assertion. The first incident with her father’s flowerbed suggests how hard and merciless Ursula’s heart may be. It hardens with every unpleasant episode in the family and the girl slowly learns to be indifferent and withdrawn from her surroundings.

When Ursula is nearly sixteen she begins so desperately to feel a longing for love and physical contact with a man that she, with feelings of shame, imagines Jesus Christ as a real man who saves her and fulfil the young girl's desire. During this emotional storm Ursula meets her first love, Anton Skrebensky, a Polish Baron. After their initial strong sexual attraction both young people are aware of the limits within which they are able to recognize each other emotionally and sexually. Ursula and Skrebensky soon separate but they finally meet again several years later, when a more mature Ursula is studying at college, and both try unsuccessfully to revive their love and reach a mutual fulfilment.

No Brangwen woman has experienced active female love, or the author has not depicted such taboo feelings towards the same sex of the main female character in previous generations or simply there were no such opportunities in earlier times. Ursula is the most liberated and courageous Brangwen woman even in this respect and it must have been one of the most shocking aspects of the book at the time the book was first published. When she studies at Grammar school, after her first deep emotional disappointment with Skrebensky, Ursula becomes very fond of her teacher Winifried Inger, who Ursula adores for "her indomitably proud nature ... [and being] ... free as a man, yet exquisite as a woman" (Lawrence, "The Rainbow" 283).

The character of Winifried symbolises a new world for Ursula full of sophisticated discourses, educated people and liberated women who take interest in "the Women's Movement" (Lawrence, "The Rainbow" 288). Together with Maggie Schofield, Ursula's colleague at St. Phillip's School, they guide Ursula on her way to greater freedom and equal opportunities. But even Winifried does not seem to be genuine as a lover for Ursula and ultimately disappoints her. Her changing feelings of

love and shame of this taboo love towards Winifried begin to fade in importance for her. Also Balbert reveals the true nature of Winifried's love, which is only intended to enchant Ursula with tragic stories about other women and her own negative sexual experience with men (*Logic of the Soul* 61). Winifried's excessive care about her young student does not convince Ursula to love her and eventually becomes too claustrophobic for the younger woman. Additionally the emptiness of Winifried's love for Ursula is pointed out by Balbert when he mentions the simply practical motives that lead Winifried and Ursula's uncle Tom Brangwen to marry each other, after Ursula arranges for them to meet. He contrasts their reasons for the marriage to the principles Lawrence advocates: "He [Tom Brangwen] has no real interest in either marriage or the unknown, for he only 'wanted children' to propagate his mechanical view of existence. He is spurred in this desire by no vital logic of his soul but only by 'the instinct of growing inertia,' which recognizes a kinship with the deadness at the core of Winifried (*Logic of the Soul* 61-62). Later Ursula never allows herself to remember her unconventional love affair again, only feeling disgusted about it.

5.2. Anton Skrebensky

Anton Skrebensky comes to Cossethay when he is twenty-one. He is a Polish Baron, the son of Anna Brangwen's Polish acquaintances from her childhood. Skrebensky works as an engineer in the army. Ursula and Skrebensky are both attracted to each other from the very beginning. Ursula admires the fact that Anton is "himself ... He made no effort to prove himself to other people ... [she thought him] ... so distinct, self-contained, self-supporting ... a gentleman ... [with] ... a nature like fate, the nature of an aristocrat" (Lawrence, "The Rainbow" 244). Anton really impresses Ursula, although during their first conversation Skrebensky admits with

disarming self-confidence that he is not very intelligent, but qualifies this by continuing with the explanation that according to his opinion it is not important to be educated since there are other intelligent men in the army who know a lot. But he is direct and independent (Lawrence, "The Rainbow" 243). He symbolizes the sort of man Ursula has always desired: the worldly-minded man who is interested in the matters of the mankind.

Skrebensky represents a man whose views entirely contradict the beliefs of Lawrence on war, the relation between a man and a nation and a man's self-definition. This should prepare the reader for the fact of his ultimate unsuitability for Ursula. The author questions Anton through Ursula about his possibility of going to war and the importance of the war for the nation. Ursula's resentment of the war and fighting derives from Lawrence's strong hatred for and disgust for war. Lionel Kelly, the editor from the University of Reading, in his introduction to *The Rainbow* reminds us of the fact that the last time Lawrence revised the novel was at the beginning of the First World War[6]. So even if the war into which Skrebensky is sent later corresponds chronologically to Boer War in the time span from 1899 to 1902, it is beyond all doubt that the author's criticism of war with its destructive impact on humankind is focused on the First World War without mentioning it explicitly (Kelly VIII). In his letter to Gordon Campbell from September 1914 Lawrence writes:

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[6] The life period of the First World War was for Lawrence very difficult. Not only was he ill with the tuberculosis and luckily could not be enlisted, but due to the marriage with Frieda, who was German, Lawrence was accused of being a German spy. He was forced to leave England together with Frieda in 1917.

