

D. H. Lawrence's Philosophy of "Blood Consciousness" With Special Reference to His Novel, The Rainbow

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Abstract

Life is a "whole." It is a circle, and one who tries to disturb or destroy this circle of life should be stopped. And one who tries to maintain it should be strengthened and nurtured. Sexual consummation is very important in the individual life, as it helps one to achieve the higher forms of being. It leads man towards the salvation, because the complete harmony in life can be achieved only through sexual consummation. However, it must not be considered as the "whole" of life, because it is only a part of it. The other, spiritual union of humans along with sexual consummation together makes the "whole." The instinctual part of human beings according to Lawrence has been crippled by the modern civilisation. He does not reject reason, but proposes a balance between the instinctive and mental facets of consciousness. The modern man has become more corrupt by depending only on reason that takes him away from the real truth of life, the "blood consciousness." Apart from brain and nerve system man is having another seat of consciousness which Lawrence calls as "blood consciousness," and that he finds is independent of mind.

Key Words: Whole, Sexual Consummation and Complete Harmony.

Reference to this paper
should be made as
follows:

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*D. H. Lawrence's
Philosophy of "Blood
Consciousness" With
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Notions 2017, Vol. VIII,
No.3, pp. 80-95
Article No. 12(N612)

Online available at:
[http://anubooks.com/
?page_id=34](http://anubooks.com/?page_id=34)

To Lawrence, sex and beauty are synonyms to each other as flame and fire are. The circuit between man and woman is created only when sex-fire in either of them kindles the sex-fire in another. Thus, in this way they are vitally connected. There is nothing to be feel ashamed of sex says Lawrence, because it is the living force of life. Every human being likes to be involved in it, because it is his nature. Its naturalness forces Lawrence-philosopher to deal with it more frankly. The reproductive potentialities forces both man and women to attract with each other. The modern psychologists also acknowledge the fact that the reproductive potentialities in human beings are the main factors responsible for the mutual attraction between two persons of opposite sex. The deviation of mankind from the right path is depicted by Omendra Singh in his work, *D. H. Lawrence: Prophet of New Life and Art* where he says, "Man becomes increasingly a social rather than a natural creature and his natural manhood withers along with his diminishing capacity and freedom to be himself." He further says that, "Lawrence always passionately desired to break down the barriers to spontaneity and to reintegrate our submerged, fundamental selves with our overt lives." Lawrence's penultimate need according to him is, "not to know but to be" (38).

The dislike for the cheap and promiscuous sex can be traced throughout his fiction. F. R. Leavis in his work, *D. H. Lawrence: Novelist* has remarked that, "There can hardly have been a sterner moralist about sex than Lawrence," he further says that, "it was for him the centre of a religion" (15). It shows Lawrence's firm belief that sex is a moral and religious truth. He wants mankind to get rid of the shame complex, as they associate sex activity with indecency. These feelings are priceless to human beings, without it there is no meaning in the world. The world grows grey without sex. However, it is an irony that most of the people consider sex as dirt. It is actually a healing thing, pure and vital, which heals the deep wounds like: anguish, hopelessness, soul injuries and most importantly hatred of human beings towards each other. Lawrence being an essential moralist always wrote with a deep moral sense. His aim is to clear the doubts about something vital that has been wrongly considered as something nasty. He commits himself towards the cause and tries to create a new world that is based on truth only, as he considers the Nineteenth Century, a century of lies.

At the outset, researcher would like to draw the attention of the reader towards that, though on the surface level Lawrence's works seem to have vulgar and obscene material, so the criticism of being a vulgar seems obvious but subsequent readings clearly reveals the intention of the author which is quite different from what is normally assumed about him. He intends to save the mankind from falling into the trap of

mechanisation of the modern industrial world by offering instinctual life. Lawrence's intentions are never clear that makes him the most controversial writer of twentieth century. Another reason for his controversy is that his ideas always remain incomprehensible to many readers.

