AN ANALYSIS OF GENDER ISSUES IN *THE LOST GIRL* AND *THE PLUMED SERPENT* BY D.H. LAWRENCE

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Approval of the Graduate School of Social Sciences

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I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Arts.

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This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts.

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ABSTRACT

AN ANALYSIS OF GENDER ISSUES IN
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This thesis analyzes the ways how David Herbert Lawrence advocates sexual politics in his novels *The Lost Girl* and *The Plumed Serpent*. The thesis argues that although D.H. Lawrence portrays modern women's search for identity in *The Lost Girl* and *The Plumed Serpent*, his attitude is that of a very conventional man who advertises his male fantasies through female characters; and the gender role that he finally assigns to women is unquestioning submissiveness to male authority. The power relations between sexes and the depiction of modern woman in both novels are analyzed as propagandas of patriarchy.

This thesis makes use of feminist reading which requires analyses of texts with reference to behavioral codes that are incorporated in the novels and to the systematic patriarchal propaganda which is imposed through textual strategies. The reason for choosing this method of analysis for the present study is to trace the ways in which sexual politics operate within the novels *The Lost Girl* and *The Plumed Serpent* by D.H. Lawrence.

Keywords: Sexual Politics, Propaganda, David Herbert Lawrence

ÖZ

D.H. LAWRENCE'IN *KAYIP KIZ* VE *TÜYLÜ YILAN* ADLI ROMANLARINDA TOPLUMSAL CİNSİYET KAVRAMININ ANALİZİ

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Bu çalışma *Kayıp Kız* ve *Tüylü Yılan* adlı romanlarında David Herbert Richards Lawrence'ın cinsel politikayı nasıl savunduğunu incelemiştir. Çalışma, D.H. Lawrence *Kayıp Kız* ve *Tüylü Yılan*'da her ne kadar çağdaş kadının kimlik arayışını işliyormuş gibi görünse de yazarın tavrının eril fantezilerini kadın karakterler aracılığıyla yansıtan tipik bir erkek tavrı olduğunu ve sonuçta kadına verdiği rolün erkek otoritesine kayıtsız şartsız boyun eğme olduğunu savunmaktadır. Her iki romanda da cinsler arası güç ilişkisi ve çağdaş kadın tanımlamaları ataerkil düzenin propagandaları olarak incelenmiştir.

Bu çalışma, metinlerin romanlarda bulunan davranış biçimlerine ve metinsel stratejilerle empoze edilen ataerkil propagandalara dayandırılarak incelenmesini gerektiren feminist okumadan faydalanmıştır. Çalışma için bu tekniğin seçilmesinin nedeni D.H. Lawrence'ın *Kayıp Kız* ve *Tüylü Yılan* adlı romanlarında cinsel politikanın işlediği yolları bulmaktır.

Anahtar Kelimeler: Cinsel Politika, Propaganda, David Herbert Lawrence

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To my family

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CHAPTER I

INTRODUCTION

1.1. BACKGROUND TO THE WRITER

David Herbert Richards Lawrence (1885-1930) is a novelist, a story writer, poet, an essayist, a playwright, a painter and above all a philosopher who develops his own philosophy about issues about life. He wrote extensively on politics, education, religion and sexuality which point to Lawrence's large perspective concerning life. His works are full of representations of human psyche and the human condition through which he conveys his ideas (Danburry 86). The reason why he was focusing on these issues was that he was displeased with the modern world which he found diseased mostly because of industrialization and wars, and he believed that he was "living in a time of cosmic crisis" (Kermode 155).

As a strong believer of Apocalypse, Lawrence thought that this kind of crisis was essential for the betterment of the world and the humans, and he expected that there should be a certain fall before renovation (Kermode 155). He told Ottoline Morell that "Our death must be accomplished first, then we will rise up." (qtd. in Kermode 156). This "rise up" in Lawrence's philosophy is the regaining of the equilibrium "which recognizes difference but values balance" in life since he believed that there was a certain balance in the world and this balance was beginning to shatter, as he explains in many of his essays including "Nottingham and the Mining Countryside" and "Reflections on the Death of Porcupine" (Williams 73). Thus, he not only dealt with the renovation but also focused on the fall and its reasons in both his philosophical and literary writings.

