THE MONOMYTHIC PATTERN IN THREE NOVELS

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CHAPTER I

INTRODUCTION

D. H. Lawrence and His Theory of the Dark Gods

Critical appraisals of the writings of D. H. Lawrence have resulted in much dissension. Some critics think he was a genius, a great innovator in the novel form. According to Diana Trilling, few writers "have combined as Lawrence did the gifts of the creative heart and the penetration of the critical intellect" (10, p. 2). Other critics think that Lawrence was a fanatic and a misanthrope and should be dismissed as such. When he published The Rainbow and Women in Love, the general public, along with the censors, condemned him as a pornographer. According to Freudian psychology, Lawrence's writings are, in part, the working out of his Oedipus complex. Though he was condemned by some critics, the majority include him with William Blake, T. S. Eliot, and James Joyce as one of the great modern writers of mythopoeic literature, and in spite of the clashing opinions of criticism, Lawrence's fame has increased, not declined. It is perhaps more valid, then, to characterize D. H. Lawrence's literary life as a personal pilgrimage to live harmoniously with a society that radically opposed his sincere efforts to make its members aware of what they lacked as human beings.
However, the society to which Lawrence released his best work was shocked by his efforts. This reaction occurred, perhaps, because most people were guilty of the very error in living that he condemned in his novels, especially in *Women in Love*. In the foreword to this book (7), he remarks that the English accused him of uncleanness and pornography, and the Americans accused him of eroticism. Lawrence denied the charge of the British as irrelevant. Of the Americans he asked, "Which Eros? Eros of the jaunty 'amours,' or Eros of the sacred mysteries? And if the latter, why accuse, why not respect, even venerate?" (7, p. viii). It is evident that the critics and readers who were first exposed to Lawrence's writings failed to understand what he was saying.

D. H. Lawrence was a moralist concerned foremost with his own private definition of what was human in man. He hated the social images people were required to maintain. In his novels, he first did away with social images for his protagonists. Finding the traditional ideals of Christian love, of industrialism, and of war no longer serving as social values relevant to living a meaningful existence, he considered them as outdated ideals to which people clung for lack of a better idea. Second, then, he used these social institutions as the butt of his scorn. Finally, he presented a new philosophy of living, unflinchingly standing up for his beliefs under a barrage of attacks from his friends as well as his enemies.
My field is to know the feelings inside a man, and to make new feelings conscious. What really torments civilized people is that they are full of feelings they know nothing about; they can't live them. And so, they are tortured. It is like having energy you can't use—it destroys you. And feelings are a form of vital energy (6, p. 6).

The feelings with which Lawrence deals are not so strikingly violent, uncouth, or new. He simply presents what is typical in man in a new way. Catherine Carswell explains this premise as follows.

Conventional character is amusing and interesting, and will no doubt persist. But it is a static, a made, not a spontaneous thing. It is purely intellectual excitement. Given a, b, and c acting upon each other and being acted upon by circumstance, what will be the result? All of which seems to have a lot to do with life, all of which is, indeed, so much the appearance of life that it is easy to mistake it for life itself (4, p. 65).

And, for Lawrence, social appearances more often hinder than help man to truly live. Without the trappings of their social roles, his characters express the spontaneous processes of the subconscious, not the controlled responses of the intellect. They represent intuitions roughly conceptualized rather than complete personalities; yet, his people are not one-dimensional. "He takes us right inside his characters," and "he captures, it seems, the moment of life itself, both in men and women and in the physical world of nature" (2, p. 22). The only real, consistent personality revealed in Sons and Lovers, The Rainbow, and Women in Love is that of D. H. Lawrence himself. His novels' form and his characters are infused with what he called the carbon of life, the feelings
evoked by man's perceptual rather than conceptual nature. According to Lawrence, men who suppressed the sensations of their subconscious minds would never be complete individuals. He thought the dictates of the unconscious just as significant as the traditions of society in determining the truths one should live by. He radically opposed the habit of Western man of living solely by the dictates of his mentality. He viewed Western civilization as worshipping the mental powers and stagnating in the mire of the organizational approach. The reverential air that enveloped the idea of the analytic mind was slowly reducing the will of mankind to pure mechanical repetition. This force destroyed the creative freedom of the mind.

We must live by all three, ideal, impulse, and tradition, each in its hour . . . . But any one, alone or dominant, brings us to destruction . . . . Man always falls into one of the three mistakes (6, p. 154).

Thus, Lawrence dismissed tradition as a dead letter. He was forced to dismiss the humanity which adhered to tradition as dead also. He fervently pronounced that the modern world should and would destroy itself. In its place, he believed "the people that can bring forth the new passion, the new idea" (7, p. viii) would create a better world—a world in which ideal, impulse, and tradition each had its proper function in each individual, a world of "whole individuals."

This, then, was Lawrence's theory for man. It should be kept in mind that Lawrence never advocated identifying oneself
according to the social role one played, whether the role was outdated or not. Rather, man should create laws—social, moral, and political—to fit the living moment.

To be an individual, to be oneself, was, by Lawrence's standards to be more than was envisaged by any creed. This avoidance of ideologies was the counterpoint of his passionate illumination of elusive experience. Only a man who was more than his function in society could savor life fully (6, p. 116).

A man defined only in relation to his function in society, and especially in the static culture contemporary with Lawrence's time, was for the writer a non-entity. As Mark Spilka so pertinently says of Lawrence's creed, "Life takes place only in the individual . . . . It is the business of love, marriage, religion, and social endeavor to bring about fulfillment of the individual" (9, p. 127).

What is of foremost concern here, then, are Lawrence's characters who typify the elusive experience of modern man. Paul Morel, Ursula Brangwen, and Rupert Birkin are such characters. Each confronts and overcomes the limited existence imposed upon him by his environmental social role. The thematic development of Sons and Lovers, The Rainbow, and Women in Love, the novels in which these characters serve as protagonists, hinges on the antithetical flux between the life and death forces as each grasps for control of these characters. The prevalent image for the death-theme is light—the mental consciousness of Western culture. Paul, Ursula, and Birkin overcome this force. In juxtaposition, the image
representing the life-theme, the creative, spontaneous soul, is darkness. Lawrence explores elusive experience by presenting the feelings of his characters about themselves and about their environment on the psychic level of the unconscious. He stresses the collective unconscious forces of creation and destruction in an effort to support the valid life experience as stemming from spontaneous urges. In his foreword to Women in Love he says, "The creative spontaneous soul sends forth its promptings of desire and aspiration in us," and this is "our true fate, which is our business to fulfill" (7, p. viii).

Love is the most vital and yet undefinable of mankind's experiences, and Lawrence presents the true fate of Paul, Ursula, and Birkin as having its source in the right kind of love experience. His theory of love focuses on the image of the dark gods, "the sensual passions and mysteries" (7, p. viii) of human nature. Lawrence thought that the only remaining salvation for man had its foundation in a restatement of the male-female relationship. He expresses this idea most emphatically through Rupert Birkin, the school teacher in Women in Love. Birkin has rejected the old way of loving: "the thought of love, marriage, and children, and a life lived together in the horrible privacy of domestic and con-nubial satisfaction, was repulsive" (7, p. 191). Birkin does not, however, suggest free love as an alternative solution, for "he hated promiscuity even worse than marriage" (7, p. 191). What Birkin champions with religious fervor is
a philosophy of sex based on his theory of love beyond love--
of a meeting according to the laws of natural cosmic order
rather than those of artificial social order. He denies the
concept of romantic love as valid; that is, he denies the
conventional belief that there is only one right person as a
life partner and that one should offer unqualified renuncia-
tion of one's self for this person. Birkin further hates the
traditional idea of sex as fulfillment.

The true human relationship, Lawrence said, was
one of discovery; regrettably, most modern men
did not seek a woman in order to challenge the un-
known and thus enter into a new creative relation-
ship, but rather they wanted to repeat with her an
already known sensation, a familiar reaction.
This led toward sodomy in the modern world . . .
(8, p. 83).

Rather, he states that sex is function.

He wanted sex to revert to the level of the other
appetites, to be regarded as a functional process,
not as fulfillment. He believed in sex marriage.
But beyond this he wanted a further conjunction,
where man and woman had being, two pure beings,
... single in himself, the woman single in her-
self (7, p. 191).

Regarded in this sense, the sensual love experience is akin
to an adventure into the elusive world of the unknown, and
this is the world in which Lawrence thought love should be re-
placed if it was to survive. The world of the dark gods re-
presents the dynamic unconscious life force outside of the
static limits of social conventions. In the act of sexual
love, "one might abandon oneself utterly to the moments"
(7, p. 191), but one must never abandon oneself to any other
person. Paul, Ursula, and Birkin come to understand the
sensual mysteries and passions of the myth of the dark gods. But, as reflections of the author's theories, their stories are fictional versions of Lawrence's personal quest for self-discovery.

Lawrence creates a philosophy which advocates the individual's deliberate and necessary search for self. His individualistic approach to the dilemma of living strongly reflects the orientation of modern man toward dissociation. The solution that he offers, however, is a traditional one. Broadly, balance between reality and appearance, between the mental and the spontaneous aspects of human nature, is the goal he propounds in his myth of the dark gods. He justifies his own existence through praise and worship of sensual love as a sacred ritual which establishes the individual as a significantly creative being.

Mythological Precedents for the Myth of the Dark Gods

The function of ritual has had a paramount place in archaic cultures, and to some extent in modern cultures, as a means of justifying man's existence through praise of super-empirical forces, whether these forces be the phenomena of nature or an abstract Supreme Creator. Mankind has expressed his awe and terror of the unknown by creating systems of narratives, which were once widely believed to be true, and which served to explain, in terms of the intentions and actions of supernatural beings, why the world is what it is and why things happen as they do (1, p. 54).
The modern world calls the narratives of archaic cultures **mythology** and those of their own time **religion**. Both systems of belief have as their source, however, a common denominator: the universal quest to discover the meaning of the unknown. In view of modern scientific explanations which have resulted in specialization and dissociation in all fields of social endeavor, few systems of belief exist today which could be defined in terms of traditional mythology. Religion, also, has for the most part lost its ritualistic ceremonies as a result of increased secularization. In the presence of the decline of ritualistic patterns in which whole societies engage, Freud and Jung

... have demonstrated that the logic, the heroes, and the deeds of myth survive into modern times. In the absence of a general mythology, each of us has his private, unrecognized, rudimentary, yet secretly potent pantheon of dream (3, p. 4).

It is the purpose here, then, to equate Lawrence's personal pantheon of dream with mythological rituals and to show that his religion of sensual love reflects many of the major archetypal patterns of the great mythologies.

In *The Myth of Eternal Return*, Mircea Eliade defines all sacred rituals as having their source in the regenerative rites of primitive cultures. These rites were based on imitation of a divine model. Any human act becomes ritual if it "exactly repeats an act performed at the beginning of time by a god, hero, or ancestor" (5, p. 22). Whosoever imitates an archetype or repeats a paradigmatic gesture is propelled into
timelessness, into the sacred time of once upon a time; thus, he achieves unity with the divine archetype he imitates; he is regenerated into the realm of the supernatural; he enters the timeless zone of absolute reality. Eliade (5) calls this zone the Sacred Center, the mythical instant of the creation of the world. When one enters this zone, he undergoes a symbolic death and rebirth: he dies to profane time and is born again into eternal time (5).

To understand the import of rebirth into eternal time through the performance of magical or sacred rites, it is necessary to consider the source of these acts. It should be remembered that the performance of ritualistic practices generally represents an initiation or installation into some new state of being. Rites are constructive acts. Behind the performance of all rites is the desire to transform chaos into order by repeating the divine act of creation in some symbolic manner. Eliade cites rites and seasonal festivals of archaic cultures as efforts to control nature. On a superficial level this premise holds true. "There is much of the will to control in every act of man, and particularly in those magical ceremonies that are thought to bring rain clouds, cure sickness, etc. . . ." (3, p. 384). Joseph Campbell makes the point, however, in his brilliant study The Hero with A Thousand Faces, that "the dominant motive in all truly religious (as opposed to black-magical) ceremonies is that of submission to the inevitables of destiny . . ." (3, p. 384).
No tribal rite has yet been recorded which attempts to keep winter from descending; on the contrary, the rites all prepare the community to endure, together with the rest of nature, the season of terrible cold. And in the spring, the rites do not seek to compel nature to pour forth immediately corn, beans, and squash for the lean community; on the contrary, the rites dedicate the whole people to the work of nature's season. The wonderful cycle of the year, with its hardships and periods of joy, is celebrated, and delineated, and represented as continued in the life-round of the human group (3, p. 384).