Although love, marriage and sex are the fundamental and universal subjects of literature, yet it is for the first time that sex has been treated as something sacred, serious and vital to the health of human beings. He considered himself a savior who has come to rescue the whole humanity from the terrible flood of mechnisation. Lawrence, unlike other moralists does not only portray the unhappy plight of modern man but he also tries to teach people the ways of coming out of this plight. He passionately desires a change and earnestly believed in his abilities to teach people the ways of making themselves better and happier. So, it can be said that he tries to give an answer to the very important question that, 'how to live?' This is itself a moral idea and is concerned with whole humanity. Lawrence's moral concept falls in the line with that of Matthew Arnold, who is the pioneer of modern moralists. To, Lawrence nothing is more important than life, so art should be closely related to life. Here, it is interesting to note that, Lawrence's concept of life seems relevant to Arnold's approach to literature who finds literature as a "criticism of life." Morality to Lawrence is itself the most important aspect of a work of art. If the artist is indifferent to moral ideas, he does not show indifference towards art but towards life and growth. Lawrence considered such an attitude as immoral, because life is nothing but growth.

English people had no ears to listen the alarm of Lawrence, as he was sure that something disastrous is going to be happen. However, he started rebellion against the principle of death and evil that were prevalent in his society. Lawrence was always anxious to get something back which would save people from the moral turmoil. One can see his prophecy has come true during his life time only with the advent of First World War. And the Second World War, the most deadly war ever fought, also broke out only after few years after his death. Like most of his contemporaries, Lawrence found the life full of misery and vice. But others could not find solutions to those problems. Lawrence unlike them has left a concrete "moral" message in order to help people to come out successfully from the tyranny of War. Omendra Singh in his work, *D. H. Lawrence: Prophet of New Life and Art*, (17) has quoted Lawrence's work Phoenix and has summarized his moral approach of life as he says that, "For Lawrence nothing is good, moral or true, "except in its own living relatedness to its circumambient universe" (525). A thing which fills man with a flow of life is moral and good, while anything which obstructs this flow of life is

immoral. Hence, Lawrence holds that, “there is only one sin in life and that is the sin against life” (14).

In this paper, researcher mainly focuses on Lawrence’s view on sex, which is rather frank but lovely. This is the ignored part of the “Whole” of life. In Lawrence sexual theme is the predominant from beginning to the end of his career. Like Freud, Lawrence does not believe that everything comes from sex, but unlike him, Lawrence finds it only a part of the “whole.” This involvement of whole personality makes his attitude more healthy than rude. There is not anything crude in his attitude towards it. Though, he deals tirelessly with sex in his works but it should be noted that he hated anything sexy. An incomplete personality can never be a complete, man and woman separately are incomplete but together in relation they make one personality. The relationship should include both physical and spiritual involvement from both sides, nevertheless their individual personalities should remain untouched, unsurpassed yet these individual personalities together make the living world wholesome.

This paper is aimed at to focus on one of the Lawrence’s major works, *The Rainbow* and the researcher have scrutinized this work in order to find Lawrence’s philosophy of “blood consciousness” and its importance in human life. *The Rainbow* with many of its themes, like individual freedom, social restrictions, domination, emancipation of women, etc. deals primarily with the theme of sex. While depicting it, Lawrence finds that it is his religious duty to show the benefits of it to the whole humanity.

For the individual fulfilment according to Lawrence, one must unite with other both in blood and spirit. The married life chiefly rest on the blood Consciousness. So, for the self realisation or fulfilment, the opposites must unite with each other. And the basic of this union is consummation, the union of bodies. However, it is not something fusing and blending of the two into one, but the balance of the two distinct and opposite selves. The union of the bodies must lead to the union of the spirits and this complete union should in turn lead to the union with the outside world. It is something beyond the mere bodily union. It is neither spiritual nor bodily union in separation but both together in one that ultimately connects the individual with the mysteries of nature. About this inclusion of this “wholeness,” Lawrence in a letter to Hon. Dorothy Brett, dated January 26, 1925, says that, “We are creatures of two halves, spiritual and sensual - and each half is as important as the other. Any relation based on the one half - . . . *inevitably* brings revulsion and betrayal. It is halfness, or partness, which causes Judas” (828).