> The war makes me depressed, the talk about the war makes me sick, and I have never come so near to hating mankind as I am now. They are fools, and vulgar fools, and cowards who will always make a noise because they are afraid of the silence. (Boulton 79)

Anton advocates fighting or being engaged in the war as a service to the nation and as his duty. Ursula and Anton also discuss questions of the function of the nation and what the nation means to Skrebensky. According to him, a man can only exist within the nation. A man loses his sense and identity if there is no connection with the nation. If the nation does not need him, he can only be idle. In contrast with Skrebensky and in accordance with Lawrence's own views, Ursula thinks that an individual man is a very important part of the whole, of the nation, but only when he or she is self-defined and fulfilled in his or her deepest desires. So first, a man should serve himself or herself and only then can he serve the nation. Ursula is irritated by Skebensky's careless attitude: "'It seems to me,' she answered, 'as if you weren't anybody – as if there weren't anybody there, where you are. Are you anybody, really? You seem like nothing to me'" (Lawrence, "The Rainbow" 261). In her reaction Ursula nullifies Skrebensky in his indefinite or nearly absent self-awareness.

Skrebensky's mind is limited to his idea about his importance as an individual in the community, in the whole, considering himself as "just a brick in the whole great social fabric, the nation, the modern humanity ... What did personal intimacy matter" (Lawrence, "The Rainbow" 275–276). Skrebensky expresses Lawrence's socialist ideas when he continues thinking of the general good of the nation: "it [the community] wants something solid, it wants good wages, equal opportunities, good

conditions of living ... Duty is very plain – keep in mind the material, the immediate welfare of every man, that's all" (276–277).

Lawrence believes that socialism could bring revolutionary changes that would help to heal society after the war. "It is no use saying a man's soul should be free, if his boots hurt him so much he can't walk " as he wrote in one of his letter to Bertrand Russel from February 1915 (Boulton 92).

5.3. Ursula Brangwen and Anton Skrebensky

The relationship of Ursula and Anton differs from the previous generations in the fact that, due to the more liberated morals at the turn of the nineteenth and twentieth centuries, they are given a chance to know each other more closely and intimately than Lydia with Tom and Anna with Will who lived more conventional lives. As Spilka writes, Ursula can "fight all her major battles *before* marriage rather than after" and she can avoid problems her parents and grandparents had to solve during their marriages such as "the lack of scope and purpose in life; fear of the unknown; the side-track into Christianity; and finally, the lapse into the 'violent trance' of ordinary motherhood" (106-107).

Ursula appears to be crueller and colder than her mother Anna and challenges Skrebensky from the very beginning. They fight their battles very soon after they are introduced to one another. Although she becomes irresistibly attracted to the young man physically, Ursula immediately senses the difference between their souls, between their inner selves. She resents his to her mind shallow job as an army engineer and approaches him as if he is inferior to her since he is earthbound and

does not hold any large-scale and ambitious aims beyond building roads and railways in India which to her are too conventional ambitions.

What is worse, she senses that Skrebensky's feelings are not genuine. He is not bold enough to love her fully. Ursula misses any vivacity and spark in his nature and attitude. Her emotional soul does not harmonize with Anton's more pragmatic one. It is demonstrated in the passage where the young couple meet an ordinary sailor on his barge who is covered in coal-black dirt. Ursula does not hide her attraction towards the man due to his bold and friendly manners particularly when he impudently admires her in her angelic white dress after she playfully baptises his daughter and names her Ursula. According to the young woman the sailor "made her feel richness of her own life. Skrebensky, somehow, had created a deadness round her, a sterility as if the world were ashes" (Lawrence, "The Rainbow" 265). In one of her dialogues with Skrebensky Ursula confesses her opinion that it is not so important to be educated. What she appreciates more is the courage of people to pursue anything they want (243). So she also admires the sailor's boldness in his look rather than resenting it.