Thus, man's religious practices are social institutions originally created as rites which imitated cosmic patterns of nature, especially the destructive and regenerative pattern of the seasons. The order that man creates in his societies, whether in religion or any other sphere, was originally conceived after the cosmic order. Science supports this human reaction as a biologically-oriented one. The prime drive of all life forms is the will to survive. To survive involves perpetuation of the species. This is creation. It also involves elimination of any elements which hinder a species from surviving and propagating. This is destruction. Man has been able to adapt, propagate, and survive better than any other species to date. He has destroyed or put under his control any elements which threatened his survival. He has developed a brain composed of a highly complex system of nerve impulses in order to achieve this stature. Thus, through some yet unexplainable psychic process of these nerve impulses man has achieved a sophisticated level of thinking which has enabled him to create his gods, his moral values,
and his cultural manifestations. Furthermore, the chemical nature of man, for the most part scientists say, has retained consistent features over several hundred thousand years.

Thus, the primitive man's psychic structural patterns of thinking and his biological structure correspond to the biological and psychic structures of modern man. In criticism the term archetype has been adopted to represent certain genetically inherited similarities in man's chemical make-up. In depth psychology C. G. Jung described the archetype as "a 'primordial image' formed by repeated experiences in the lives of our ancestors, inherited in the 'collective unconscious' of the human race, and often expressed in myths, religion, dreams, fantasies, as well as literature" (1, p. 5).

For centuries man has imitated on a sophisticated psychic level the physical patterns of cosmic energy through performance of rituals. The dance, orgy, war, conflict, marriage act, and the building of edifices were all regarded as sacred acts. As a result of mythical precedents, ritualistic ceremonies were established for these acts. In performance each act intends to duplicate one aspect of the cosmic suspension between creation and destruction on a level of spiritual meaning. Joseph Campbell explains this curious phenomenon.

Saint Thomas Aquinas declares: 'The name of being wise is reserved to him alone whose consideration is about the end of the universe, which end is also the beginning of the universe.' The basic principle of all mythology is this beginning in the end. Creation myths are pervaded with the sense of the
doom that is continually recalling all created shapes to the imperishable out of which they first emerged (3, p. 369).

Campbell finds that the regeneration rites of primitive cultures as well as the more complex religious rituals of later societies have the same essential aim: a symbolic death which removes man from profane existence and recreates him immortally in primordial innocence. The logic behind all mythic ritual is the inevitable repetition of the natural rhythm of the cosmos; ritualistic practices aim to the point of equilibrium where all is nothing, and nothing is all.

According to Sumerian texts, the point where equilibrium is reached is the center of the world. At this point is the Sacred Mountain, and on the top of the mountain is the Sacred Center. The Brhadaranyaka Upanishad reports that the cosmogonic act which created the world was performed through the union of Heaven and Earth at the summit of the Sacred Mountain: "I am Heaven; Thou art Earth" (5, p. 36). Cultures over the ages have adapted this ancient creation archetype to their social structures. Cities are often built around some central point of meeting or on a summit. Monuments, memorials and parks often are constructed at this axis. Thus, the primordial image of the quest for and the worship of the Sacred Center is still repeated in the construction of every temple, palace, sacred city, or royal residence (5).

Likewise, ceremonial repetition of the sexual act imitates the cosmogonic act of creation; Heaven is the masculine
figure, representing authority and aggression, while Earth is
the feminine figure, representing productivity and receptiveness. In archaic cultures fertility rites were created to do
honor to the productive sexual act. In China couples went
into the fields to copulate each spring. It was believed that
the agriculture would be more fertile if the change of seasons
was honored in this manner. At harvest time the ancient
Greeks also paid tribute to the cosmic forces of creation
through holding ritualistic celebrations known as the Dionysian orgies. Primitive cultures created the social institution
of marriage to honor the sexual act of creativity. Only
in modern times has the original ritualistic significance of
sensual love lost its profundity and been reduced to profanity.

The sexual act is one of the primordial images retained
in the collective unconscious of the human race which unites
man to the cosmos. According to the archetypal patterns of
mythology, then, Lawrence is justified in equating the sensual
passions and mysteries with the spiritual mysteries and pas-
sions. His theory of the dark gods represents his personal
pantheon of dream from which he imaginatively, yet validly,
constructs a creation myth in which the prime requisite is
recognition of sensual love according to its primordial
function.

According to the mysticism of sexual love, the ul-
timate experience of love is a realization beneath
the illusion of two-ness dwells identity: 'each is
both'. This realization can expand into a dis-
covery that beneath the multitudinous individualities
of the whole surrounding universe—human, animal,
It should be remembered that Lawrence was not a mystic; nor was he a pornographer. He was, as he himself said, a priest of love. He "sought truth, ultimately, not in a transcendent God, but in the perceptions of man" (6, p. 8). He proposed a search for truth in which each individual derived his values through direct perceptual experience. His contribution to the modern world of many divided loyalties is a guide applicable to every individual's quest for self-discovery. "Any man of real individuality," he says, "tries to understand what is happening, even in himself, as he goes along" (7, p. viii). Sons and Lovers, The Rainbow, and Women in Love present sequentially in fictional version Lawrence's own personal journey into self-discovery in the form of a creation myth of sensual love which repeats the archetypal patterns of some of the great mythologies. It is the purpose of the following pages to show how these three novels reveal the major archetypal patterns of mythology as suggested by Joseph Campbell in his study, The Hero with A Thousand Faces.
CHAPTER BIBLIOGRAPHY


CHAPTER II

THE MONOMYTH

The Monomythic Pattern

In The Hero with A Thousand Faces, Joseph Campbell presents a consistent theory of archetypal patterns appearing in all great mythologies from the earliest records of history to the present. He reveals that language, myth, literature, religion, art, and moral codes—the cultural elements of societies—all stem from the same basic psychological processes inherent in the human nervous system. From research and analysis of the myths of societies having widely dissimilar forms of expression in language as well as in religion and art, Campbell has probed to the source of these cultural manifestations only to discover, first, that "all visible structures of the world . . . are the effects of an ubiquitous power out of which they rise" (1, p. 257). The source of this power is not a supernatural being; rather, it is the unconscious production of psychic energy from the human mind. And this energy is of the same nature as the cosmic energy of the universe. "The essence of oneself and the essence of the world: these two are one" (1, p. 386).

Also, Campbell reveals that the divergent mythologies that cultures produce
are not only symptoms of the unconscious . . . but also are controlled and intended statements of certain spiritual principles, which have remained as constant through the course of human history as the form and nervous structure of the human physique itself (1, p. 257).

Man, unconsciously interpreting and imitating the creative-destructive pattern of the natural life cycle, has developed over the ages innumerable stories ranging from gay, simple folk ballads to stern, complex religious doctrines. Elementally, each story reflects, in part or whole, the same death-life-death pattern of all matter. According to Campbell, the stories of Buddha, Christ, Apollo, and Mohammed are identical even though the narratives have few superficial similarities. It is the psychic pattern which is repetitive: there is "some sort of dying to the world; and what happens in the interval of the hero's non-entity, so that he comes back as one reborn, made great and filled with creative power" (1, p. 35). Thus, the pattern that Campbell presents duplicates the pattern of the ritualistic practices of archaic cultures. While eternal bliss was represented by archaic cultures as the quest for the Sacred Center or the World Navel, modern psychology reveals that the real quest of man is for self-understanding. Neither the validity nor the symbols of mythology have greatly altered. The patterns of expression have simply shifted from the supernatural world of eternal time to the interior realm of the human psyche.

Interpreting the archetypal patterns of mythology in psychological terms, Campbell develops the monomyth. As used
here, *mono-* has several significant connotations. Campbell proposes that behind all myth there exists one universal mythic quest: the quest to discover the unknown. This quest has been represented in primitive societies by an adventurer-hero—an ancestor, warrior, or divinity—who received communal worship by the group. The monomythic adventurer-hero includes this ancient heroic figure; however, Campbell moves one step further to see all men as potential adventurer-heroes. Today there is little meaning in communal worship of an entire society. Few unexplored realms remain for man to conquer. The ultimate meaning of life has been recast in terms of the individual, and each individual who undertakes the monomythic quest can, at most, conduct an inner search for his personal god within the realm of his own psyche. If successful, he gains the wisdom of the great mythological figures; he is "the one who, while still alive, knows and represents the claims of the superconscious" (1, p. 259) and whose terrible and awe-inspiring adventure "represents the moment in his life when he achieved illumination—the nuclear moment when . . . he found and opened the road to the light beyond the dark walls of our living death" (1, p. 259). Thus, *mono-* relates to the symbolic actuation of self that each successful adventurer-hero achieves. In archaic times, the universal solution lay in a super-empirical God. In modern times, the existential lesson of life as its own justification confronts man. If life is confronted with the hope of the ancients, it
will offer a reward of self-understanding that is equivalent to the archaic belief in the Sacred Center, to the golden fleece captured by Jason of Greek mythology, and to the magical kiss with which the Prince woke the Sleeping Beauty. In reality, then, the monomythic pattern repeats the normal pattern of the human life cycle which in its circular progression reveals that the essences of oneself and the world are truly one. Campbell interprets this cycle as the cosmogonic round and finds that its mythic figures and symbols are revealed with astonishing consistency in the sacred writings of all continents (1).

Two of the many sacred writings that Campbell interprets in terms of the monomythic adventure are the Great Struggle of Buddha and the story of Christ (1). The phases of the withdrawal stage of the monomyth include "The Call to Adventure," "The Refusal of the Call," "Supernatural Aid," "The Crossing of the First Threshold," and the descent into "The Belly of the Whale." The young prince Gautama Sakyamuni secretly leaves the infantile confines of his father's palace, and with the supernatural aid lent by the torches of four times sixty thousand divinities, he bypasses the hazards of the terrain. He assumes the garments of a monk, and wandering as a beggar he encounters the first threshold; that is, through living an austere and lonely life he moves beyond the protective bounds of society into a land of the unknown. Christ also went out into the world living simply and preaching
his gospel. Symbolically, this wandering aids in purification of the soul. In actual deed, the crossing of the threshold in the Oriental myth is represented by Gautama's retirement to a hermitage where he carries out the most rigid fasting for six years, transcending the eight stages of meditation; thus, he is released from the five senses. Similarly, Christ went into the desert and fasted for forty days. "The idea that the passage of the magical threshold as a transit into a sphere of rebirth is symbolized in the world-wide womb image of the belly of the whale" (1, p. 90). After extensive fasting Gautama collapses into seeming death; his collapse represents his being swallowed into the belly of the unknown, for he must die to the known world in order to be reborn into a better self.

The phases of the initiation stage of the monomyth include "The Road of Trials," "The Meeting with the Goddess or Woman as the Temptress," "The Atonement with the Father," "Apotheosis," and the acquisition of "The Ultimate Boon." It is not necessary for the hero to undergo each of these phases. It should be remembered that each phase represents an archetypal pattern found to be consistent in a large number of myths. Also, though a hero may bypass one or more of the phases, as listed above, each step of the monomythic adventure appears chronologically and is part of the continuous cyclic flow of the cosmogonic round of life. Thus, in the initiation stage of the Great Struggle of Buddha, Gautama
immediately meets with the protective female. "Woman, in the picture language of mythology, represents the totality of what can be known" (1, p. 116). She is "ever Mother, ever Virgin," "the life of everything that lives" and "the death of everything that dies" (1, p. 114). Gautama is approached by Sujeta, who brings him milk-rice in a golden bowl. When he tosses the empty bowl in the river, it floats upstream, signaling the arrival of his initiation. Gautama goes down a road decked by the gods, and the snakes and birds carry "flowers and celestial perfumes" in his honor, for he is going to meet the Father.

God the Father is represented in Platonic as well as Oriental myths as all merciful and all just; to balance his wrath, he also offers mankind his mercy.

The magic of the sacraments (made effective through the passion of Jesus Christ, or by virtue of the meditations of Buddha), the protective power of primitive amulets and charms, and the supernatural helpers of the myths and fairy tales of the world, are mankind's assurances that the arrow, the flames, and the flood are not as brutal as they seem (1, p. 129).