The novel undoubtedly explores the ways through which an individual can seek this Vital Fulfilment. In each generation, Lawrence has depicted one particular

relationship. The relationship between Tom Brangwen and Lydia Lensky, William Brangwen and Anna Brangwen, and Anton Skrebensky and Ursula Brangwen are depicted respectively by Lawrence in the three generations of Brangwen family.

In the first generation Tom, the owner of the Brangwen farm is married to a Polish widow, Lydia Lensky. They lead a successful and balanced life of physical intimacy. That helps them to achieve the individual fulfilment each in relation with other. Lydia is having a daughter from her first husband, whose name is Anna. However, she begets two sons of Tom, Alfred and Tom (son).

In the second generation as Anna grows up to a charming and beautiful woman. The narrative shifts to Anna and her lover William, who is the nephew of Tom. They also marry and are happy with their marriage. Though, there are frequent quarrels but that does not affect their relationship. They are able to achieve, if not like Tom and Lydia of the first generation, some sort of equilibrium or harmony by way of a compromise.

In the third generation Ursula, daughter of William and Anna catches the attention of author. Ursula is considered as the central figure of the novel, *The Rainbow*. In this section of the novel, the novelist depicts Ursula's attempt to emancipate herself. In order to achieve her ideal she has gone through three relationships which unfortunately does not help her to come out from her personal dissatisfaction.

In addition to the importance of physical love, this chapter further aims at to show the Lawrence's moral approach towards sex. *The Rainbow* mainly focuses on the human relationship and according to Lawrence sexual relationship between man and woman is the prominent thing which sustains this relationship. This aspect of love is discussed by him in all the three generations of the Brangwens. Though some of the scenes in the novel are free and frank but he never promotes free sex. All the criticism against him in this regard seems dogmatic and unfair to the researcher. The novel was banned soon after its publication. Researcher does not find obscenity of novel the reason for its ban. Actually the authorities of England, who has colonized the whole world, were against his views on war. According to Lawrence, war is an antonym of love, they cannot exist together at the same time. In a letter to Lady Cynthia Asquith, dated November 2, 1915, he says to her, "if I love, the love must beat upon my neighbours, till they too live in the spirit of the love, and so on, further and further. And how can this be, in war, when the spirit is against love? (374). He depicts soldiers like Anton Skrebensky in the novel as lifeless. Lawrence says that

his profession as a soldier symbolises woodenness. His hatred of war and the rebellious attitude against industrialisation is one of the main reasons that make the authorities angry on him. In addition, he was suspected as a spy and it was because of his wife, Frieda's German origin that has also reinforced the suppression of the novel, *The Rainbow*. Otherwise authorities might have had quite different view regarding it. So, researcher concludes that the authorities made so-called obscenity of the book merely an excuse to pester him.

Lawrence could be considered as preacher more than an artist, a preacher who has chosen his art as a medium in order to forward his message. P. J. Shepherd in an *Introductory Commentary* to *The Rainbow* has rightly observed that, "in his role of preacher as well as prophet, the "message" became increasingly more important than the art" (X). This observation makes it more obvious that he is chiefly interested with teaching people morality. He gave new meaning to the life by offering new ways of salvation, and among his offerings, the "blood consciousness" is one of the important things that he believes can help people. His revolutionised attitude towards sex is clearly described by John Middleton Murry in his critical study on Lawrence's work namely, *The Rainbow* in which he says that:

To the last he conceived it as his mission to teach us the way to sexual regeneration, and he claimed to give the world the ultimate truth about sex. If we take him seriously, we must take his message seriously. Continually in his work we are confronted with sexual experience of a peculiar kind; it is quite impossible to ignore it. The work of a great man, as Lawrence was, is always an organic whole. If we shrink from following the vital thread of experience from which it all derives, then we shrink from him altogether. It is all or nothing, with such a man as Lawrence; and, since it must not be nothing, it must be all. (74).