According to Lawrence, life consists of opposing principles. He believes that everything in the world has an opposite. These opposites are in continuous conflict, yet they are complementary at the same time, and the equilibrium in life can only be preserved so long as these conflicting yet complementary elements are present. In his poem "Death is not Evil, Evil is Mechanical" he defines self as

> a thing of kisses and strife
> a lit up shaft of rain
> a calling column of blood
> a rose tree bronzey with thorns
> a mixture of yea and nay
> a rainbow of love and hate
> a wind that blows back and forth
> a creature of beautiful peace like a river
> and a creature of conflict, like a cataract.

(qtd in Williams 14)

Just like the self which comprises "kisses and strife", "yea and nay" in it simultaneously, any kind of relationship including the one between man and woman also includes such conflicting pairs.

In fact, the relationship between man and woman is Lawrence's basic concern in most of his writings. His works are basically preoccupied with the relationship between the sexes and the individual's place in the society. However, his representations are controversial since he plays with taboos and speaks of the unspeakable.

Lawrence's preoccupation with this issue was because he believed that the renovation of the society and human relations can only be achieved through the improvement of the relationship between man and woman, because he believed that "the identity crisis" which most modern people suffer from

results from the breaking down of the balance in the relationship between men and women, and "as all the phases of life man-woman relationship was corrupt" (Kermode 155-160). He was so obsessed with this idea that he said:

> I can only write what I feel pretty strongly about; and that, at present, is the relations between men and women. After all, it is the problem of today, the establishment of a new relation, of the readjustment of the old one, between men and women.
>
> (qtd in Williams 64)

In most of his writings, Lawrence starts explaining the issue with 'fall' which is in accordance with his apocalyptic philosophy. Before describing what he finds ideal, he presents the corrupt side which Kermode calls "atavistic typologizing" (155). In his typology he first introduces the fall, and then represents the recreation of the equilibrium in the world.

To start with the fall, in Lawrence's discussions the corruption in man-woman relationship is defined as the shifting gender roles. Women's gaining a higher status in life and men's passivity in this situation was the 'fall' of the Lawrentian Apocalypse. As Lawrence metaphorically explains in his essay "Cocksure Women and Hensure Men", for him women were becoming "cocksure", assuming manly attributes by involving themselves in life outside, men were becoming more "hensure" by not rebelling against these shifting roles (*SE* 33). He observes that "Man has assumed the gentle, all-sympathetic role, and woman has become the energetic party, with the authority in her hands." (*FU* 97). Thus, the two sexes were playing each other's part which was neither natural nor healthy for the society since he believes that this is a "perverted process" (*FU* 141).

Lawrence's hatred of this change was rooted in his belief that men and women were two different beings. In his essay "Education of the People" he asserts that "You're not a man, and I'm not a woman. Don't let's pretend we

are. Let us stick to our own side, and meet like the magic foreigners we are. There's much more fun in it." which signals his proposition of the reestablishment of the equilibrium in the man-woman relationship (*P* 664).

According to Lawrence, men and women are born differently, and this difference continues for all their lives. *In Fantasia of the Unconscious*, he claims that: "A child is born sexed. A child is either male or female in the whole of its psyche and physique is either male or female. Every single living cell is either male, and will remain either male or female as long as life lasts" (*FU* 96). This distinction between the sexes, this "vital sex polarity" is "the dynamic magic of life" according to his principle (*FU* 103). He believes that the magic of life is kept in this "*otherness*" (*FU* 103). Moreover, this magic is present not in isolation but "in relation to one another that they have their true individuality and their distinct being: in contact, not out of contact" (*P* 191).