Atonement with the Father represents mankind's second birth, in which he abandons the attachment to ego, to superego [The desire to be God] and to id [the desire to be Sin] (1). It is becoming "at one" with the universe which can be achieved only by a symbolic confrontation with the father image. Destroying the father image, the hero is also symbolically destroyed only to be reborn no longer dependent on the security of the infantile images.
It is in this ordeal that the hero may derive hope and assurance from the helpful female figure, by whose magic (pollen charms or power of intercession) he is protected through all the frightening experiences of the father's ego-shattering initiation. And with that reliance for support, one endures the crisis—only to find, in the end, that the father and mother reflect each other, and are in essence the same (1, p. 131).

Thus, Gautama, aided by Sujeta and applauded by the multitude, approaches the Tree of Enlightenment. The Christian myth tells of a similar episode in which Jesus enters Jerusalem on the back of a donkey, applauded by the masses who carried palms in his honor. In both myths, the heroes achieve atonement with the father only after great suffering. Christ suffers death on the cross; symbolically, his physical destruction by the wrath of God is necessary to atone for mankind's sins. With the famous words "Forgive them, Father, for they know not what they do," he endures the crisis. Buddha faces Kama-mara, the god of love and death, who attacks him with whirlwinds, rocks, lightening, and thunder. Kama-mara challenges Gautama to "bid the goddess Earth bear witness to his right to be sitting where he was" (1, p. 32). This she does.

The problem of the hero going to meet the father is to open his soul beyond terror to such a degree that he will be ripe to understand how the sickening and insane tragedies of this vast and ruthless cosmos are completely validated in the majesty of Being. The hero transcends life with its peculiar blind spot and for a moment rises to a glimpse of the father, understands—and the two are atoned (1, p. 147).

Buddha symbolically reaches the Sacred Center as a result of his atonement. He sits for successions of seven days
contemplating aspects of the place where he was enlightened. As a result of his atonement, Christ rises from the dead after three days, transfigured in purity. In terms of the monomythic initiation, these heroes have achieved apotheosis; they are released from the restraining id, ego, and superego. For them, the "annihilation of the distinction between life and release-from-life" is an actuality.

Having surpassed the delusions of his formerly self-assertive, self-defensive, self-concerned ego, ... [the adventurer-hero] knows without and within the same repose. What he beholds without is the visual aspect of the magnificent thought-transcending emptiness on which his own experiences of ego, form, perceptions, speech, conceptions, and knowledge ride. And he is filled with compassion for the self-terrorized beings who live in fright of their own nightmare. He rises, returns to them, and dwells with them as an egoless center, through whom the principle of emptiness is made manifest in its own simplicity (l, p. 165).

This state is apotheosis; the state of being itself is the ultimate boon and message that the hero offers mankind.

Campbell's chapter "Return" concerns several prevalent archetypes depicted at this stage of the cycle. First, the adventurer-hero may be doubtful that his message will be accepted by the kingdom of humanity. Buddha had such doubts. In such cases, the hero may refuse to return to the world of common man. In many myths, and especially in folk tales, the gods or demons oppose the winning of the boon, and the hero's return becomes a lively, often comical flight "complicated by marvels of magical obstructions and evasion" (l, p. 197). Or, rescue may have to come from without: "Society is jealous of
those who remain away from it, and will come knocking at the
door" (1, p. 207). It is written that Brahma and God the
Father entreated Buddha and Christ to return to the earth.
Buddha "... went back into the cities of men where he
moved among the citizens of the world, bestowing the inesti-
mable boon of knowledge of the Way" (1, p. 33). Christ ap-
peared to his disciples and bestowed on them his supernatural
powers, asking them to go into the world and spread the news
of the Way of the Cross.

The adventurer-hero choosing to cross the return thresh-
hold is usually presented with many hazards. He or the ones
who carry his message must withstand the jeering of an often
unbelieving multitude. The adventurer-hero surviving this
exterior shock must also survive an interior shock, for "the
two worlds, the divine and human, can be pictured only as
distinct from each other—different as life and death, as day
and night" (1, p. 217). It is the purpose of the hero to
knit these two worlds together. "Just as an actor is always
a man, ... so is the perfect knower of the Imperishable al-
ways the Imperishable, and nothing else" (1, p. 237).

The Monomythic Pattern and D. H. Lawrence

The monomythic pattern is especially pertinent to an
understanding of D. H. Lawrence as a man and a writer. Gen-
eral in literary criticism is the opinion that Lawrence's
writings are largely autobiographical. The author used his
literary talent as a threshing floor for developing his
personal theories of living and especially his sexual theories. Of his professional manner Diana Trilling remarks that "certainly there was never a writer who took himself so solemnly as a human being but so unsolemnly as an artist" (4, p. 119). Whatever Lawrence's failure may be at depicting man accurately in fiction is probably a result of his writing as a preacher rather than as an artist. Ironically, Lawrence has succeeded more as an artist than as a man. His prime concern was to weave his theories into a consistent personal myth based on cosmology and psychology. Campbell remarks that "mythology . . . is psychology misread as biography, history, and cosmology" (1, p. 256). That Lawrence may have failed to create a consistent doctrine does not hinder his accurate representation of many archetypal patterns. Grasping the source of his success and his failure can be more easily accomplished if his life and works are interpreted in terms of the psychological pattern of the monomyth.

A survey of Lawrence's life reveals many similarities to the monomyth on the level of psychology. Beginning life in a typical mining district in a typically rural area of England at the end of the nineteenth century, he was reared by a poor collier and his comparatively well-educated wife. He did most things that young people do when growing up: he had a first love; he matriculated from high school; and he worked hard at his first job. In 1911 Lawrence's secure and familiar world collapsed, however.
That year Lawrence spoke of, long after, as his 'sick year', when 'for me everything collapsed, save the mystery of death, and the haunting of death in life. I was twenty-five, and from the death of my mother, the world began to dissolve around me . . . . til I almost dissolved away myself, and was very ill' (3, p. 146).

According to the monomyth, the call to adventure can occur any time during one's life. The death of Lawrence's mother served as the call which thrust Lawrence to the first threshold. Separated from the security of parental love and protection, he contracted an illness which brought him near to death. Campbell remarks that the "herald or announcer of the adventure . . . is often dark, loathing, or terrifying . . ." (1, p. 53). The herald of death confronted Lawrence with a direct encounter with the unknown. Lawrence reacted by withdrawing from his old way of life and by rejecting the beliefs he had assimilated in his youth. In April of that year he wrote his sister Ada that

Christ was infinitely good, but mortal as we. There still remains a God, but not a personal God: a vast, shimmering impulse that moves on toward some end, I don't know what (3, p. 147).

Confronted with the destruction of the conventional world of family security in which he had lived for twenty-five years, Lawrence began his life-long quest for new values by first rejecting those traditional social and moral values with which he was disillusioned. The shaking of the foundations of his religious and family security precipitated his initiation into manhood. At twenty-five he had tried teaching and had been disappointed in it as a career. He had
worked at Haywood's, a manufacturer of artificial limbs, called Jordan's in *Sons and Lovers*. He was disappointed in the false security that the business world offered him. He had begun writing *Sons and Lovers*. Writing this novel served as a figurative supernatural aid. The novel recreates the anguish and joy he experienced as a young man seeking to understand himself, searching for a definite future and learning to distinguish between those values of society which he could accept and those values he must reject. Harry T. Moore (3) reports that the mental effort required to write *Sons and Lovers* made Lawrence seriously ill. This withdrawal reaction suggests a desire to forget an unpleasant loss or past grief. In writing *Sons and Lovers*, Lawrence thrust himself over the threshold which separates traditional society from the void, the symbolic belly of the whale. Thus, the writing of his first novel served as a psychic release from his past, leaving him without anchor in a chaotic realm where all former values lacked meaning.

In writing *Sons and Lovers*, however, he had discovered his talent and his future. His talent offered him one defense against the road of trials. And, in 1912 he met the woman who would lend new direction to his personal philosophy and soothe him from the attacks of public ridicule. She was Frieda von Richthofen Weekley of whom Lawrence remarked, "She is the daughter of Baron von Richthofen . . . but she's splendid, she is really" (3, p. 8). Though she was already
married, she remarked later that Lawrence found her "sleep-walking through the days" (3, p. 154). For her, he was a new impetus for her life. For him, she became the archetypal goddess figure--ever mother, ever virgin. As Birkin in Women in Love, Lawrence expresses his love for Ursula-Frieda as all encompassing: "You are enough for me, as far as a woman is concerned. You are all women to me" (2, p. 472).

Lawrence's involvement with Frieda prompted him to come into his forte as a writer and thinker. His Look! We Have Come Through! poems reflect the elations and frustrations of his love experience. The poems, remarks Harry T. Moore, "are essentially a prothalamion--a great marriage poem, a celebration of conjugality, a festival of love" (3, p. 167). Throughout the series of poems, one tone rings clear. In his union with Frieda, Lawrence was initiated into a "wonderful construction of a bolder, cleaner, more spacious, and fully human life" (1, p. 8). Lawrence began in The Rainbow to construct a personal myth of cosmic love; many passages in the novel indicate this trend. In Women in Love he finally reached a culmination of thought and artistic excellence. This novel could be easily entitled Lawrence's personal bible. The love scenes are biblical in tone and language; the ideas express his ultimate beliefs, suggesting sexual love as a sacrament, a cosmic ritual. In this best of all his works, he vividly expresses the ultimate vision of all mythology as he saw it: "the strange mystery of life-motion" (2, p. 305).
Many critics, however, believe that Lawrence's love for Frieda was an extension of an erotic desire for his mother. Diana Trilling, who knew Lawrence and Frieda personally, remarks that

Lawrence wanted Frieda to love him like a mother but the moment they were bound together in the institution of marriage, it was as if Frieda was institutionalized in the mother position, it was as if she had become the very mother person from whom she had been supposed to detach him (4, p. 127).

At this point in Lawrence's biography many questions arise. Did he want a mother? Or, was the creed of elemental love that he asked for too shocking for a society which offered lip service to Puritan moral values? Was Lawrence in reality only seeking to defend his own manhood, his own insecurity as a male, by rejecting modern society as mechanical? Or, finally, was he truly a prophetic genius, predicting with startling accuracy the dangers of the future? The answers to these questions are still debatable in literary criticism and in psychology. Whether society or Lawrence was at fault is not the point, however. Lawrence was a deeply moral individual, however incompatible with conventional moral standards the principles by which he conducted his personal life might seem. As a profoundly personal religionist of the spontaneous urges of elemental man, he was forced by society to live a nomadic existence, moving all his life from one place to another, searching for Rananim, his personal idyllic realm. Thus, it is perhaps correct to assume that it was partially the fault of society that Lawrence could not
achieve a symbolic journey of return into the world of common-
day. The remainder of the blame, if it can be called such,
rests on Lawrence's shoulders. His nature was intense, re-
ligious and sensitive; he could not live with his own con-
science if he accepted the conventions of a world which he
honestly believed to be false and not worth the effort of
saving.