This healthy attitude towards life makes him one of the great writer-philosophers of the Twentieth Century. The above passage clearly pays attention towards Lawrence's stress on the "whole" of human beings which unites them together eternally and that according to him is the ultimate truth of living universe.

The main focus of the author in the first generation of Brangwen family is on Tom, the son of Alfred and also on Lydia, a widow of a polish doctor who has died in London during war. Tom is a character who likes to feel the things rather than to know them. He hates schooling and is having hatred towards books, "he hated books as if they were his enemies. He hated them worse than ever he hated any person" (11). It does not mean that reason should be completely ignored, however he wants to make people understand that for the vital fulfilment knowledge or mind is not so much important. Man and woman should respond to the feelings directly that is common among them because of their common ancestry. This response is called "blood consciousness," a response to the feelings of blood rather than to the conscious mind.

Lawrence's moral approach towards physical love is revealed very early in the novel. It is when Tom is seduced by a prostitute in a common public house. The effect of that as described by Lawrence makes his attitude towards sex very clear to the reader. Researcher would like to quote from the text in order to reveal the bad effect of it on Tom's soul, Lawrence says, "He did not know what to feel. There was a slight wonder, a pan of anger, of disappointment, a first taste of ash and cold fear lest this was all that would happen, . . . there was a cold distaste for her, and a fear of her; there was a moment of paralysed horror" (13). The intention of the author is very clear, as he never propagates sex for the sake of sex but he finds few other things along with it important in order to get satisfaction in life. What is noteworthy here that, the effect of coition on Tom makes it obvious that one cannot even get pleasure in physical love if the soul or the spiritual self is not involved in it. The words like "pangs of anger, disappointment, ash cold, distaste, fear, paralysed and horror," are enough to reveal Tom's dissatisfaction. The destructive effect of physical love without spiritual love is revealed through the negative imagery of words in the above quoted passage.

However, this desire, "the eternal craving for wholeness," is the strongest desire in him. Lawrence says, "The first affair did not matter much: but the business of love was, at the bottom of his soul, the most serious and terrifying of all to him" (14). This feeling

is natural in every human being, as they are aspiring to get the “whole” of life and that is possible only through the relationship between man and woman.

The question comes to the mind here that, if Tom is tormented by this strong desire, then why couldn't he go and repeat his first experience again? No, he cannot do that because his experience with prostitute was drab as it almost damaged his soul. So, he did not like to take the risk of repeating that unhealthy exercise. Tom is unable to get, what he actually desires to get from a woman. Lawrence being a moralist rejects prostitution as immoral, as one can see the bad effects of it on Tom's life. This kind of physical love can never give satisfaction instead it will damage the natural flow of the partakers.

The people who are not successful in achieving this harmony of flesh and spirit are involved in immoral activities like: drinking, gambling, kidnapping, murdering etc. As Tom, like Walter Moral of *Sons and Lovers*, tries to find refuge in drinking that is unable to free him from his bad situation. The social well being depends upon the well being of individual, so it is the primary duty of the society to help the individual to achieve his personal fulfilment.

Tom and Lydia is undoubtedly one of the successful relationships in the novel. They lead a balanced life of physical intimacy after marriage. Their physical intimacy is carried forward by Lawrence, as he shows their transformation when they came close to each other after a fierce quarrel:

It was the entry into another circle of existence, it was the baptism to another life, it was the complete confirmation. Their feet trod strange ground knowledge, their footstep were lit-up with discovery. . . . And always the light of the transfiguration burned on their hearts. . . . What was Paul Lensky to her, but an unfulfilled possibility to which he, Brangwen, was the reality and fulfilment. . . . The days went on as before, Brangwen went out to his work, his wife nursed her child and attended in some measure to the farm. . . . When she called, he answered, when he asked, her response came at once. (78)

The physical love gave them, “the entry into another circle of existence.” To Lawrence, sex and beauty are one thing, “like flame and fire” (52). On both sides there is a sudden growth of awareness, as they realise each other afresh. This love scene between them is a sort of spiritual experience. It is really the gateway

to heaven that they have discovered through each other. Lawrence discovers in life the eternal opposites of light and darkness, male and female, love and hate, which he has considered essential for the vital fulfilment of man and woman. If there is no proper adjustment in these opposites, life becomes to be marked with all sorts of evils. Man suffers because he cannot reconcile or adjust these opposites; tragedies arise in life because there is individual or social maladjustment.