Up till this point Lawrence's philosophy does not seem to be disturbing since there are definitely differences between the sexes. Nonetheless, what make his system and ideas disturbing for the feminist reader are the qualities which differentiate men from women and women from men in his philosophy, which are not much different from the typical patriarchal assumptions.

Lawrence was not an egalitarian in terms of gender relations. He was a strong disbeliever in the equality between the sexes since he believed that the nature of their relationship is based on conflict, and that despite this conflict they are complementary in nature (*SE* 22). In order to explain this difference between men and women he assigns both sexes some roles and attributes. In his philosophy while a man holds the active part "as thinker and doer" a woman is the passive part "as the initiator of emotion" (*FU* 97).

According to him while men discover their emotions from women, women learn how to think or at least how to work their mind from men (*FU* 102). As Williams observes, the differences between men and women are characterized via a "traditional polarity" which is obviously patriarchal (Williams 87). Although Lawrence claims that the principle is the "otherness, opposition, difference […] not necessarily the qualities which comprise each side of the opposition" between the two sexes, the characterizations he makes are absolutely unfair (Williams 87).

Of course these two attributes, reason and purpose for men and emotion for women, are not the only definitions for maleness and femaleness in Lawrence's system. He defines the roles for men and women in all areas of life. He believes that the roles are distinct for women and men in every aspect of life from education to marriage, and this distinction should be created from the very early stages of life.

Education is the first thing to preserve this distinction. As Dorbad analyzes, Lawrence advocates "a policy of sexual segregation" in educating children (14). Lawrence believes that girls and boys should be educated separately and differently, and any kind of familiarity between them should be prevented. He proposes that girls should be educated for domestic arts, and boys should be educated to be individuals. This segregation in education aims to prevent girls from being "self-conscious" and make them conscious of the sacredness of the home, and make boys aware of their "manly rule" (*FU* 87).

Not only education but also marriage was an important phenomenon to distinguish gender roles from each other in Lawrence's philosophy. As in education, men and women should have separate roles in marriage to complement each other according to Lawrence. According to him the nature

of women that they be demands submissive, and men should be dominant, ruling over women in the marital relationship. This submission on the side of women should be "an instinctive, unconscious submission, made in unconscious faith" (*P* 196). Furthermore, while focusing on the marital relationships Lawrence claims that man's world is outside, dealing with abstract issues while "woman for him exists only in the twilight […] Evening and the night are hers" (*FU* 109). Thus, the only role he assigns women in the marital relationship is the sexual satisfaction of the men and in domestic work.

This distinction between men and women in educational and marital areas is a result of Lawrence's belief that men are naturally ahead of women, and any reversal of this position is bound to fail since "Man, in the midst of all his effeminacy, is still male and nothing but male. And woman, though she harangue in Parliament or patrol the streets with a helmet on her head, is still completely female." (*FU* 100). Although the modern world makes the roles overlap with each others', men and women are naturally different. Despite women's effort for freedom and "a soul of her own", according to Lawrence this is a "waste illusion" (*P* 192). In Lawrence's philosophy, freedom belongs to men and women should be fought to make them accept the "male leadership" (*FU* 191). It is this point which has made Lawrence the target of feminist criticism. While assigning both sexes their roles he put women into a lower status and reserved the higher one for men, and he explicitly claimed that "supremely man is *always* the pioneer of life" (*FU* 109). As a consequence, despite his claims for a harmonized relationship between men and women, he actually strives for a typical patriarchal, male-dominant social order.