Hence, within the realm of his personal pantheon of
dream, Lawrence justifies himself as an adventurer-hero who
sought out to explore the unknown regions of the human psyche
in the form of sensual love. In his personal quest, Law-
rence probably never achieved monomythic integration. How-
ever, in Sons and Lovers, The Rainbow, and Women in Love he
shows three characters who are able to make a successful inner
journey into the psyche. In his literature, then, Lawrence
supports an ideal that each individual, including himself,
should strive to reach. This ideal is revealed in these
three novels, to be discussed in the next two chapters, to be
consistent with the ideal of Joseph Campbell's monomyth.
1. Campbell, Joseph, The Hero with A Thousand Faces, Cleve-

2. Lawrence, D. H., Women in Love, New York, The Viking

3. Moore, Harry T., The Intelligent Heart: The Life of

4. Trilling, Diana, "A Letter of Introduction to Lawrence,"
A D. H. Lawrence Miscellany, edited by Harry T.
Moore, Carbondale, Southern Illinois University
CHAPTER III

LAWRENCE'S NOVELS AND THE MONOMYTH

The Novels

Walter Allen and Harry T. Moore (1, 5) concur in the belief that Lawrence's greatness as a writer rests on three novels: Sons and Lovers, The Rainbow, and Women in Love. They agree that Lawrence achieved in these works an integration of thought and artistic excellence superior to any of his previous or subsequent writing efforts. Possessing this unity rare even to the genius, these novels represent in fictional version Lawrence's personal struggle to achieve self-understanding. They reveal a sequential development of his theories cast in terms of the social and moral values that he assimilates in his youth, rejects in early manhood, and reconstructs as a mature individual. This process repeats the psychological principle upon which the monomyth is constructed: the adventurer-hero, motivated by some catalyst, reaches a point where the values that he has held as absolute no longer are relevant to living a meaningful life. Rejecting these values, he sinks into a symbolic void, a psychic realm of chaos, in which he fights an inner battle against id, ego, and superego. To reconstruct his distorted psyche he must symbolically destroy all aspects of the former self.
Projecting himself as both his protagonists and his antagonists, Lawrence undertakes in these three novels a monomythic journey as each of his major characters encounters society, love, and self. The stories of Paul of Sons and Lovers and of Ursula of The Rainbow concern the experiences which lead up to and prompt the call to adventure. Ursula and Paul (as Birkin) reappear in Women in Love. In this novel both characters have reached maturity. Their stories concern the initiation phase of the monomythic adventure in which they integrate the newly liberated forces of their individual psyches. In all three novels the instructive experiences that the protagonists encounter in the early stages of their lives enable them to annihilate those aspects of their psyches which they find destructive in order to develop a consistent theory of creative ideals by which to live. The plot schemes and secondary characters of each novel function chiefly as referential points for the intuitive development of the protagonists.

The Plot Schemes and Secondary Characters

As was stated in Chapter I, Lawrence presents the destruction of old values and the reconstruction of new values in terms of the male-female relationship. In Sons and Lovers and in The Rainbow Lawrence questions the social and moral values which develop as a result of the shift from an agricultural to an industrial society. These values can broadly be classified as those of the old and new world orders (6).
Lawrence presents the old world and the impetus which prompts a shift from the rural to the urban order of society in terms of the male-female relationship. The women desire a new social order. "The world of the women is social, of the towns, class, knowledge, experience, thought, comprehension, and language" (6, p. 46). The women wish to dominate, while the men, who represent the old world order, wish to live in accord with the seasonal cycle of nature, preserving their blood-intimacy with the land and their simplicity of life which, to them, is a kind of innocence (6). The purpose of the male-female relationship is to maintain the suspension between the natural cyclic order of life and the artificial social order of life. The purpose of the three novels is to reveal that the failure of the male-female relationship prompts the dissolution and perversion of society in which both the men and women, by their inability to confront their personal unconscious feelings, are responsible for destroying themselves and distorting reality for their children.

In *Sons and Lovers* Gertrude and Walter Morel represent the last generation to be raised in the old world order. The struggle between them lies at the heart of *Sons and Lovers* (1) and symbolically reveals the major thematic motif of creative versus destructive love which prompts the cyclic dissolution of society and finally the total disintegration of humanity. The tone of the Morels' struggle is set early in the novel. Gertrude Coppard is a woman of high moral sense, rigid in her
puritanism; she is intellectual and dominating (3). In con-
trast, Walter Morel is highly sensuous, "full of color and
animation" (3, p. 9). Having been raised in rural England,
he has worked as a collier in the mines since he was a boy;
thus, he prefers a simple, rural mode of existence. Gertrude's
refined, lady-like manner attracts Walter because she repre-
sents a mysterious, exciting way of life unknown to him.
Gertrude is attracted to Walter's "sensuous flame of life,
that flowed off his flesh like the flame from a candle, not
baffled and gripped into incandescence by thought and spirit
as her life was . . ." (3, p. 10). Attracted to each other's
opposite personalities, they marry. Their lack of intellec-
tual communication does not greatly disturb Gertrude. But,
when she discovers that Walter has lied to her about owning
the house in which they live, she considers this falsehood a
violation of her high-minded sense of moral decency.

There began a battle between the husband and wife--
a fearful, bloody battle that ended only with the
death of one. She fought to make him undertake
his own responsibilities, to make him fulfil his
obligations. But he was too different from her.
His nature was purely sensuous, and she strove to
make him moral, religious (3, p. 14).

In her disappointment, "... in seeking to make him nobler
than he could be, she destroyed him" (3, p. 16). For release
and comfort, Gertrude turns to her children, dominating their
points of view, distorting what she feels the injustice done
to her, and turning the children against their father. "All
the children, but particularly Paul, were peculiarly against
their father, along with their mother" (3, p. 58). The survival of the dominating female figure and of the social and moral values that she upholds influences the value choices of her children and signifies the slow dissolution of society as each future generation tries to apply the social and moral values of an agricultural society to the problems encountered in an industrial society.

Thus, The Rainbow stands as a transitional novel which develops and expands the pattern begun in Sons and Lovers and foreshadows the psychic study of Women in Love. As such, it can be interpreted on two levels. Standing on its own merit, the novel "describes an England changing through three generations from the rural to the urban" (1, p. 25). Tom, Lydia, Anna, and Will serve as universal symbols of modern humanity. Their stories concern their efforts to adjust in marriage to their personal pasts while the social and moral values in which they have been brought up to believe change in the historical shift from the rural to the urban setting. Interpreted on the cyclic level, the inability of these couples to cope with their pasts and their futures leads to the gradual dissolution of society. Symbolically, this process, depicted in terms of the male-female relationship of the Brangwens, reveals that the dissolution of society is a result of each person's inability to make the monomythic confrontation with self. In presenting the individual struggles of these people, Lawrence repeats many of the archetypal patterns of
mythology which correspond to the stages of development in the normal life cycle.

In Lawrence's old world order, or in archaic societies, as the term is used in Chapter I, human groups were guided through the psychological dangers universal to the assimilation of their parents' values in youth and rejection of these values in adulthood "by the symbols and spiritual exercises of their mythological and religious inheritance . . . " (2, p. 104). Thus, the close relationship that the men maintain to the seasonal cycle of nature through farming and other agricultural activities, the women maintain on a higher level through religious expression, for instance, in the cyclic repetition of Christ's birth at Christmas and death and resurrection at Easter. In the new urban order of the world, however, the inheritance of archaic cultures no longer permits confronting the psychological dangers of contemporary society. The problems of the twentieth century . . . we today (in so far as we are unbelievers, or, if believers, in so far as our inherited beliefs fail to represent the real problems of contemporary life) must face alone, or, at best, with only tentative, impromptu, and not often very effective guidance. This is our problem as modern, 'enlightened individuals', for whom all gods and devils have been rationalized out of existence (2, p. 104).

As has been shown in Chapter I, however, there exist in the old myths and organized religions consistent features which originate as a result of physiological structures of the human psyche. In Chapter II this pattern of primordial images
was explained in terms of the monomythic quest for the unknown, and the two stories from sacred writings were used to illustrate the consistency of these images. Now, however, in view of the fact that Lawrence's work is a contemporary manifestation reflecting the contemporary problem that man presents to himself as the "undiscovered country," the psychological principles of the monomyth as they reflect the normal life cycle become most relevant to an understanding of Lawrence's works.

Thus, in the normal life cycle the newborn child finds itself totally dependent on the mother for its survival. The child associates *mother* with *good* as long as she protects and nourishes the child. When any prolonged absence of the mother occurs or when the mother must hamper the child (2), the child responds aggressively, associating the *mother* with *evil*.

Thus, the first object of the child's hostility is identical with the first object of its love, and its first ideal (which thereafter is retained as the unconscious basis of all images of bliss, truth, beauty, and perfection) is that of the dual unity of the Madonna and Bambino (2, p. 6).

As the child grows, the object of the child's hostility is transferred from the mother to the father. He represents authority, aggression and fear. Thus, the infantile images of *good* and *evil* are split between mother and father respectively. The call to adventure may come at any time in life; however, according to psychology, the call to adventure occurs when "the familiar life horizon has been outgrown; the old concepts, ideals, and emotional patterns no longer
fit . . ." (2, p. 51). The emotional patterns of the child have centered around regarding mother as archetypal woman. "Woman, in the picture language of mythology, represents the totality of what can be known" (2, p. 116). Likewise, the child regards the father as archetypal man. He " . . . is the one who comes to know" (2, p. 116). Thus, in the child's desire to establish its own world, the son rivals the father for the mastery of the world and the daughter rivals the mother to be the mastered world (2).

The father is the initiating priest through whom the young being passes on into the larger world. And just as, formerly, the mother represented the 'good' and 'evil', so now does he . . . (2, p. 136).

In order to be initiated into adulthood, the child must overcome the infantile images of good and evil as presented to the child by the parents. He or she must confront and transmute or transcend the idea of the parents' values as universal values. At this point the hero or heroine undergoes a symbolic descent into the psychic void where there exist no guidelines for determining value choices. To pass through the road of trials, the individual must confront his own infantile images of id, ego, and superego, most often presented in sexual terms of aggression and destruction.

The hero, whether god or goddess, man or woman . . . discovers and assimilates his opposite (his own unsuspected self) . . . One by one the resistances are broken. He must put aside his pride, his virtue, beauty, and life, and bow or submit to the absolutely intolerable. Then he finds that he and his opposite are not of differing species, but one flesh (2, p. 108).
Thus, the hero must confront the terror of his own libidinal desire for the mother or father, as the case may be, and transmute this desire into a new object choice. The individual must overcome the superego, that is, the belief that good and evil are distinctly separate, and he must overcome the ego; that is, he must break through the agony of facing his own personal limitations. These feats accomplished,

... the mind breaks the bounding sphere of the cosmos to a realization transcending all experiences of form—all symbolizations, all divinities: a realization of the ineluctable void (2, p. 190).

Thus, the hero realizes he and the father are one; the heroine knows she and the mother are one. "The mystical marriage with the queen goddess of the world represents the hero's total mastery of life; for the woman is life, the hero its knower and master" (2, p. 120). Apotheosis is the result of initiation; it is the realization that "we no longer desire and fear; we are what was desired and feared" (2, p. 162).

Campbell finds that "human groups are actuated by their group ideals, and these are always based on the infantile situation" (2, p. 160). Beginning with Gertrude and Walter Morel of Sons and Lovers and with Tom and Lydia and Anna and Will of The Rainbow, Lawrence reveals how the destiny of society is determined by the inability of each generation to dissolve, transcend, or transmute the infantile situation of its personal past (2).

The characteristics of the Brangwen men are those of the old world order. The men live according to the laws of the
seasonal cycle; their heritage and very being is rooted in their closeness to the land.

It was enough for the men, that the earth heaved and opened its furrow to them, that the wind blew to dry the wet wheat, and set the young ears of corn wheeling freshly round about; . . . they lived full and surcharged, their senses full fed, their faces always turned to the heat of the blood, staring into the sun, dazed with looking towards the source of generation, unable to turn around (4, p. 3).

The Brangwen women, however, do not want this blood-intimacy with the earth. They wish to look outside themselves rather than inward. They seek knowledge, experience in the world of culture, and higher education for their children. "They were aware of the lips and the mind of the world speaking and giving utterance, they heard the sound in the distance, and they strained to listen" (4, p. 2).

Tom, the last of Alfred Brangwen's children, is born into this atmosphere of change. His mother's favorite, he is sent by her to grammar school; she hopes he will fulfill her own frustrated desire for knowledge of and experience in the social world by becoming a success. With a child's instinctive foreknowledge Tom goes to school knowing this type of discipline is against his Brangwen male nature, knowing he will be a failure. "For him there was nothing palpable, nothing known in himself, that he could apply to learning" (4, p. 11). Thus, at a young age, inspired by his mother's values, Tom associates being uneducated with evil. His sense of personal failure foreshadows the repression and distortion
of the male nature that will dominate the next generation of Brangwen men as a result of the values the Brangwen women support as good. Tom grows to manhood feeling his existence to be anomalous, himself to be a failure as a man because he has failed in the world of society and culture. In order to achieve a proper initiation into manhood, Tom must confront and overcome the infantile images of good and evil associated with his personal past. In his late twenties he meets Lydia Lensky, a Polish widow with one daughter by her previous marriage. She represents the aristocratic outer world (6) that Tom has been unable to confront successfully. As Walter Morel was impressed with Gertrude's refined manner, so is Tom impressed with Lydia's aristocratic past. However, Lydia and Tom both exist within the frustrating realms of their personal pasts. Their lives are meaningless and their futures offer no relief.