After their marriage, Tom and Lydia are very happy, as the gradual development in their intimacy is convincingly portrayed. The emotional and physical dependence on each other makes their bond stronger. The most important and powerful thing that connects them together is of course their blood intimacy, that keeps them intact. The connection between them is unconscious, this secret flow that is flowing uninterruptedly between them is depicted by the novelist as he says that, "there had started another activity. It was as if a string light were burning there and he was blind within it, unable to know anything, expect that this transfiguration burned between him and her, connecting them. Like a secret power" (30). For man and woman in relationship knowing each other in blood is vital to health. He is "unable to know anything" means it is beyond his conscious mind. What can he comprehend by his mind is that he is internally connected with Lydia by something vital force, which Lawrence called a "secret power."

Man and woman have to come together in a relationship in order to get the satisfaction in their lives. This is quite natural for them to feel the love for each other, the source of that love is soul but soul too is dependent on body, without that it ceases to fulfil human desires. As, Lawrence says about Lydia that, "There was an inner reality, a logic of the soul, which connected her with him" (32). It puts light on the other part of "whole" apart from soul, as Lawrence calls it "logic of the soul." After coming together spiritually, the soul should be reconciled with body.

There is something higher in woman for man, and in man for woman, so both should try to give and get it from the other partner. This understanding, that everything cannot be achieved in separation, is very important. Both partners should go after the "adventure" or life-flow, which they can get only in relation with other, rather than in separation.

The physical love according to Lawrence can heal the wounds of whole mankind, particularly the wounds which Europeans which they got during the war, both physical and mental. In the first two decades of twentieth century the people were killing each other, as it was become a business of every nation. Human beings were reduced to nothing, the whole situation was worse than ever before. In that great period of chaos and lawlessness, Lawrence as a prophet of love suggested

mankind genuine relationship between man and woman as a cure. How coming together in one relationship helps man and woman to overcome the tension and depression is beautifully described by Lawrence in Tom and Lydia's relationship:

She was soothed by the stress of his embrace, and remained quite still, relaxed against him, mingling in to him. And he let himself go from past and future, was reduced to the moment with her . . . there was nothing beyond, they were together in an elemental embrace beyond their superficial foreignness. (47).

The effect of the touch on both partners can be seen here. The knowledge that is achieved through sense of touch is the ultimate knowledge. It is capable of mending the old wounds and also reducing the anxieties of the future. Blood consciousness helps partners to forget about their ordinary selves and joins them together. The married life is solely based on blood consciousness; there are times when partners face difficulty in getting along with each other. Among these, the most difficult period is the period of woman's pregnancy. It is effectively delineated by the novelist in the character of Lydia. During her pregnancy she goes through a brief period of estrangement. Tom is cast out and is left behind unnoticed. In the midst of his own family, he is alone. Lydia starts to live a separate life of her own. The child inside her womb makes her feel full, thus she takes pride in her pregnancy. Her behaviour during this period is irritating to Tom. However, it does not affect his love for her, as he waited anxiously for her favour towards him. Tom is confident that she will not leave him alone. This faith in each other, at the critical moments of life, is very important. Lawrence says about the confidence of Tom, "But an instinct of gratitude and a knowledge that she would received him back again, that later on she would be there for him again, prevented his straying very far. He cautiously did not go too far" (51). Tom's confidence stresses the Lawrence's belief in "blood consciousness." Tom knows that she would miss the touch of his body, because they know each other in blood. Their knowledge of each other is not mental but that comes from the depth of their consciousness.