Understandably, Skrebensky feels jealous of this man who is willing and able to show "his worship of the woman in Ursula, a worship of body and soul together" (Lawrence, "The Rainbow" 266). It is not in Anton's nature to worship the woman as a whole, her body and her soul. He has only adored women physically and this seems to be natural and sufficient for him. This scene on the barge and its resulting emotions for the couple appears to be crucial for the development of their future relations.

Ursula has already the notion of Anton's lifeless soul and his inability to recognize her as a woman. Anton is aware of Ursula's inner power. His physical strength and beauty are still appealing to her. She provokes him to reveal the maximum limits of his desire and power. Ursula behaves like a predator, in the same way as Anna behaved to Will, with the difference that Will was equally strong and demonic and meant to be a good match for her. Anna ultimately defeats him after a long series of mutual fights. Anton is defeated more times. His soul is nullified by Ursula at the very beginning, at the moment when he admits that he does not value himself as a single person but as a part of the whole. For the second time, his male will is overpowered and negated in the scene on a haystack during a wedding on the Marsh. Unfortunately for Skrebensky, Ursula's lust and power is strengthened by the glittering moonlight which influences her more than the young man and "she wanted more, more communion with the moon, consummation" (Lawrence, "The Rainbow" 268). Spilka explains that:

> when Ursula seeks consummation with the moon, she asserts the principal of the triumphant female ... [she wants Skrebensky] ... to take her under the cold, harsh moonlight ... he feels each time that some sort of proof is being put upon him and that death is the penalty for failure. (112)

Skrebensky desperately strives against Ursula's dominance. He would like to tie Ursula close to him and force her to admit his superiority, but in vain. She annihilates and crushes him to powder in her destructive kiss. Ursula's soul is "empty and finished" (271). Skrebensky leaves for his army duty in Africa. He experiences another, even worse nullification in the second act of their drama of love and hate several years later. In the conversation with her colleague from St. Philip's School

about women and their position in marriage, Ursula reveals her lasting affection for Skrebensky, even as she demonstrates her continuing disappointment in him as she still could not bear the notion that he “had not been strong enough to acknowledge her. He had denied her (Lawrence, “The Rainbow” 347).

They meet again, both more mature and seemingly eager enough to accomplish their mutual fulfilment and try to reach the “unknown”. But Ursula’s previous notions of him anticipate their disastrous failure when she “knew, vaguely, in the first minute, that they were enemies come together in a truce” (Lawrence, “The Rainbow” 373). Although Skrebensky returns as a man who is willing to risk either her rejection or acceptance and, in a way, he evinces that he is a courageous man who might impress Ursula. But ultimately he still seems to be as “incoherent” as Ursula’s father Will. Nevertheless, Ursula is always truly overwhelmed by the spell of Skrebensky’s physical beauty and perfection to such extent that she fully accepts that with this young man she could exploit their sexual limits into the beyond and is willing to ignore Skrebensky’s inconsiderable value of his soul. Lawrence himself emphasises the importance of sexual intercourse[7] in his *Fantasia of the Unconscious*:

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[7]At the time Lawrence was inimitable with his skills to describe sexual union: “the two poles must be brought into contact. In the act of coition, the two seas of blood in the two individuals, rocking and surging towards contact, as near as possible, clash into a oneness. A great flash of interchange occurs, like an electric spark when two currents meet or like lightning out of the densely surcharged clouds. There is a lightning flash which passes through the blood of both individuals, there is a thunder of sensation which rolls in diminishing crashes down the nerves of each—and then the tension passes”. (Fantasia) It is Skrebensky’s final and most cruelly humiliating attack from Ursula, which goes to the very root of his manhood.

> To the individual, the act of coition is a great psychic experience, a vital experience of tremendous importance. On this vital individual experience the life and very being of the individual largely depends. (147)

Although initially Ursula and Skrebensky revel in their sexual consummation without any conventional commitments, later Ursula, as the Brangwen woman of the third generation, receives a proposal of marriage from Skrebensky. It can be seen not only as an act that is expected from him by the social conventions of the time, but also as a desire to bond the young woman and ensure her permanent presence by his side and assert his power over Ursula in his role as her husband.