In the relationship of Tom and Lydia, Lawrence presents two principles which foreshadow the thematic direction of *Women in Love*. First, Tom and Lydia overcome the limitations of their personal pasts to experience love as a cosmic force. In doing so, they reveal the principles of the male-female relationship upon which will originate the new world of "whole individuals."

The Brangwen men have been reared to regard woman as "... the symbol of that further life which comprised religion and love and morality. The men placed in her hands
their own conscience . . ." (4, p. 13). Thus, Tom thinks all women are good women like his mother and sister. The woman he chooses as a wife will have the values and qualities that his mother and sister have. Reaching the age when erotic desires take over, Tom lies with a prostitute. The encounter with woman in her carnal aspects " . . . shocked him, and put a mistrust into his heart, and emphasised his fear of what was within himself" (4, p. 14). When his mother dies, he is "afraid of all that which was up against him" (4, p. 15), and he stays out of the house because of the "strange, unnatural tension" between him and his sister. Caught up in libidinal desires, Tom turns to drinking as the only recourse to achieve oneness with all the world, "which is the end of youth's most passionate desire" (4, p. 23). He knows, however, that drinking will not solve his problem. Tom must reconcile his erotic desire for a sexual relationship with a woman who is his infantile image of woman as ever mother, ever virgin. Lydia enters Tom's life; he passes through one more ordeal on the road of trials when he recognizes that . . . after he had seen so often that he did not exist for her, after he had raged and tried to escape, and said he was good enough by himself, he was a man, and could stand alone, he must, in the starry multiplicity of the night humble himself, and admit and know that without her he was nothing (4, p. 35).

When Lydia meets Tom, she still wears her wedding ring from her former marriage; mentally, she still lives in the past. The presence of Tom bothers her greatly for "she wanted
it, this new life from him, with him, yet she must defend herself against it, for it was a destruction" (4, p. 35). The two marry, however. In marrying Lydia, Tom conforms to his mother's image of good, for Lydia represents the aristocratic outer world (6) by which Tom has felt rejected. But Lydia's past, though aristocratic, has been tragic.

Lydia's world is one of waste and deterioration where sexual relations deteriorate, children die and exile is necessary to existence. She stands as a refutation of the dreams of Brangwen women and foreshadows the coming dissolution of English society (6, p. 468).

Lydia will not let Tom enter her world. She remains lapsed in her own self-containing memories of the past. This sends him into a rage. "He raged, and piled up accusations that had some measure of truth in them all. But a certain grace in him forbade him from going too far" (4, p. 59).

Tom visits his brother Alfred's mistress under the pretense of discovering the nature of contacts that Anna can make in the aristocratic world (6). Though he only vaguely mentions the visit to Lydia, she spots his erotic desire to take a mistress from the aristocratic world, and she overtly suggests to him that he take another woman (6). In this scene both people are confronted with facing and rejecting the images of their personal pasts. Lydia must stop comparing Tom to her dead husband and accept Tom and their life in the present. Tom must overcome the ideals of his mother and his own sense of failure in the social world. By forgetting his pride and, through an almost deathly act of volition, by
facing Lydla's accusations and, thus, himself, Tom overcomes his fear of Lydla's domination and the two are able to meet in a ritualistic scene of sensual love.

Their coming together now, after two years of married life, was much more wonderful to them than it had been before. It was the entry into another circle of existence, it was the baptism to another life, it was the complete confirmation (4, p. 91).

Thus, Tom and Lydia symbolically enter the primordial realm of timeless existence where "everything was lost, and everything was found" (4, p. 91). Lawrence raises this love experience to the cosmic level through his use of biblical language and symbolism. He describes the rebirth in sensual love in terms of Christian symbolism.

Now He was declared to Brangwen and to Lydia Brangwen as they stood together. When at last they had joined hands, the house was finished, and the Lord took up his abode. And they were glad (4, p. 92).

In the reference to the mother and father meeting "to the span of the heavens" (4, p. 92), Lawrence indicates that Tom, having submitted to the intolerable, has overcome his infantile situation and is now the symbolic master of the world; he is God the Father; he is Father Heaven. Likewise, Lydia is the aristocratic world which has been mastered. She is the mythic Virgin Mother or Mother Earth.

The second principle that Lawrence presents through the relationship of Tom and Lydia and, though less obviously, through Gertrude and Walter Morel's relationship concerns the dissolution of society. Psychologically penetrating the core
of their personal conflicts, Lawrence reveals a growing dis-
harmony in society. Both couples represent the human group
which, through the inability to face itself, causes the cyclic
actuation of group ideals which succeeding generations accept
as real even though the ideals are outdated. In Sons and
Lovers the dominating woman, with her desire for mental con-
sciousness, destroys the marriage and turns the children
against those values that the father represents, against the
normal flow of the seasonal life cycle. Though Tom and Lydia
Brangwen achieve a symbolic rebirth in sensual love, they do
so only at the expense of their involvement with society.
Thus, they perpetuate values for their children which are not
applicable to living in the new order of society. Their iso-
lated union, however idyllic in the individual sense, "has
little effect on the progress of society" (6, p. 469). Law-
rence demonstrates through his presentation of Tom, Lydia,
Gertrude, and Walter that the cyclic revolution of genera-
tions in which more and more people fail to resolve the in-
fantile situation and adjust to new realities produces a
whole human group dissociated from one another and, in the
final analysis, from themselves. The result is Lawrence's
society of mechanical repetition. In the second section of
The Rainbow the relationship of Tom and Lydia's daughter
Anna with Will Brangwen, a cousin, illustrates this slow
dissolution process.
There exists between Tom Brangwen and his step-daughter Anna a "sort of recklessness," a "complete chosen carelessness" (4, p. 81) in which the two establish a close bond of childish friendship. Tom takes Anna everywhere with him. Unable to acknowledge openly the libidinal forces at work between him and Anna, he consciously interprets the situation as "a secret desire to make her a lady" (4, p. 85). When she is nine years old, he sends her off to a dames' school. Anna has few friends at school, for she mistrusts the outer world and intimacy with people (4). She remains close only to her parents. She still resentfully worships her mother, who according to the cyclic pattern of life, has now become Anna's rival to be the mastered world. Thus, Anna has transferred the infantile images of good and evil to her father, and she patronizes him, depending on him for support (4) in confronting the outside world.

However, "Anna must seek her salvation in a world where confusion and chaos have progressed, and the simple distinctions defining the world of Tom's ancestors no longer pertain" (6, p. 469). When Anna tries to discuss people and the social world with her father, he becomes uneasy. "He did not want to have things dragged into consciousness" (4, p. 101). Anna gradually grows resentful toward her parents, and especially toward her father. Anna naturally feels her mother to be a rival. Her father, as the initiating priest who determines for the child the distinction between good and evil
in the social world, should help and guide Anna; however, he cannot because he has lived too long in his blood-intimacy with the land, as a social exile. Thus, Anna has only the images of the infantile situation upon which to rely for guidance. Her aggressive female instincts having been encouraged at home, she seeks escape in pursuit of culture. However, her libidinal attachment to the Brangwen male nature puts her off from religion and reading. She sees only the "falsity of the spoken word" ([4, p. 101]. When Anna is older, her father sends her to a young lady's school in Nottingham.

And at this period she was absorbed in becoming a young lady. She was intelligent enough, but not interested in learning. At first, she thought all the girls at school very ladylike and wonderful, and she wanted to be like them. She came to a speedy disillusion: they galled and maddened her, they were petty and mean. After the loose, generous atmosphere of her home, where little things did not count, she was always uneasy in the world, that would snap and bite at every turn ([4, p. 95].

She discovers that all her attempts to "stretch her length and stride her stride" in the social world lead to inner boredom, to nothingness ([4, p. 97]. Anna's ideal of her father stands between her and the world of society; however, he belongs to the old world order. "The possibility of fulfillment is made difficult because the outward oriented woman, urged on not only by mother but by father love, can find no land-oriented man" ([6, pp. 469-470].

At this time, Anna meets Will Brangwen, Tom's nephew. Will, spurred on by the ideal of the Brangwen women to "seek
a place in cultured society, . . . lost all contact with nature's intimate rhythms" (6, p. 470). Will represents the mental consciousness of modern society. His love of church architecture is prompted by aesthetic rather than religious feelings. Even though he knows the church is false, he serves it attentively, for he is " . . . aware of some limit to himself, of something unformed in his very being" (4, p. 207). Will and Anna share the same disillusion which neither can face. Having religious feelings which they cannot define, they invert the feelings, becoming victims of their personal pasts. Will denies the reality of society by creating an ideal, aesthetic realm of mechanical, impersonal art forms in which to live. Anna, rooted in Tom, seeks fulfillment "in the reproductive rhythm of her body" (6, p. 471). "If she were not the wayfarer to the unknown, . . . she was a door and a threshold, she herself. Through her another soul was coming, to stand upon her as upon the threshold, looking out, shading its eyes for the direction to take" (4, p. 193). Anna and Will close their minds to the unknown within themselves. Their marriage is a perversion of the infantile situation in which both live as adults only in terms of their social images. Thus, they are isolated from society, from each other, and from themselves. Unable to transcend their personal pasts, their love becomes like a passion of death in which "they accepted shame, and were one with it in their most unlicensed pleasures" (4, p. 235).
Thus, through the plot schemes and secondary characters of *Sons and Lovers* and *The Rainbow*, Lawrence creates the atmosphere of modern, industrial society in which "the psychological dangers through which earlier generations were guided by the symbols and spiritual exercises of their mythological and religious inheritance . . ." (2, p. 104) are proven to be no longer relevant to the dilemma of self-understanding. Through the relationship of Anna and Will Brangwen he validly presents the misdirection of contemporary society as stemming from the misplaced sensual and spiritual passions of the individual male-female relationship.


CHAPTER IV

THE PROTAGONISTS AND THE MONOMYTH

Paul and Ursula

Though the social panorama that Lawrence presents in Sons and Lovers and The Rainbow appears dismal, he does offer hope in the future through his presentation of his protagonists, Paul Morel and Ursula Brangwen. Following the cyclic pattern of the cosmogonic round, Paul and Ursula qualify as modern adventurer-heroes who prove that after the dissolution of society a reconstruction of a cleaner, bolder life necessarily will follow. Their experiences testify that when the individual confronts his personal unconscious, he is able "... to bring to light again the lost Atlantis of the co-ordinated soul" (1, p. 388).

In Sons and Lovers, Lawrence as Paul Morel relives on an imaginative level his experience as a young man. Paul is the third child of Gertrude and Walter Morel. Because Paul is an unwanted addition to an already overcrowded and underfed family, Mrs. Morel guiltily struggles more than usual to lend him the protective love he needs as a child. "She felt as if the navel string that had connected its frail little body with hers had not been broken" (2, p. 37). In her abnormally strong attachment to Paul, she demands that Paul fulfill her dreams of what she wanted her husband to be.
She places a moral responsibility on him that has all the unconscious symptoms of her own frustrated erotic desire. Paul's efforts to overcome his attachment to his mother, the home environment, and the values that he has assimilated in his youth compose the majority of the narrative of *Sons and Lovers*. The prominent idea expressed in this work is the necessity of Paul's casting off all social and moral traditions which hold him to the infantile situation. Paul's mother symbolizes all tradition, all women, to her son; thus, to discover himself as an independent entity and as a man, he must overcome her strong grasp on his life.

According to the Laurentian formula, the value choices one makes originate in the love experience. As Paul grows older he senses his mother's disillusion with life. "It hurt the boy keenly, this feeling about her that she had never had her life's fulfilment: and his own incapability to make up to her hurt him with a sense of impotence, yet made him patiently dogged inside. It was his childish aim" (2, p. 66). Thus, from an early age Paul's first love is his love for his mother. In the world of infantile images, she represents ideal woman, ever mother, ever virgin; he regards his father as the evil, unwanted aggressor and competes with the father for the paternal position. When Morel has an accident in the mines and is confined to the hospital, Gertrude feels the responsibility of providing for the children. Paul does what he can to help her at home; he goes to look for his first
job. In the effort to survive, he and his mother become more and more dependent on each other. When he comes home each evening from Nottingham, they share the experiences of the day. "His life-story, like an Arabian Nights, was told night after night to his mother. It was almost as if it were her own life" (2, p. 113). Thus, with the illness of Morel, Gertrude and Paul are brought together in a husband-wife situation. And, after the oldest son William dies, Mrs. Morel is shocked out of bereavement when Paul also comes near death due to a serious illness. Narrowly escaping the loss of another child, she roots her life in her second son. Through sharing the daily experiences of living, the erotic attachment between mother and son increases as Paul grows older. As a woman of the old world order, Mrs. Morel encourages Paul to seek a position in cultured society. She lends him the moral support that he needs to develop his talent as a painter. The mother's aim in life is to help her son to conquer the social world, for she feels that her only fulfillment in life can come through Paul's success. Paul, rooted in Gertrude, aims only to please his mother. The world, however, into which Mrs. Morel pushes Paul is one which leads to exile and death. Her desire to see him succeed stems from her own failure to overcome her personal past.