During this period, the sufferings of Tom are presented by Lawrence in the novel, as he says about him that, "He sat with every nerve, every vein, every fibre of muscle in his body stretched on a tension. He felt like a broken arch thrust sickeningly out from support" (52). The loss of something great and vital makes Tom restless. Though, they are spiritually connected but they are unable to come into physical contact that makes Tom's situation bad to worse. His situation is compared with the "broken arch" which means that the building of his faith in life is broken. However,

after the child is born there is a peace in the house and that is because the child is derived from both of them.

The physical love along with spiritual love is the way through which partners achieve the heights of eternity. In marriage, man and woman come close to each other physically that makes them able to beget a child which in turn strengthens their bond and unites them forever because child is the single flesh that comes into existence out of two beings, their own flesh. How child is important in uniting two different beings into one is expressed by the novelist, when Lydia gives birth to her child, author says, "the child was being brought forth out of their one flesh. He and she, one flesh, out of which life must be put forth" (61). If anything is important in the world that is life, and this life comes into existence only when man and woman comes together physically.

Mind according to Lawrence is not enough for humans to understand each other. According to him the communication of flesh helps man and woman to understand each other more than mind. This philosophy is put forward by him in this novel, as he says about Lydia after she gives birth to her child that, "In the birth of the child she seemed to lose connection with her former self" (67). Nothing is able to make Lydia to forget her former husband and two sons, who all died in Poland during war, but it only physical consummation with Tom that helps her to forget her past. So, sex may give peace and harmony, instead of frustration and destruction, which is the outcome of war, if it is done morally.

In the second generation, Lawrence portrays the married life of William and Anna. Tom loves her daughter Anna very much, she also love him more than anything in the world. However, when she attains maturity and meets William Brangwen first time she becomes restless and finds that her salvation lies with him. The attraction towards William leads her to fight with her father, who is not willing to allow her to marry him. Tom used to be her ideal but after her meeting with William she is ready to forget everything, not for the sake of William but for something higher which she could get only from him. Researcher comes to know that, though Tom-Lydia relationship is the ideal relationship of the novel, but the real pleasure of physical love after marriage is depicted by Lawrence through the relationship of William and Anna of the second generation.

After marriage they are living in the cottage, gifted to them by Tom. They do not find any interference of the outside material world. The outside world has become meaningless for them as there is no reality in it because they are so close to the truth of heaven. Their isolation from the world is depicted by the novelist as a blessing of the heaven:

He were sitting with her among the ruins, in a new world, everybody else buried, themselves two blissful survivors, with everything to squander as they would. . . . It was all very well at night, when the doors were locked and the darkness drawn round the two of them. Then they were the only inhabitants of the visible earth, the rest were under the flood. And being alone in the world, they were a law unto themselves. (119)

In the world around them there is flood of chaos and frustration but they are able to get the Ark of peace and harmony and that became possible only through physical communion. Lawrence has based his theory of sex on “touch.” The importance of touch is depicted throughout the novel. There are different reasons for the quarrels which are fought between man and woman in all the three generations of the Brangwen family. But the thing that brings them back to each other every time is common, and that is “touch.”

There are frequent quarrels between William and Anna also, like Tom and Lydia of the first generation. Once they are having a fierce quarrel that even makes them to separate their bed. Ironically, this is having a very good effect on their relationship because they could be seen missing each other very badly in the absence of each other. Nothing bothered them so much but they miss the “touch” of each other’s body, which they had felt before. William could be seen restless as he misses

Anna. He even could not sleep well because he feels something missing in his sleep: He did not sleep, save for the white sleep when a thin veil is drawn over the mind. It was not sleep. He was awake, and he was not awake. He could not be alone. He needed to be able to put his arm round her. He could not bear the empty space against his breast, where she used to be. He could not bear it. (157)

One can see William wants Anna to be fixed with his chest. This urge to “touch” is very strong in human beings, it helps them to come close to each other and forget the differences easily. Both the partners are successful in realising their relationship in true terms, though not better than Tom and Lydia of the first generation, but still enough for them to live happily with each other.