Peter Balbert in his study explains the reasons why Ursula expresses her apparent uncertainty concerning their marriage, but not her final denial. He emphasises the passage in the fiction where Ursula as a little girl questions her grandmother Lydia about her two wedding rings on her hand. Lydia, a widow from two husbands, sincerely and warmly tells her granddaughter about the men and her marriage with them that played such a significant role in her life and her own fulfilment as a woman. The sensitive little girl bears respect and a certain sanctity towards the condition of marriage due to Lydia's honest confession. Ursula is influenced by Skrebensky's happiness and agrees to buy a cheap wedding ring, which should be only provisional, but which confirms the "charade of betrothal contrasts" with Lydia's genuine "consideration" of her proposals. Balbert also mentions that Ursula is gradually more aware of Anton's "inadequacy for her", but she cannot resist her fatal physical attraction to and dependence on Skrebensky (58). Ursula's inner doubts on the genuineness of a marriage with Anton also signify

her display of the free will of an emancipated modern woman. But despite all her hesitation Ursula consents to marry Skrebensky.

Her engagement does not prevent her from beginning to feel the urge to escape the places where she and Anton have stayed before, Nottingham and London. They travel to France. In fact she desires to leave Skrebensky. On the one side Ursula appreciates courageous behaviour by other people but on the other side she herself is not bold enough to part from Skrebensky. The ancient spirit of Rouen, and in particular its cathedral, reminds her of "something she had forgotten and wanted ... no transience ... [no] denial. It was majestic in its stability, its splendid absoluteness" (Lawrence, "The Rainbow" 385). Ursula lacks these qualities in her relationship with Skrebensky. It appears inevitable that Skrebensky is subjected to his final test.

Ursula again opens her sexual game under the fortifying assistance of the moon. She admits to Skrebensky that he does not satisfy her and has never satisfied her since the time they spent in London. In spite of his maddening endeavour and partial success in Ursula's satisfaction, Skrebensky feels only as a "mere attribute of her" (Lawrence, "The Rainbow" 390-391). According to Balbert Ursula's sexual victories over Skrebensky only signify her "apprentice efforts at her own singling out". He claims further that Ursula exploits Skrebensky in order to grow into a mature and experienced woman to reach her fulfilment and the "unknown" with another man, Rupert Birkin, in *Women in Love* (*Logic of the Soul* 59).

According to Lawrence's principles to guarantee a happy and fulfilled marriage, Ursula and Anton appear to meet one condition but finally only partially. That is their irresistible physical and sexual attraction which is followed by

Skrebensky's full and Ursula's partial satisfaction. Another prerequisite concerning their self-recognition and self-fulfilment remains unfulfilled. Skrebensky's soul is during their relationship nullified, finished. It is not creative enough to develop further. Ursula is convinced that she already knows the man and he does not hide any secrets or mysteries from her. Skrebensky does not arise any deeper feelings of worship and adoration in her. From Skrebensky's point of view, he reaches his maximum limits in trying to accompany Ursula's soul on her way beyond. He feels fulfilled and satisfied (Lawrence, "The Rainbow" 400). Concerning Ursula's soul, the marriage with Skrebensky would compel Ursula to separate her body from her soul. After the wedding, Skrebensky intends to leave for India with Ursula. Her only prospects for the future are becoming Baroness Skrebensky in India which Ursula ultimately denies. She rejects living in a conventional way in the form of marriage with this man simply because Skrebensky is not the man of her life.

There only remains a burden lying on each other. It is Ursula who finally ceases their mutual torture and leaves Skrebensky, who feels relieved and satisfied, intending to soon marry another girl, conventionally and unsurprisingly enough his Colonel's daughter, and in this way to escape "the darkness, [which provokes] the challenge of his own soul", which he does not bear to face (Lawrence, "The Rainbow" 408). As a happy and fulfilled man by his own social values, Skrebensky leaves with his new wife for India where he can serve humankind through his mission to bring a civilized way of life to underdeveloped places in India.

Although Ursula should also be relieved, she shows herself to be full of remorse when she realizes that she is pregnant and will bear Skrebensky's child. Ursula is overwhelmed by the rush of feelings of a sudden responsibility and the

prospect of motherhood. Perhaps due to her exhaustion by her recent emotional strain caused by the last days spent fighting with Skrebensky, as well as her pregnant condition, Ursula begins to have serious doubts about her fulfilment in the unknown. In her thoughts she appears to surrender to the pressure of social expectations. She blames herself for being selfish and conceited because she strives for searching her own place in the male world. She persuades herself that independence is not essential for a woman. Motherhood and the role of the wife are the things that matter most of all in the woman's life. Ursula even pays tribute to her mother who has always been her great opponent and critic.