At the end of the first part of Sons and Lovers, Paul's task as an adventurer-hero appears almost insurmountable. However, when adolescence approaches, the lure of erotic desire prompts Paul's curiosity, and he seeks a life beyond
the limits of his home environment. His first instructive experience which pushes him toward the first threshold occurs when he visits the Leivers' farm, meets Miriam and her brothers, and discovers some affinity with his own nature in the atmosphere of the farm. "This atmosphere, where everything took a religious value, came with a subtle fascination to him . . . . Here there was something different, something he loved, something that at times he hated" (2, p. 147). In this atmosphere and in his relationship with Miriam, Paul begins to define love as a religious experience. Miriam is "cut off from ordinary life by her religious intensity" (2, p. 148); she views good and evil as absolutes. Paul also is intensely and deeply idealistic. Miriam stimulates him into appreciating nature, and " . . . in this atmosphere of subtle intimacy, this meeting in their common feeling for something in Nature, their love started" (2, p. 148). With Miriam, Paul is able to intellectualize his beliefs. "Miriam was the threshing floor on which he threshed out all his beliefs. While he trampled his ideas upon her soul, the truth came out in him" (2, p. 227). However, the truth that Paul finally realizes about his relationship with Miriam is that she wants a soul union in which he dominates her only on the abstract level of spiritual thought. Miriam "always wanted to embrace him, so long as he did not want her" (2, p. 189). When Paul's sensual passions are aroused, however, she does not "seem to realize him . . . . He might have been an object.
She never realised the male he was" (2, p. 189). In strife over love with Miriam Paul begins to recognize the same intensity of feeling he shares with her and with his mother. However, with Miriam, love is a destructive union in which the girl wishes to dominate him. "She did not want to meet him, so that there were two of them, man and woman, together. She wanted to draw all of him into her" (2, p. 194). Miriam makes Paul feel his sensual desires are sinful. In the scene where Paul and Miriam stand before an "enormous orange moon" Paul realizes that he is afraid of Miriam. "The fact that he might want her as a man wants a woman had in him been suppressed into a shame" (2, p. 178). Psychologically, Miriam is unable to overcome her own infantile distinctions between good and evil; she represents the death-theme in which society perverts the meaning of the sensual passions. Paul rejects Miriam and returns to his mother, whose intensity offers him the dark warmth of a destructive protection.

Paul's erotic attachment to his mother is most apparent in the scene in "Strife in Love" where Paul argues with Mrs. Morel about his relationship with Miriam. She accuses him of wanting her to wait on him while "the rest is for Miriam" (2, p. 212). Paul assures his mother that he does not love Miriam and that he wants to come home to her. Morel enters drunk and senses the atmosphere of intimacy between the son and his wife. The father and son begin to argue; Mrs. Morel faints. Walter "stumbles off to bed" leaving Paul to help
his wife and symbolically relinquishing his position as master to his son. "His last fight was fought in that home" (2, p. 214).

However, Paul remains "dissatisfied with himself and with everything" (2, p. 215). His love for his mother and for Miriam offer him no self-assurance. At this time, he meets Clara. She arouses his sensual passion, and in his relationship with her, he gains the assurance he needs as a male; in his love-making with Clara he feels "a strong, strange, wild life, that breathed with his in the darkness through this hour. It was all so much bigger than themselves that he was hushed" (2, p. 353). In the love scene in the thirteenth chapter, Lawrence expresses for the first time the cosmic quality of sensual love that he later elevates into a creation myth in *Women in Love*.

After such an evening they both were very still, having known the immensity of passion. They felt small, half-afraid, childish and wondering, like Adam and Eve when they lost their innocence and realised the magnificence of the power which drove them out of Paradise and across the great night and the great day of humanity. It was for each of them an initiation and a satisfaction (2, p. 354).

Thus, for Paul, that which is creative in life is associated with the dark power of sensual passion, and this image becomes the continuous symbol of Lawrence's life-theme. Though Paul achieves an initiation with Clara which nothing can nullify, he feels he cannot marry her. She senses that his life belongs to someone else. "She had received her confirmation; but she never believed that her life belonged to Paul
Morel, nor his to her" (2, p. 361). Paul's love still belongs to his mother. He tells Gertrude that he will never meet the right woman as long as she lives (2). He begins to hate the intense domination of his mother just as he hated Miriam's desire to dominate him. He realizes that the union he has with his mother leads to death as the union he had with Miriam did. "His life wanted to free itself of her. It was like a circle where life turned back on itself, and got no farther. She bore him, loved him, kept him, and his love turned back into her, so that he could not be free to go forward with his own life . . ." (2, p. 345). Therefore, when he reaches twenty-five, Paul wants to escape his familiar life horizon; he wants to escape his mother's domination of his personality.

Campbell reports that the herald which leads the adventurer-hero to the first threshold "is often dark, loathly, or terrifying" (1, p. 53). Thus is the event which cuts loose the umbilical cord attaching Paul to his mother. The chapter titles lend emphasis to the meaning of the catastrophe that Paul faces. In the chapter "Release" his mother dies of cancer. Psychologically, her death sets Paul free from the infantile attachment to the womb. Symbolically, it also sets him free from his familiar life horizon, thrusting him beyond the established limits of social values. Without his mother he is lost, " . . . and forever behind him was the gap in life, the tear in the veil, through which his life seemed to
drift slowly, as if he were drawn towards death" (2, p. 407). The confrontation with death or some destructive force, whether actual or symbolic, is the prerequisite for the descent into the realm of the unconscious, the world of the unknown. The last chapter of *Sons and Lovers* is entitled "Derelict," suggesting that Paul is now drifting, on a psychic level, in a world of the unknown. As an adventurer-hero, Paul has succumbed to the destructive power of the magical threshold. Clara and Miriam slip out of his life. He works, eats, and sleeps mechanically, existing rather than living. Thus, typical of the hero, "... instead of conquering or conciliating the power of the threshold, I am swallowed into the unknown, and would appear to have died" (1, p. 90).

At the close of *Sons and Lovers* Paul is totally alone within the psychic realm of the unknown, the symbolic place of self-annihilation. "The people hurrying along the streets offered no obstruction to the void in which he found himself" (2, p. 419). Standing alone at night on a country road, he senses that "on every side the immense dark silence seemed pressing him, so tiny a spark, into extinction, and yet, almost nothing, he could not be extinct" (2, p. 420). Paul knows that though he feels extinguished, his being is not extinguished; alone, he is still alive and a part of something in the immense silence. Having fought the desire to follow his mother to the grave, he realizes "he would not take that direction, to the darkness, to follow her" (2, p. 420). The
novel ends with Paul turning away from the darkness of night and walking toward the "faintly, humming, glowing town, quickly" (2, p. 420). According to the monomythic pattern (2), the hero released from the established bounds of society does not pass beyond the visible world and die. His withdrawal is a psychic regression into self. He "... goes inward, to be born again" (1, p. 91). As the final pages of Sons and Lovers indicate, Paul chooses the monomythic path which leads to rebirth of self.

Essentially, Ursula Brangwen's erotic attachment to her father results in an infantile situation which is similar to Paul Morel's situation. Unlike Paul, however, Ursula is reared in an industrial society where the last remnants of the old world order have totally vanished, leaving only a world "dominated by incest and death, by fruitless and unregenerating work, a new world modeled on hell, on the demonic" (7, p. 473). Like Paul, Ursula's chief problem concerns the necessity of discovering adequate sexual symbols to replace the infantile attachment to the parents. As the daughter of Will and Anna Brangwen, however, she faces even greater trials than Paul faced on the road to self-understanding, for her parents' inability to cope with their own personal pasts has resulted in a more radical perversion of the images of good and evil than of those in Sons and Lovers. Ursula's task as a monomythic heroine is to break through the perversion of the masculine and feminine principles to rediscover herself.
as the mythic figure of Woman as the Goddess. The last section of *The Rainbow* concerns the instructive experiences that Ursula encounters in her youth. She learns that the social and moral values of the industrial society in which she lives lead only to dissolution; her struggle to overcome her attachment to historical circumstance symbolizes her monomythic quest to create a new order of values in order to live a meaningful life.

Will Brangwen transfers his own unfulfilled erotic desires to his love for Ursula. "Too soon the call had come to her, when she was a small baby . . . her sleep-living heart was beaten into wakefulness by the striving of his bigger heart, by his clasping her to his body for love and for fulfilment, asking as a magnet must always ask" (3, p. 218). Ursula's naive worship of her father does not last for long, however. When she leaves footprints in his seed beds, he yells at her; she puts on a mask of indifference to hide her pain, "yet far away in her, the sobs were tearing her soul" (3, p. 221). This incident and other similar incidents lead Ursula to the belief "... that even her adored father was part of this malevolence" (3, p. 221) that she cannot identify.

"Isolated from his wife, guilty in his relationship with Ursula, Will seeks an extramarital affair . . . " (7, p. 472). Will perceives that he is the absolute to whom the world, and the childish girl he meets in the theatre, must submit. However, for Will, the childish girl has no
personal identity; she is simply a sensual object to which he transfers his unfulfilled erotic desire for Ursula (7). Unsuccessful, he returns to his wife. Having created an illusion of himself as the symbolic master, he seeks to touch the perfect place, the Sacred Center, in lustful passion with his wife. However, fearful of confronting his own inadequacies which the unidentified girl made even more apparent to him by rejecting him, "he neither saw nor touched the perfect place, it was not perfect, it was not there" (3, p. 234).

To boost his ego, Will transfers his frustrated erotic desire to social endeavors. If he could not be master of the universe in relation to his wife and child, "he wanted to be unanimous with the whole of purposive mankind" (3, p. 235).

Moving into the social world, Will engages in educational and cultural activities. It is suggested, however, that moral duty to be of public service does not spur his interest in public activity so much as his frustrated desire for his daughter does. "Somehow she seemed to be at the back of his new night-school venture" (3, p. 236).

Will, with his aggressive ego, symbolizes the mythic tyrant-monster familiar in mythology, folk traditions, legends, and even nightmares (1).

The inflated ego of the tyrant is a curse to himself and his world no matter how his affairs may seem to prosper ... . The giant of self-achieved independence is the world's messenger of disaster, even though, in his mind he may entertain himself with humane intentions (1, p. 15).
Will is one of Lawrence's modern industrial monsters, who in maintaining his perverted social image, has destroyed his spontaneous self. Despite his superfluous expression of love for Ursula, he unconsciously wants to hurt her, for she reveals to him his own inadequacies. His clinging love and fits of anger arouse in Ursula the aggressive instincts perverted in himself. When he hits her, she feels "so cruelly vulnerable. Did he not know how vulnerable she was, how exposed and wincing? He, of all people, knew. And he wanted to do this to her. He wanted to hurt her..." (3, p. 265). Confronted with the symbolic tyrant, Ursula fights back aggressively. "She was a free, unabateable animal, she declared in her revolts: there was no law for her..." (3, p. 268). However, after emotional battles with everyone that she knows, the "strange sense of cruelty and ugliness always imminent" (3, p. 269) in the mob forces her to turn inward. According to Wasson (7), in a world where the demonic rules, the demonic is God-like. Therefore, Ursula seeks self-achieved independence after the pattern of the ego-oriented tyrant. She is the product of the Brangwen women's desires; she is the aggressive, independent female of which they dreamed. Unfortunately, the dream has become a nightmare.

Ursula encounters frustration at every turn. She is "passionately against her mother," against "the storm of babies," and against "the heat and swelter of fecundity" (3, p. 263). She is dissatisfied with her home, dissatisfied
with the mechanical repetition of the religious drama, and
dissatisfied with herself. "Out of the nothingness and the
undifferentiated mass, to make something of herself! But
what?" (3, p. 281).