Lawrence chose to convey these ideas concerning gender relations not only in his discursive writings but also in his literary works, such as his poetry

and fiction. Thus, in order to understand Lawrence's philosophy and interpret his literary works, one must read him "as an interdisciplinary thinker who works readily across and between different cultural forms" because what he preaches in his philosophical writings are dramatized in his fiction, and "each was undertaken within the context of the other" (Williams 4-5). In fact, he himself believed that "The purpose of art is moral, […] not aesthetic, not decorative, but moral" because he proposed that art can affect the human soul more deeply than the intellect or opinion (Salgādo 65). Moreover, he expressed in his essay "Surgery for the novel – Or a Bomb", which was posthumously published in Phoenix, that:

> It seems to me it was the greatest pity in the world, when philosophy and fiction got split. They used to be one, right from the days of the myth... So the novel went sloppy, and philosophy went abstract-dry. The two should come together again – in the novel.
>
> (*Phoenix* 520)

The quotation signifies that Lawrence was aware of literature's effect in shaping people's ideas since philosophy alone is too dry and novel in isolation is ineffective to convey ideas. As a result, he aimed to give a message and make a human change in his novels.

Having such a didactic tone, Lawrence's works attract the attention of many theorists from psychoanalytical to Marxist, from post-colonial to critical race theorists. Nevertheless, Lawrence receives the widest scope of criticism from feminists whether they are "pro-Lawrence" or "anti Lawrence" (Greene 1). What has made Lawrence the target of such criticisms is not only the philosophy that underlies his work but also his mastery of language and power of expression in conveying his ideas. Although he is severely criticized by the feminists, his genius as literary man has been accepted. Salgādo states that "He is one of the few twentieth century figures who have

altered the quality of our life and thought even if we are unaware of it and even if we have never read a line he wrote" (1). In fact, what makes him an object of criticism is his way of propagandizing his ideas through his powerful language, and Kate Millett describes his literary works as the most dangerous weapon in imposing his ideas (xii).

Lady Chatterley's Lover, *Women in Love* and *The Rainbow* are the three major novels that are mostly targeted by these criticisms. Their explicit depictions of sexual and sensual relationships and their direct challenge to the moral norms of the early twentieth century were the objects of early criticisms (Danburry 86).

The reactions towards Lawrence's work changed after Millett's publication of *Sexual Politics* in 1970. Since then some critics like Morriss have accused Lawrence of being a misogynist and his works are severely criticized for being representations of phallic subjugation of women (Greene 1).

Among all his popular works, only the prize winning novel, *The Lost Girl*, which was awarded the James Tait Black Memorial Prize, has received very limited criticism from feminists (Moore and Roberts 62). In addition, *The Plumed Serpent* has attracted less attention from feminists when compared with *Lady Chatterley's Lover*, *Women in Love* and *The Rainbow*. Nevertheless, these two novels reveal Lawrence's typical manifestations of male superiority and female inferiority in the social system. What makes these two works different from the others is their preoccupation with gender roles in social life rather than sexual discourse. Because the basic concern of 1960's feminist critics was the inequality between the sexes especially in sexual discourse, it was natural that Lawrence's novels which portray such relations were analyzed in that period. However, with the rise in gender

studies and its social implications, the gender analyses of *The Lost Girl* and *The Plumed Serpent* which have long been ignored as works of interest to feminist studies seem relevant.

1.2. THEORETICAL BACKGROUND

This chapter will present the theoretical framework of the thesis. Kate Millett's *Sexual Politics* and Jacques Derrida's *Of Grammatology* will provide the foundation for the analysis of relations between genders.

1.2. 1. Kate Millet and Politics of Gender

The relationship between the sexes has always been a power relationship. As Millett points out, like many other power relations such as the ones between classes, races and castes the relationship between genders is a relation between the oppressors and the oppressed. In the case of gender relationships the oppressors are men and the oppressed are women. The roles that create femininity and masculinity are defined by patriarchy, and the continuity of the imbalance in this power relationship is attained through a set of applications. Instead of eliminating women from society, the system systematically and politically reduces their status while ensuring men's higher status. Bob Connell defines this as "hegemony" which "means ascendancy achieved within a balance of forces, that is, a state of play" in which "other patterns or groups are subordinated rather than eliminated" (Jackson and Scott 60).