In the last generation the main focus is on Ursula Brangwen, who is undoubtedly the most important character of the novel. She has indulged in three relationships one after the other but it is unfortunate that she is unable to get vital fulfilment from

either of them. Through the scrutiny of the different relationships which Ursula is having, researcher concludes that through these relationships Lawrence intends to show that if sex is not done properly it may destroy the human life. Researcher further aims to show, through Ursula's relationships, the Lawrence hatred of physical love when it is done separately from spiritual love. Starting with Ursula's first love for her father, which is devoid to give her fulfilment. This relationship is unfit to provide her what she is expecting to get from her beloved. However, it is pity that William roused in her the urge before she is mature that destroys her happiness very early in her life.

Second attempt of Ursula in order to free herself from the power of her parents is her involvement in a relationship with Anton Skrebensky who is a soldier in Army. Anton and Ursula comes together in order to get the "whole" from each other. But Anton is spiritually devoid and is unable to provide Ursula the "whole." He loves Ursula only physically and is having no interest in fulfilling Ursula's dreams and aspirations. Through this relationship Lawrence has depicted with real imagery that how sex can become dubious when it is devoid of spirituality. On the surface level it seems that Lawrence has romanticized their love making but subsequent readings reveals that physical love and spiritual love is inseparable.

Researcher would like to quote here one love making scene between them, in order to show the Lawrence's hatred of free sex. The destructive nature of love making between Ursula and Anton at the stack yard is exposed by the author in the narrative, as he said about it that:

He strove subtly, but with all his energy, to enclose her, to have her. And always she was burning and brilliant and hard as salt, and deadly. . . . She seemed to be destroying him . . . she was there fierce, corrosive, seething with his destruction, seething like some cruel, corrosive salt around the last substance of his being, destroyed him, destroying him in the kiss. And her soul crystallised with triumph, and his soul was dissolved with agony and annihilation. So she held him there, the victim, consumed, annihilated. She had triumphed: he was not any more. . . .She was overcome with a slow horror. Where was she? What was this nothingness she felt? The nothingness was [Anton] Skrebensky. Was he really there? – who was he? He was silent, he was not there. What had happened? Had she been mad: what horrible thing had possessed her? . . . there was no core to him: as a distinct male he had no core. His triumphant, flaming, overweening heart of the intrinsic male would never beat again. . . . she had broken him. (271)

The bad effects of love making without the proper involvement of spirituality could be seen on the lives of both characters in the above passage. Instead of giving

pleasure, it hardens their souls. Though, the scene is full of sexual imagery but it is unable to arouse any kind of sexual feelings in the reader. The words and phrases which clearly show the destructiveness of physical love without spirituality are: deadly, destroying, corrosive, destruction, cruel, soul crystallised, agony, victim, horror, mad, nothingness, fear, burning and annihilated. It is actually the conflict between the essential male and the essential female that is laid emphasis on rather than the sexual aspect of it. Thus, Lawrence has invariably sublimated and spiritualized the physical love.

Anton breaks up with Ursula and leaves her alone and goes away first to Africa and then to India in order to serve his country as a soldier in the army. The effect of the breakup makes Ursula feel like a mad person. She feels as if the whole world is against her and her sexual life, which fumes like a disease within her. The aggression and the sensual urgency leads her to another love affair with her school mistress, Winfred Inger. This lesbian relationship also is not able to give Ursula the “whole” of life. In order to get the vital fulfilment, according to Lawrence, there should be the adjustment between eternal opposites of light and darkness. Ursula and Winfred are not opposites but equals; hence the relationship is destined to fail. According to mythological patterns or images, the Sun is the symbol of male and the moon of female. Sun and moon are opposites and after coming together they are able to make a tree grow and give sweet fruits. Moon and moon makes nothing, it has no light of its own. It is dependent on Sun for light, Sun also is dependent on moon, means one is incomplete without other. Both Ursula and Winfred need to find the sun in order to get fulfilment. In spite of being in a relationship with each other, both could be seen yearning for the sun to rise. Both Ursula and Winfred are unable to get what they actually desire to get from a relationship of that nature. The actual pleasure is missing which is possible only in a relationship between opposite sexes. The rejection of lesbian relationship or Lesbianism as unfit to give fulfilment to the partakers is illustrated by Lawrence through this relationship.