Having no appropriate images to guide her, Ursula can
rely only on those infantile images presented to her by her
parents. Thus, she seeks self-achieved independence; she
seeks to dominate. In her relationship with Anton Skrebensky,
she identifies him with the infantile image of her father.
Anton brings her "a strong sense of the outer world. It was
as if she were set on a hill and could feel vaguely the whole
world lying spread before her" (3, p. 288). Anton is another
of the modern, ego-oriented tyrant figures. He is totally
isolated; he stands alone. He recognizes his fellowmen only
in terms of aggression and destruction. Lawrence presents
him as a soldier who enjoys fighting. This character descrip-
tion enhances the destructive quality of Anton's nature.
Anton prompts Ursula's aggressive instincts. In their rela-
tionship, they repeat the death-oriented struggle of wills to
which Will and Anna have relinquished themselves. With Anton,
Ursula can play "for love with the power she lacked in her re-
lationship with her father" (7, p. 475). Thus, their love
becomes "a magnificent self-assertion on the part of both of
them . . ." (3, p. 301). Unlike Paul and Clara, Ursula and
Anton's passion does not produce a feeling of childlike awe
of the immense cosmic power of which they are a part. Rather,
Ursula seeks "... to limit and define herself against him, the male ..." (3, p. 301). She wishes to triumph as the female "in exquisite assertion against the male" (3, p. 301) rather than relinquish her ego and meet him in a creative relationship. In their death-oriented battle of wills, they come to a full stop. Anton leaves for India, for he cannot dominate Ursula. Ursula realizes that Anton does not really exist for her as a person; he exists only in her own desire (3).

This desire is the erotic attachment to her father, whom she continues to struggle against as she grows to womanhood.

Ursula, inflamed in soul, was suffering all the anguish of youth's reaching for some unknown ordeal, that it can't grasp, can't even distinguish or conceive. Maddened, she was fighting all the darkness she was up against. And part of this darkness was her mother (3, p. 352).

The darkness that Ursula fights in relation to her mother represents her desire to become archetypal woman; she rivals her mother for the position of dominance in the mastered world. She cannot define this desire because her mother has perverted the function of the female. Mrs. Brangwen lives in a world of lax dignity in which continuous breeding is the chief activity. Ursula rejects this image of womanhood as mechanical, as evil. She senses that neither her mother nor her father is quite defined as an individual. Wishing to escape her infantile situation, she seeks to find a position in the social world.

Ursula's father represents the initiating priest through whom she must pass into the larger world (1). He has encouraged Ursula's aggressive female instincts, yet when she
seeks to pattern her life after his by going into the social world to teach and to earn money, he condemns her. Inspired by the Brangwen women's ideals, he wants Ursula to live as a lady of leisure. The confusion of the father's values is reflected in his daughter's reaction toward him. Encountering his anger, she becomes even more determined to succeed in the social world; she fights aggression with more aggression. However, the world into which Ursula moves is as confused as the world of her father in relation to value concepts. As she learns through her teaching experience, social independence in a demonic world leads only to further assertion of one's aggressiveness, resulting, ultimately, in the total disintegration of the spontaneous self. Mr. Harby of Brinsley School, where Ursula teaches, is the symbol of a lost society. He is described as the leader of the teachers. He acts as a chief-warden in the prison-like atmosphere of the school. To keep her job, Ursula must conform to Mr. Harby's image of the teacher. She must "... put away the personal self, become an instrument, an abstraction, working upon a certain material, the class, to achieve a set purpose of making them know so much each day" (3, p. 383). The result is a perversion of the individual personality. Ursula fights Mr. Harby because he seemed to have some cruel, stubborn, evil spirit, he was imprisoned in a task too small and petty for him, which yet, in a servile acquiescence, he would fulfill, because he had to earn his living. He had no finer control over himself, only this blind, dogged, wholesale will (3, p. 387).
Ursula realizes his whole situation is wrong; likewise, so is her situation wrong. However, she has determined to prove to her father that she can achieve independence. "It was a case of being Standard Five teacher, and nothing else. For she could not escape. Neither could she succeed. That was her horror" (3, p. 390).

Her teaching experience does, however, leave her individuality out. Following the mechanical routine of her job, maintaining the appropriate social image, her "real, individual self drew together and became more coherent during these two years of teaching" (3, p. 407). She realizes that she is not guilty individually, that her "... condition is not some personal disease ... but the condition of the world" (7, p. 475).

The processes of history have so affected individual personalities that society, made up of isolated and aggressive egos, can only reflect unresolved needs. Further, as they fail to resolve those needs and continue to act, they create a society which confirms and encourages the disease (7, p. 475).

Ursula, as an adventurer-hero, wishes to resolve her individual needs to find the lost Atlantis of the co-ordinated soul. In a world of chaotic contemporary life in which she has confronted perversion in her family, in love, and in society, she suffers from the modern dilemma of having no adequate spiritual symbols to guide her. She realizes, however, that she is a traveller in the world, reaching toward some goal. In her college studies, she reaches a turning point. In a biology laboratory her professor describes life forms
and their purpose for existence in terms of "a complexity of physical and chemical activities" (3, p. 440). While looking at micro-organisms under a microscope, she is confronted symbolically with defining the purpose of these forms' existence as individual entities similar to herself.

She could not understand what it all was. She only knew that it was not limited mechanical energy, nor mere purpose of self-preservation and self-assertion. It was a consummation, a being infinite. Self was oneness with the infinite. To be oneself was a supreme, gleaming triumph of infinity (3, p. 441).

Thus, Ursula recognizes that her image of self-achieved independence is evil; with this new value concept, she moves toward the symbolic threshold where she must overcome the images of her past which have encouraged her pursuit of self in the destructive terms of aggressive independence.

When Anton returns to Ursula from his military term in India, she has purged from her nature much of the rebellious aggression brought on by her infantile situation. Meeting Anton after two years of separation, "she knew, vaguely, in the first minute, that they were enemies come together in a truce. Every moment and word of his was alien to her being" (3, p. 442). Yet, Anton has grown to manhood and the last remnants of Ursula's socially imposed aggressiveness overcome her when she realizes he is "kneeling before her, darkly exposing himself" (2, p. 443). In the perverted world in which she lives where there exist no adequate sexual objects with which Ursula can identify, she accepts Anton as
her lover, though not as her man. In a scene of sensual passion, she senses for the first time her natural instinct as a woman, the cosmic force of passion, that Clara and Paul discovered. "She was Woman, she was the whole of Woman in the human order. All-containing, universal, how should she be limited to individuality" (3, p. 444). Thus, through her sensual union with Anton, Ursula finally discovers her "dark, vital self" (3, p. 445). She no longer needs to prove her individuality through aggressive sex, for she realizes herself as part of a greater power, the power of the natural cyclic flow of the cosmos. Ursula does not identify with Skrebensky, demanding one of the dominating, emotionally personal relationships which Lawrence condemned. "She belonged to the eternal, changeless place into which they had leapt together" (3, p. 451).

Anton belongs to the demonic world in which maintaining one's social image leads to worship of the mechanical god of self-destruction. After each contact with Ursula, his self-assertive ego leads him only further toward frustration and increases his mad dependence on her. As a modern tyrant of the inflated ego, Anton is seen by Ursula to be an object choice which confirms her attachment to her father. This attachment, however, she conceptualizes in a scene where she sits on "an old pre-historic earthwork," symbolic of the archaic peoples who worshipped the cosmic seasonal cycle, crying.

And she lay face downwards on the downs, that were so strong, that cared only for their
intercourse with the everlasting skies, and she wished she could become a strong mound smooth under the sky, bosom and limbs bared to all winds and clouds and bursts of sunshine (3, p. 463).

In this scene Ursula grasps the idea of sensual love as a ritual. The quotation above suggests the primordial union of heaven and earth, one of the archetypes of pagan mythologies. In her desire to be part of the earth, she unconsciously expresses her desire to identify with the sexual Mother Earth image and to recreate a new self through the cosmic love experience. Thus, Ursula gains the knowledge of the mythic adventurer-hero. "It was as if the stars were lying with her and entering the unfathomable darkness of her womb, fathoming her at last. It was not him" (3, p. 464).

She realizes that aggressive sensuality is wrong. She discovers sex as a function which leads to the awareness of love as a cosmic experience. In the last chapter of The Rainbow, symbolically given the same title as that of the novel, Ursula breaks off her engagement with Anton, and he sails to India alone. Fearing she is pregnant, she almost submits to repeating once again in history the infantile situation of her parents.

Who was she to be wanting some fantastic fulfillment in life? Was it not enough that she had her man, her children, her place of shelter under the sun? Was it not enough for her, as it had been enough for her mother? She would marry and love her husband and fill her place simply. That was her ideal (3, p. 484).

She realizes in the back of her mind, however, that she has not written to Anton nor cared that he had not written to her
until she fears that she is pregnant. Toying with the idea of marrying Anton only "drives her to further emotional turmoil" (3, p. 485).

Feeling the "seething rising to madness within her" (3, p. 485), one day she takes a walk through the woods in the rain. In this symbolic scene she encounters some horses who chase her as she maneuvers through a myriad of tree trunks to escape. The trees and horses are phallic symbols of her struggle to escape "the looming power of the angry father, the man's world, and Anton Skrebensky" (7, p. 476). The scene represents Ursula's direct confrontation with the infantile images, the thrusting of the heroine into the symbolic womb of the belly of the whale. Escaping the horses, she realizes that

she seemed destined to find the bottom of all things today . . . . Well, at any rate she was walking along the bottom-most bed—she was quite safe: quite safe, if she had to go on and on for ever, seeing this was the very bottom, and there was nothing deeper. There was nothing deeper, you see, so one could not but feel certain, passive (3, p. 490).

In terms of the monomythic pattern, Ursula faces a symbolic death of her former self. Confronting the images of her personal past, she has been thrust into the region beyond profane time. Her illness after her experience in the woods reinforces the symbolic psychic regression she undergoes. There is no child, but she realizes that even if there had been one, "she would have the child and herself, she would not have gone to Skrebensky. Anton belonged to the past"
Rejecting her past, one day Ursula sees a rainbow standing on the earth. To her it is a symbol of the earth's new architecture which will emerge after the death of the present society, "the sordid people who crept hard-scaled and separate on the face of the world's corruption . . ."

(3, p. 495). Possessing the hope necessary to the successful rebirth of the hero as a new self, Ursula knows she has "landed, alone, after crossing the void, the darkness which washed the New World and the Old" (3, p. 493).

Birkin and Ursula

When The Rainbow was published in 1915, the public spurned it as indecent and pornographic. Lawrence was brought to court, where his novel was censured for moral reasons. Harry T. Moore remarks that The Rainbow was not an easy book for Lawrence to write; "... he had to struggle with it for a long time" (5, p. 202). The rejection of this work caused Lawrence to become seriously ill, and he suffered intensely from the stress on his nerves. After this rebuff of what he considered a religious work,

... his novels became autobiographical in a unique sense. A figure, recognizably himself, was the protagonist in them. They are not mere chronicles of his experiences; but a peculiar blend of fact and imaginative dialectic, whereby he projected himself into situations which revealed to him what was annihilable ... in the essential being of himself ... (6, p. 6).

Women in Love is such a novel. Censured by the critics, depressed by World War I, disgusted with society in general and
with England in particular and exiled from England because
his German wife was suspected of being a spy, Lawrence wrote
*Women in Love* with all the furious intensity that character-
izes this novel as still unique, startling, and profound, a
true example of Lawrence's concept of the carbon of life.
In it the unsophisticated and temperate Paul Morel appears
crystallized into the violently objective and profound Rupert
Birkin, an obvious spokesman for the disillusioned author.
Birkin's story repeats the monomythic quest of the adventurer-
hero confronting the road of trials to gain sight of the
horizon of a new world order. His partner in this quest is
Ursula Brangwen, who appears in *Women in Love* as a representa-
tive of Lawrence's wife, Frieda.