Nevertheless, somewhere deep she feels all these must be lies, since Ursula calls the baby "bondage". She is seemingly reconciled with her new coming phase of life and as if in a state of nervous insanity, she writes a letter to Skrebensky desperately pleading for his forgiveness and return to her (Lawrence, "The Rainbow" 409). It is clear that the social conventions of the time would make her pregnancy outside of marriage a difficult obstacle to any plans of independence. Ursula's serious psychical condition changes into a state of madness in which, to her later great relief, she has a miscarriage and so destroys the only connection, the bond with Skrebensky, due to which she has had her worst doubts about herself and nearly shattered her hard gained unconventional life values and beliefs. It is as if Lawrence wants Ursula to fully feel the power of social conventions that can easily produce doubts in her chosen path. The loss of the baby is an easy way out of this difficult dilemma. Splika comments on Ursula's changing feelings, when she recovers from her delirium as someone who "begins to feel newborn, like a kernel" and quotes further "'free and naked and striving to take new root, to create a new knowledge of Eternity in the flux of Time'" (114).

It is not only Ursula who feels herself as a new being. At the very end of the novel she sits at the window and observes the ordinary street hustle of passing people. Ursula appears to be more optimistic, since she recognizes women who patiently await their “germination”, so that they can grow further into more liberated human beings. She sees the men, the miners who also strive for their revival. The outer world and everything in it seems to be “brittle” on the surface, but the inside hides the solid and persistent core which longs for its change (Lawrence, “The Rainbow” 417). Lawrence ends his novel with hope for a new, better humankind, which needs to rise as a mythical Phoenix from its materialistic and industrial grounds crippled by the tough times of war and burnt to ashes. The rainbow arches over English society, which is corrupted according to the view of the author, and leads the nation to its renewed existence. The rainbow that Ursula sees represents a symbol of such a resurrection. It suggests a new hope not only for Ursula, but also for humankind, as the people for whom “the rainbow was arched in their blood” (418).

All the men and women analyzed in the novel appear to have finished their struggle for their emotional and social fulfilment towards the end of the novel. Ursula has to a certain degree succeeded in her struggle for searching for her place in the male world and her self-recognition, however at the end of the fiction she still has not found the man with whom she can form a harmonic union and reach the desired balance. Peter Balbert deals with the reasons why Ursula has remained partially unaccomplished at the end of *The Rainbow* and apparently stands on the threshold of a new stage of her life. One of the reasons which he states consists in dividing the original form of the novel as one book, first *The Wedding Ring*, then *The Sisters*, into the two separate novels on which Lawrence finally decided after creating several revisions of the novel. Ursula’s emotional life seems to be at rest for some time to

then continue and develop more in *Women in Love*, where she meets her true love Rupert Birkin, an inspector of schools who possesses a great intellect along with a powerful and inquisitive sexuality. In the original form of the novel Ursula's transition from Skrebensky to Rupert Birkin was more coherent (*Logic of the Soul* 64-65).

The fact that the content of one book was divided into two parts might have caused obvious incoherence in the character of Ursula. The reader remembers her form *The Rainbow* as an unconventional, rebellious young woman whose nature is to struggle and persist, to provoke and challenge the whole universe. It is surprising that Ursula appears from the very beginning in *Women in Love* as a completely different personality which is confirmed in the conversation between Ursula and her sister Gudrun at Willey Water lake where they admire Gerald Crich, the son of the owner of the colliery:

> "God, what it is to be a man!" she [Gudrun] cried. "What?" exclaimed Ursula in surprise. "The freedom, the liberty, the mobility!" ... "You're a man, you want to do a thing, you do it. You haven't the *thousand* obstacles a woman has in front of her." (Lawrence, "Women" 52)

Although Gudrun criticizes the gender inequality and how easy it is to be a man in this world, issues her sister should fully understand, Ursula's reaction is rather uncomprehending. With gaining a middle-class position as a primary teacher Ursula settles down and becomes a much more conventional young woman whose desires are accomplished when she finds a suitable man to whom she could happily be married and eventually feel complete with in reaching absolute fulfilment. In the sequel to *The Rainbow,* Ursula transforms into a kind of a conformist who fits comfortably enough into the stereotypes of materialistic society.