At last both can be found eager to have a relationship with a man, who could lead them to the vital fulfilment. Winfred takes Tom as her sun and Ursula is waiting hopefully for the sun to come out from the huge clouds, which is going to rise in the next novel, *Women in Love* in the face of Birkin. Ursula leaves both Winfred and Anton behind and continues her search for self fulfilment.

To conclude, Lawrence has provided mankind a mechanism to judge, either they are successful or not. In order to live fully man must live in the flesh and in the spirit. It can be said that Lawrence rejects all the barriers which are coming in the way of man’s fulfilment. He rebels against modern artificiality and the mechnisation

of human life. To Lawrence, sex is the source of pure central fire of life which is burning inside every normal human being. He does not advocate animalism, as mostly alleged, though he pays more attention to it than anything else but it is only because it was an ignored part of human life. He proposes a life of senses which unfortunately the modern industrial society is speedily destroying.

Lawrence has rejected Victorian prudery and inhibitions regarding sex, ironically it made most of the people to misunderstand him and even accuse him of being obscene and vulgar. In reality, he is neither a voluptuous nor a sensualist, because unlike Freud, he does not regard sex as the be-all and end-all of all human activity. Sex according to him is only a means for a woman to fulfil her being and to man one of his main creative functions. He denies to consider spiritual something greater than physical, because he believes that physical or spiritual love in itself are not enough, there must be a union of the two in order to achieve the vital fulfilment.

Sex to him is not an agency of mere union of bodies but of self realisation, self fulfilment and of the recovery of the wholeness of self or soul. It is a natural instinct, so one should not try to intellectualise it. One cannot separate love from sex and sex from love without harming the relationship.

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The Rainbow is one of D.H. Lawrence's most controversial works. It was banned in Great Britain when it was first published. The Rainbow introduced sexual life into a family-based novel, portraying a visionary quest for love by three generations of English men and women. Ursula Brangwen is the main character of the novel, and her goal in the book is to achieve a good and peaceful relationship with her lover Skrebensky. When they first met, Ursula had found him to be very beautiful. "He was a young man of twenty-one, with a slender figure and soft brown hair brushed up in the German fashion straight D.H. Lawrence's controversial Rainbow makes few reference to the natural phenomenon as rainbow, yet through out the lines, readers feel the "unbearable lightness of being" sipping through to cinch the yearning hearts. Countless twenty-century writers dedicated their finest works to capture this evanescence, and surviving through scandals and suppression is this ambitious piece. One of the unique faces of The Rainbow is its treatment of characters; instead of expanding from individuals, D.H. Lawrence reverses focus and lets the plot drift along. It's impossible to determine references to the major novels of Lawrence: The early 20th century witnessed British Empires transition from free competition to monopoly capitalism. The novel is widely considered Lawrence's first masterpiece, as well as one of the greatest English novels of the 20th century. In most early analysis of the Oedipus complex presented in. The narrative arc of the novel "The Rainbow" provides the scaffolding upon which Lawrence explores a wide range of philosophical and psychological questions, such as the relationship between spirituality and sexuality, industrialization and nature, and personal freedom and society. Ultimately, however, "The Rainbow" is about yearning for truth and beauty in a messy world. Lawrence believed that the novel was the one form of human expression malleable enough to articulate and dramatize the dynamic process of living. In his essay "Why the Novel Matters," he celebrates the novelist's advantage over the saint, the scientist, and the philosopher, all of whom deal only with parts of the composite being of humankind. The novelist alone, says Lawrence, is capable of rendering the whole of "man alive." He alone, by so doing, "can make the whole man alive [that is, the reader] tremble."