The need for and definition of a new world order for so-
ciety is the essential message of the novel. Following the
cyclic pattern of the cosmogonic round, the world order of
industrial society which served as a setting for the develop-
ment of Paul and Ursula in the two previous novels reaches
the point of total disintegration. And, according to the
cosmogonic cycle, all life forms, individuals and societies,
are "understood as the passage of universal consciousness
from the deep zone of the unmanifest, through dream, to the
full day of waking; then back again through dream to the time-
less dark" (1, p. 266). From the unmanifest zone of the
Brangwen men's dream-like existence modeled after nature's
seasonal rhythms, society has moved to the full day of waking
through pursuit of the Brangwen women's ideals. Now, in *Women in Love* Lawrence presents the return through dream to the timeless dark. The novel is written as a psychic study of the unconscious forces which lead to the death of society, and the death-theme is represented by Gerald Crich and Gudrun Brangwen, Ursula's sister.

In the figure of Gerald Crich Lawrence presents the prosperous tyrant monster who has brought the world's message of disaster. Crich is compared to Cain. As a young boy, he killed his brother accidentally. When he grows to manhood, he takes over his father's mining business. Through his superb analytic ability he is able to transform the old, obsolete mines into an industrialized, productive system. As a social image of the modern world, Gerald is an extension of the perversion of Will and Anna Brangwen. He represents the results of Will Brangwen's frustrated desires which prompted him to try to identify with the social world and of Anna's frustrated desires which caused her to find her ideal in the mechanical breeding of children.

Gerald . . . found his eternal and his infinite in the pure machine-principle of perfect co-ordination into one pure, complex, infinitely repeated motion, like the spinning of a wheel; but a productive spinning, as the revolving of the universe may be called a productive spinning, a productive repetition through eternity to infinity. And this is the God-motion, this productive repetition ad infinitum. And Gerald was the God of the machine, Deus ex Machina. And the whole productive will of man was the Godhead (4, p. 220).
Though possessing the God-motion, Gerald does not possess the sentiment of the God-like. As the industrial magnate, Gerald controls the land through the efforts of his mental powers. His sacrifice has been his spontaneous self. He fears "that one day he would break down and be a purely meaningless babble lapping round a darkness" (4, p. 225). Campbell reports that the tyrant monster cries "for the redeeming hero, the carrier of the shining blade, whose blow, whose touch, whose existence, will liberate the land" (1, p. 16). Thus, only Gerald's friendship with Birkin prevents him from destroying himself. "Only Birkin kept the fear definitely off him, saved him his quick sufficiency in life, by the odd mobility and changeableness which seemed to contain the quintessence of faith" (4, p. 225).

Inevitable in the monomythic pattern, however, is the destruction of the man of self-achieved independence. Thus, Gerald is finally destroyed not only in the emotional sense but also on a physical level. His death is presented as a result of his relationship with Gudrun Brangwen, another symbol of diseased culture. Like her father, Will Brangwen, Gudrun has artistic ability. And, like her father, she gains from her art an aesthetic rather than a religious fulfillment. An ego-oriented, aggressive female, she views herself as the supreme creator of her art forms rather than as the instrument of a greater power through which art is made manifest. In the chapter "Continental" these two people, the God and
Goddess of Evil, meet in a struggle of wills that results in the death of Gerald. And, with his death, Lawrence signals the death of industrial society.

However, existing in this dream world of *Women in Love* which moves toward the timeless dark is Rupert Birkin. He represents the hope of the adventurer-hero, for necessarily after the timeless dark a new world will come into existence. The story of Birkin and his partner Ursula concerns a recreation of the co-ordinated soul in which the sensual passions and mysteries of the Brangwen men of *The Rainbow* finally meet in equilibrium with the spiritual passions of the Brangwen women through the love relationship. As has been shown in Chapter III and the first part of Chapter IV, Lawrence has prepared the setting for these adventurer-heroes.

Both Birkin and Ursula have overcome the infantile attachment to their personal pasts. Ursula has known Birkin vaguely as one of the school inspectors of the county where she teaches. Their first realization of each other as individuals, however, occurs when he enters her classroom one afternoon. "She saw, in the shaft of ruddy, copper-coloured light near her, the face of a man. It was gleaming like fire, watching her, waiting for her to be aware" (4, p. 29). Hermione follows Birkin. In front of Ursula, Birkin accuses Hermione of having only a passion for knowledge.

But your passion is a lie . . . . It isn't passion at all, it is your will . . . . You want to clutch things and have them in your power . . . .
And why? Because you haven't any real body, any
dark sensual body of life. You have no sensuality.
You have only your will and your conceit of con-
sciousness, and your lust for power, to know
(4, p. 35).

Hermione is one of the women of self-achieved independence.
Birkin reveals in this argument with Hermione that he does
not accept the principle of mental consciousness. He expresses
his belief in the spontaneous, dark sensual body of life.
Ursula hears this conversation, of course, and after Birkin
has left she thinks of him as possessing "a curious hidden
richness . . . conveying another knowledge of him" (4, p. 38).

As an adventurer-hero, Birkin has not yet reached the
point of initiation. He has still to pass through several
ordeals. The first of these ordeals concerns Hermione, with
whom he has been having an affair for some time. He realizes
she wishes to dominate him; yet, she cannot break through his
resistance. One evening when Birkin feels he has been un-
usually vindictive toward her, he goes to her boudoir to try
to compensate for his actions. Hermione, however, realizes
that his presence is destroying her. Madly dependent upon
Birkin, Hermione determines to rid herself of him. Picking
up a lapus lazuli stone she uses as a paperweight, she hits
him on the head with it. The blow shocks and hurts Birkin.
Stunned, he goes " . . . out of the house and straight across
the park, to the open country, to the hills (4, p. 99). In a
scene similar to the one in The Rainbow where Ursula lies on
the ground, Birkin strips himself of his clothing and lies
naked in the grass.
To lie down and roll in the stickly, cool young hyacinths, to lie on one's belly and cover one's back with handfuls of fine wet grass, soft as a breath, soft and more delicate and more beautiful than the touch of any woman . . . (4, p. 100).

Like Ursula of *The Rainbow*, Birkin seeks unconsciously to escape from profane existence, symbolized by his attachment to Hermione, and to move into the realm of timeless existence. The passage suggests that he wishes to experience a cosmic union between himself, as the archetypal male figure, and the earth. In rejecting Hermione Birkin cuts himself off from society. He "is weary of the old ethic, of the human being, and of humanity" (4, p. 101). His marriage place is the valley in which he lies; his partner is the earth on which he lies. "Here was his world, he wanted nobody and nothing but the lovely, subtle, responsive vegetation, and himself, his own living self" (4, p. 101).

Birkin knows, however, that he must continue to live in the world despite his rejection of it. He also knows that he is human and cannot live as an isolated being. In his relationship with Ursula, he seeks an Eve to match his Adam. In the chapter "Island" Birkin and Ursula argue over the definition of love. He explains that society is composed of individuals with self-assertive wills. While proclaiming to live by the Christian ideal of brotherly love, in actuality the members of society seek to destroy one another, as Hermione has sought to destroy him.

Look at all the millions of people who repeat every minute that love is the greatest, and
charity is the greatest—and see what they are doing all the time. By their works ye shall know them, for dirty liars and cowards, who daren't stand by their own actions, much less by their own words (4, p. 119).

He will not accept the use of the word love because he feels that the concept is as outdated as the society that claims love as its supreme ideal. Ursula at this point cannot grasp Birkin's meaning. However, she discovers herself fascinated as well as disturbed by his words. He explains to her that he wants a relationship with a woman but that in order to find a new definition of love "one must throw everything away, everything--let everything go, to get the one last thing one wants" (4, p. 124).

Though the concepts that Lawrence presents are perhaps radical, the principle to which he adheres is not. Through depicting Birkin and Ursula, Lawrence expresses his concept of love as a ritual of rebirth which can only be experienced by annihilating the attachments to the personal past. And, since his four major characters in Women in Love represent all of society, Birkin and Ursula must necessarily reject the historical circumstances in which they are born as well as their individual attachments to the ego. Having been reared in industrial society, Birkin and Ursula have assimilated to some extent the aggressive characteristics of that society. In their individual relationship, the self-assertive will provide the chief personal limitation that each person must overcome. After a courtship filled with continuous arguments,
Birkin proposes marriage to Ursula, who accepts without, however, showing much enthusiasm. This lack of enthusiasm sends Birkin into a rage, for her attitude strongly hurts his ego. As he angrily leaves, Ursula stands at the window watching him. "He was ridiculous, but she was afraid of him. She was as if escaped from some danger" (4, p. 254). To accept Birkin, Ursula must make a complete break which encompasses not only the psychological but also the actual worlds in which she has lived.

Birkin recovers from the ego-shattering experience of the marriage proposal and returns the next day to ask Ursula to take a drive with him. In the love scene which follows they argue once again. Ursula accuses Birkin of wanting a spiritual relationship with her similar to the one he had with Hermione. Birkin retorts that "Hermione's spiritual intimacy is no rottener than Ursula's emotional-jealous intimacy" (4, p. 300). In this argument Ursula and Birkin repeat a situation similar to that of Tom and Lydia Brangwen, for both must relinquish their ego defenses and face the truth about themselves. Birkin realizes that Ursula's accusations are partially true. He knows that "his spirituality was concomitant of a process of depravity, a sort of pleasure in self-destruction" (4, p. 301). Ursula throws at Birkin the rings he gave her; she storms off. However, in a few minutes she walks humbly back to him. In accepting their personal failings as human beings, they accept each other. Lawrence
raises the scene of sensual passion that follows to the level of ritual, stressing the point that the passion of Ursula and Birkin represents the life-theme of a new world order. Their passion is described as a release from profane time. "She had had lovers, she had known passion. But this was neither love nor passion. It was the daughters of men coming back to the sons of God, the strange inhuman sons of God who are in the beginning" (4, p. 305). Thus, through a ritual of sensual passion in which the love experience becomes cosmic, "the mind breaks the bounding sphere of the cosmos to a realization transcending all experiences of form--all symbolizations, all divinities: a realization of the ineluctable void" (1, p. 190).

She had her desire of him, she touched, she received the maximum of unspeakable communication in touch, dark, subtle, positively silent, a magnificent gift and give again, . . . a mystery, a reality of that which can never be known, vital, sensual reality that can never be transmuted into mind content, but remains outside, living body of darkness and silence and subtlety, the mystic body of reality (4, p. 312).

When Birkin speaks of an eternal union which is an impersonal type of love beyond love, he has extended the symbolic experience of initiation to include not only a psychological rebirth but also a physical rebirth of humanity.

Birkin and Ursula cannot return to the world of common-day. They do not wish to live as "egoless centers" among a society of assertive egos quickly moving toward dissolution. However, society is jealous of those who remain away from it,
and Gudrun tries to convince her sister that "... a new world is a development from this world, and that to isolate oneself with one other person, isn't to find a new world at all, but only to secure oneself in one's illusion" (4, p. 428). Ursula retorts that one can see a new world through looking into one's soul even before the new world becomes an actuality. Thus, in waking their souls into a new life, these adventurer-heroes have been the means of their own dissolution, for their initiation represents a symbolic rebirth into a new world order as well as a death to their former way of living. Isolated, they represent the ordeal through which the modern hero passes without any spiritual exercises or symbols offered as aids by society, for the modern individual "carries the cross of the redeemer—not in the bright moments of his tribe's great victories, but in the silences of his personal despair" (1, p. 391).

Thus, Sons and Lovers, The Rainbow, and Women in Love represent the full circle of the cosmogonic round of life in terms of Lawrence's depiction of society. The closing pages of Women in Love offer humanity no hope of survival with its present value concepts. "If humanity ran into a cul-de-sac, and expended itself, the timeless creative mystery would bring forth some other being, finer, more wonderful, some new, more lovely race ..." (4, p. 470). The road of the present human group leads to the timeless dark. According to Campbell, then, Lawrence repeats in his novels the supreme lesson of myth.
All visible structures of the world . . . are effects of a ubiquitous power out of which they rise, which supports and fills them during the period of their manifestation, and back into which they must ultimately dissolve (1, p. 257).

On the individual level, Lawrence also presents the lesson of the cosmogonic cycle of life. The ideal which Birkin pro-pounds as a life-theme is based on man's ability to live by the spontaneous urges of his unconscious. Likewise, the Brangwen men of the old world order professed a belief in the primordial unconscious. Lawrence does not demand a regression into the past; he simply completes the cosmogonic cycle in which one learns that " . . . the perilous journey was a la-bor not of attainment but of reattainment, not discovery but rediscovery . . . " (1, p. 39).


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