On the other side, Ursula's sister Gudrun is only dealt marginally in the first book. Lawrence describes Gudrun as a girl who is not as clever and ambitious as Ursula and who has a talent for drawing. This is in contrast to the second book where she is introduced as a bohemian artist who returns from her studies from London where she has encountered different people from both artistic and aristocratic circles. Gudrun appears here more liberated, ambitious and independent than Ursula and carries the torch of emancipation and independence which Ursula has dropped. This unexpected difference in Ursula's character is confusing to the reader because she is clearly the most striving of the characters in *The Rainbow* but, by the middle of *Women In Love*, Lawrence seems to have lost some of his interest in Ursula and instead uses Gudrun to achieve all that we were expecting of her sister. This is natural in some ways as with Rupert Birkin Ursula has truly reached social, intellectual and sexual contentment.

6. Conclusion

The primary aim of the master thesis was to conduct a textual analysis of the theme of striving women, striving men and gender power struggle in *The Rainbow* by David Herbert Lawrence.

The first part of the thesis was to briefly analyze the impact of industrial development on the lives of the main protagonists and thus introduce the setting of the novel. The next objectives of the introductory part were to provide the general characteristic of the Brangwen women and men in their mutual comparison as well as in relation to the author's family background and to find out to what extent Lawrence was affected by his parents both as a man and writer.

The brief analysis showed that industrial development played a crucial role in the fiction. The construction of the railways in the Midlands enabled the growth of Ilkeston, the colliery town, which brought business opportunities and money to the people on the Marsh farm. It also determined the shift of the gradual personal growth of the Brangwen women from the secluded life on the farm to the busy life of the capital. The canal that was built across the Brangwen's land secluded the Brangwen family from the rest of the Midlands and determined their unapproachable and indifferent behaviour towards their close surroundings.

The women in *The Rainbow* are depicted as different from their men. They are more ambitious with a longing for the knowledge of the world beyond the Marsh and the scope of their everyday duties on the farm. The women support their children with a proper education. They admire good manners and wisdom in men, but unfortunately not about the Brangwen men who have rather limited expectations. The

Brangwen men cherish their blood and roots. The hard, routine work on the farm gives sense to their lives.

The thesis provided for following Lawrence's family background and it was found that the author's mother played a crucial and, in some ways, a negative role in his life. Lydia Beardsall Lawrence had an aristocratic family background. She influenced Lawrence's personal and professional life to a large extent. Lydia herself was well educated, intelligent and ambitious. She considered education as an important means for her children to reach a higher social status and thus escape the labour at the colliery. She is also depicted as a very possessive mother who had with her son an almost unnaturally close relationship and who created a strict atmosphere at home. In comparison with his wife, Arthur Lawrence was a good natured, jolly and hardworking man. Lawrence inherited his father's character and the moments when he could feel comfortable and display fully his nature belonged among the happiest ones. Constant disparaging of Arthur by Lydia due to his working-class origins and alienating their children from him caused Lawrence to have a difficult relationship towards his father that finally changed into hatred. The disharmonious marriage of Lydia and Arthur which was full of conflicts influenced Lawrence as a writer leading him to focus in some of his work, including *The Rainbow,* on the conflicts and disharmony in and out of marriage. An almost intimate relationship towards his mother and Lydia's possessiveness influenced Lawrence's emotional immaturity and hindered his ability to form a fulfilled relationship with a woman for a long time.

In the second, practical part the master thesis dealt with the analysis of the three generations of the Brangwen women and men along with other female and male characters in the novel. Their analysis focused on their striving socially, intellectually and emotionally. Women were analysed more thoroughly, since the end

of the nineteenth and the beginning of the twentieth century are distinguished as a remarkable period in the struggle of women for their economic independence from men and their self-assertion in the male world. The striving of women is more emphasised in the fiction. Firstly, the female and male characters' analysis was conducted individually and then in the couples they formed in *The Rainbow*. Further the thesis dealt with the impact of the gender power struggles and the growing female desire on their own economic independence and on the fulfilment of their relationships.