In order to sustain this subordination, the first premise of the patriarchal system is to identify the roles in order to impose an inequality between the

sexes from the very beginning. Thus, the roles that are assigned to genders by the patriarchal system warrant the authority of the male. While the male upholds all human activities and values including "intelligence, force and aggression" the female is reduced to her biological existence, that is giving birth to and rearing children, by the patriarchal settlement (Millett 24). The identification of men with force and women with motherhood clearly defines their position in society and puts women in a limited domestic world whereas the gates of the outside world are wide open for men. This is a kind of cultural inheritance, a kind of prejudice which forms the collective unconscious of patriarchal societies. Like Millett, Pamela Abbott and Clare Wallace argue that the unequal treatment of men and women and men's superiority over women is "collective", and "patriarchal ideologies support and sanction the power of men over women" which is a political imposition of societies (Evans 16).

Many disciplines like religion, philosophy and science presume that this distinction between male and female occurs due to "biological differences" (Millett 27). They treat women as the lower sex that has limitations by birth while men are superior by nature. One of these presumptions is exemplified by psychological research conducted by Steven Goldberg who tried to discover the differences between the character traits of men and women by finding out the differences in average blood concentrations of particular hormones, especially testosterone, between the sexes. As Connell explains, Goldberg claimed that the differences between hormonal levels affect men's and women's social behavior and cause men to have "an 'aggression advantage' while making women "accept a subordinated position" (Connell 70). Goldberg's study of gender differences is based on biological difference excluding the cultural and social factors. Yet, as Millett states, biology should not enter into the argument since like any other political theory, sexual politics is a theory which has its foundation in culture. Like

Millett, Connell also challenges the idea that the "biological make-up of our bodies is the 'basis', 'foundation', 'framework', 'essence' or 'mould' of the social relations of gender" (67). The biological differences exist and affect human relations, but the power-relation between the sexes have more cultural than biological foundations.

The cultural development of sexual identity starts not in the uterus but in the first months of childhood with linguistic input (Millett 31). Like Millett, Evans explains that masculinity and femininity are not "natural" but "acquired" (17). The formation of identity is shaped by cultural expectations of society which are conveyed through language and certain behavioral codes that are ascribed for each gender. This is a socialization of the female into a feminine and of the male into a masculine role (Connell 49). This socialization is initiated before the child can produce language. The general tendency is to address the male child as "fellow" whereas the female child is addressed as "pretty" (Millett 31). Even this simple example points to the fact that the male child is readily accepted to the outside world as a "fellow" whereas the female is an object of admiration and is kept passive. During childhood, the child is exposed to these codes even without noticing them.

The formation of gender identity through patriarchy continues during childhood. The child, who is born with a biological sex but lacks a "social gender", is socialized through "a string of prescriptions, templates or models of behaviour appropriate to the one sex or the other" via "the family, the media, the peer group and the school" which concretize the gender identity (Connell 191). Hence, the child's early exposition to imposed codes is followed by adolescence during which the adolescent tries to conform to the culturally appropriate roles and in puberty the targeted femininity or masculinity is internalized. It is important here to note that the target roles which are defined by patriarchy for the sexes is not being "male" or

"female" since they are biological terms while "masculine" and "feminine" are terms defining gender and the roles ascribed for each sex (Millett 26).

Millett argues that the ascribed roles are activity for males and passivity for females (Millett 26). As the active part that holds power, the male dominates and rules over the female, and in turn, female submits to male power as a result of cultural teachings. The teachings of patriarchal culture are so powerful that the male forms a misconception that the power he has is something that he owns by birth, but this is a phallic illusion of patriarchal society. The female, on the other hand, is programmed not to rebel against the power of the male. The imposition of patriarchy is so organized and the roles are so clearly defined that the female automatically avoids the task of questioning male authority, which is definitely a result that can be called a political programme.