Lydia Brangwen neé Lensky introduced the emancipated female line into the family. Her strength and refinement were a result of Lydia's foreign and aristocratic origin and her rich experience from her first marriage with Lensky. Tom did not entirely represent the typical man of the Brangwen line with his looking beyond the borders of his farm and the fact he was attracted by foreigners and people on a higher social level than his own. Lydia was for Tom the only suitable partner for him to marry. The analysis showed the major differences between the partners that caused disharmony in their marital union. First of all, the duality in their social standing and Tom's inability for self-recognition and self-realization were the main obstacles to their fulfilled marriage. Tom only realized himself through other women, first Lydia and then his step-daughter Anna, but not through any creative and meaningful work beyond his labour on the farm. He was not himself. On the other side, their mutual sexual attraction was the factor that helped to save their relationship. Lawrence attributes a high importance to the sexual act in the relationship as a way of a merging of souls in the unknown and a rebirth of oneself in the connection. Nevertheless, to reach the true fulfilment in the union the partners are conditioned by their self-realization and self-awareness in order to recognize the

partner's oneness, in other words, to know oneself to be able to tolerate the partner. Even if Lydia was a dominant woman, she was willing to recognize Tom's oneness. Her self-assertion and striving for more independence from the man was not so developed and also the expression of female sexuality was limited and controlled at that time. So after a period of occasional clashes and sexual rebirths, Lydia and Tom managed to achieve their harmonized marriage. Tom recognized a woman in Lydia and Lydia recognized a man in Tom.

The conducted analysis revealed that Anna Brangwen, the second woman in the Brangwen female line, was more liberated and self-assertive than her mother Lydia. The aristocratic roots of her mother caused Anna's tendency to superior behaviour towards her immediate surroundings. In contrast with her mother, Anna lacked Lydia's humbleness which proved to be to the young woman's advantage in her power struggle with William. Anna's intellectual desires were not as developed as her emotional ones and her struggle for dominance in the relationship. William Brangwen, Anna's cousin, was displayed as an introvert with a dark and deep soul and the independent and free nature of a tomcat. The fact that he came from Nottingham influenced his level of education and range of knowledge. Both Anna and Tom's inner selves were much deeper and more developed which caused more frequent and more serious marital conflicts than were experienced by Lydia with Tom. The analysis proved that the major problem between Anna and William consisted of their contradiction of belief, which resulted in a constant clash of opinions. Anna, as a materialistic and practical woman, stood against spiritual and emotional Will and questioned his inner beliefs in a mocking way. According to Lawrence, a fulfilled partnership is based on balance and harmony. Strong and masterful Anna strives to domineer the weaker and emotionally deeper and darker

Will who tries to answer Anna's challenges in mutual struggles for their empowerment. Though eventually unsuccessful after a series of conflicts, Will is defeated and his self is nullified. Despite their sexual attraction, Anna and Will's marriage was not harmonious and did not reach a level of true fulfilment but instead settled into a kind of compromise. Anna did not recognize fully a man in William and she did not respect William's oneness, his soul, perhaps because he himself did not respect and believe in his own self. According to Lawrence, Will was not creative enough. Anna always provoked Will to his greater self-realization and creativity, but she herself "only" realized herself in her motherhood. Anna's constant power struggle and more liberated and independent soul were the obstacles for a harmonious fulfilment of their selves beyond in the unknown.

The last aim of the thesis concentrated on the third generation of the Brangwen women which was represented by Ursula as the most modern, educated and ambitious in the female line, striving for her self-recognition in the male word. The right social conditions helped her in her power struggle and personal growth since the turn of the nineteenth and twentieth century was a time of growing female desires for their greater economical independence and gender equality encouraged and supported by the forming of the Suffragette movement. Ursula studied at college and gained her job as a training teacher at a basic school. She overpowered her partner, Anton Skrebensky, who worked as an engineer in the army. Their mutual irresistible physical and sexual attraction prolonged their relationship although from the very beginning it remained an essentially fruitless relationship. Ursula and Anton's relationship was doomed to destruction from one main reason which was the contradiction in their souls, their own selves. Skrebensky did not desire to achieve personal self-recognition and self-awareness, since he himself felt

that he was not important individually but only as a part of the whole and that alone was what mattered to him. In contrast with Ursula who, according to Lawrentian principle, first strived by searching for her inner self before she could serve to the whole, to humankind. Ursula regards Skrebensky as nothing. She nullifies him at the very beginning. Anton was not courageous enough to recognize the woman in Ursula. Anton and Ursula fulfilled only one condition for a balanced relationship and it was their physical and sexual attraction. Ursula overpowered and destroyed Anton's self. She behaved like a predator hunting for her prey in the same way as her mother Anna did, however Ursula's power struggle was ultimate. Her degree of emancipation and the more liberated atmosphere of the time enabled Ursula to fight all her conflicts out of marriage and learn from the mistakes of her mother and grandmother.

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