This policy is first reinforced by family which is considered by Millett as a microcosmic representation of society (33). Children take their parents as role models, and gender roles are acquired in the family under the rule of the father. Much of the literature, including the work of Mary Evans and R.W. Connell, supports Millett's argument that boys are taught to be aggressors whereas girls are prepared as wives and mothers. The implications of this can be seen in boys' taking almost no share in the housework during their childhood when compared to girls, who are deliberately educated to do housework and channeled into marriage, an institution which is strongly promoted by patriarchy since the tendency of the patriarchal system is to divide the social world into "home and the public space", which "exclude[s] women […] from that public space" (Evans 84). In the enclosed environment of the family, thus, the father is the dominant figure who is the breadwinner and who has the right to rule over the household.

The supposed inequality between genders is not only seen in the father's complete rule of the household but also mother's having no rights apart from the feminine role which is basically subservience to the husband both sexually and economically. While boys generally take their fathers as role models, girls imitate their mothers, as Liz Stanley and Sue Wise show (Jackson and Scott 275). In this stereotyping, girls are influenced by their mothers, and they believe that motherhood is the ultimate goal of being a woman. Along with their upbringing which prepares them to be housewives, the idealization of motherhood and marriage stabilizes the targeted gender role. Being exposed to such a kind of relationship, children adopt these roles and become representatives of the patriarchal society performing the same roles in their future lives by becoming powerful husbands and subservient mothers. As a result the policy held by patriarchy ensures the continuation of the tradition through the socialization process within the family.

However, Millett concedes that the restrictions on women are not only limited to family and marriage (35). The gender roles which are acquired first in the family are consolidated in educational and social life. According to Millett, in traditional patriarchal societies women were not allowed to work outside their homes, and if they were allowed, the jobs available for women were not qualified. In fact women have always worked in patriarchal societies, but their work has been unpaid (Millett 39-40). In alliance with Millett, Evans also observes that "the economic market operates a significant degree of control over motherhood and over the evaluation of paid work associated with women's role of 'caring' " because the possible professions for women are nursing or teaching or professions closely related to women's domestic work (68). These policies "consist of strategic courses of action which take the form of occupational closure strategies which employ distinctive tactical means in pursuit of the strategic aim or goal of closure" as Anne Witz explains in her essay "Patriarchy and

the Professions: The Gendered Politics of Occupational Closure" (Jackson and Scott 123).

The implications of this systematic exclusion of women from the workplace can be traced in history, according to Millett. One of the examples that she proposes is Nazi Germany. "Dedication to motherhood and the family" was the idea which was propagandized by Hither (Millett 161). The reason behind this was the increasing number of working women as paid-workers. This was accepted as a threat to patriarchy since the increasing number of women who earned money meant a higher status for women not only in the workplace but also it enabled women to have a share in ruling the house, which was a direct challenge to men's ultimate power within the family and the household. As a solution, Nazi Germany tried to "take women out of professions and put them into low-paid occupations" to discourage them from working outside (qtd in Millett 162). Thus, as an indicator of sexual politics, the practice of exclusion of women from the professional life can be considered as an ideological practice as well as an economic one (Millett 168).

Nazi Germany is not the only example which points to the practice of sexual politics in the state. Likewise the general tendency in the West after the Second World War was to idealize a type of family where "women's work lay at home" (Evans 83). Moreover, in R.W. Connell's analysis of various countries in West and East Europe and other continents, it is obvious that there is inequality between men and women in business life in societies where women have a chance to work. Even when women can work, they do not have a chance to earn as much as men do, and this can be accepted as a deliberate political dismissal of women from the workplace or at least a systematic programme to discourage women from working outside the home and be content with domestic work instead of low-paid jobs (Connell

7). According to the U.S. Department of Labor statistics, women earn only half of the wages of men (Millett 40). This inequality in terms of wages is not peculiar to a culture or a country but it is in fact a world-scale tendency according to the statistics provided by Connell:

	Women's wages as % of men's
West Germany	73
Japan	43
Egypt	63
El Salvador	81
Czechoslovakia	67
Poland	67
Hungary	73

Figure 1. Women's Wages Compared to Men's in Various Countries (Connell 7)

The statistics clearly show that the inequality between men and women is a policy applied by many patriarchal societies and it was still prevalent even in the late twentieth century.

The reason for this discrimination stemmed from the patriarchal understanding that the ultimate goal of womanhood, preferably femininity, is motherhood and submission to male power (Millett 40). While men dominated both the public world and behaved as masters in the house which guaranteed the position of "head of the household", women were limited to the boundaries of domestic service (Connell 10).

In order to achieve this goal another policy was adopted. To assure women's lower position in society, patriarchy not only reduced women to their sexual roles as wives and mothers but also deprived them of education. Since education brings knowledge and power with it, the patriarchal system put strict limitations on women's opportunities for education (Millett 42).

Before the nineteenth century "patriarchy permitted only occasional minimal literacy to women while higher education was closed to them" (Millett 40). Although women have a chance for education in modern patriarchies, many fields which require technical knowledge or academic education were reserved for men, and women were not allowed or at least discouraged to develop themselves in those fields.

Traditionally, women's education emphasized "…'virtue'-a sugared word which meant obedience, servility, and a sexual inhibition perilously near frigidity" (Millett 74). Likewise, Kristina Cones argues that in the nineteenth century the education of girls was based on domestic education including "etiquette, childrearing and housekeeping" (2). In order to secure patriarchy's stereotyped gender roles, women, from their early childhood, were educated to be future mothers. Like Millett and Cones, R.W. Connell also concludes that the social status of a woman is preordained by the education she receives, and in most cases this structure conditions women and adolescent girls to get married and be mothers (2-4).

The policy of limiting women's education was not confined to the type of education men and women received. Higher education was also mostly closed to women in the nineteenth century (Millett 74-5). Women could have an access to higher education only in 1860 when women were accepted at Cambridge University (Horany 2). Yet, the strategies of sexual politics in the educational field do not conclude with the exclusion of women from universities. When women were accepted in universities, they were not given equal status with men. R.W. Connell calls men's dominating "the upper echelons of universities" an "indirect discrimination" (100). This kind of limitation in women's education is actually a political strategy of patriarchy to exclude women not only from intellectual developments but also from the male-dominated professions. As a result, women were

deliberately excluded from academic life and qualified jobs in professional life which guaranteed men's dominance not only in the family but also in society. A good example of this subjugation is provided by R.W. Connell's case study conducted in Australia. Delia Prince (a pseudo name) who was interviewed by Connell claimed that she would like to be a veterinary. After ten years Connell visited her and saw that she had become a "veterinary nurse" instead of a veterinary surgeon. Her patriarchal background with a dominant father and traditional mother and the cultural teachings of her environment made her leave school and assume a subordinate status (Connell 17). The choice that Delia made therefore resulted from the sexual-political system which aimed to discourage women from gaining a respectably high status in society. As a result, the exclusion of women from education in turn brings discrimination in the occupational field as can be exemplified by Connell's study. This is a kind of vicious circle which is the result of the political programme that patriarchy systematically applies.

Another factor which is significant in the development of the politics of gender is sexuality. Thought systems of many societies, including myths and religion, define female sexuality as something filthy and shameful. Degradation of female sexuality in this way of course serves as a glorification of the phallic existence of the male (Millett 53). With the guilt of original sin women are again made to justify themselves by being submissive to male power.

As a result of this mythical and psychological strategy, female sexuality inevitably became unspeakable in past times, even in literature – a field which Millett refers to as one of the propagandas of patriarchy. Even when female sexuality became speakable in literature in modern times, it served as a political scheme to prove male's superiority over female. As Millett

points out, these representations of female sexuality in literature were versions of Eve's fascination with the phallus in the guise of a serpent.

All of these political stages reduce women to their biological existence. Patriarchy establishes and ensures its domination by taking human rights from women and imposing on them the idea that the only meaning, duty and capacity of their existence is to serve men.

One of the ways of imposing the rules and values of patriarchy on women is literature, which seems to be an indirect method but which is in fact the "most frankly propagandistic" means which aims "to reinforce both sexual factions in their status" (Millett 45). In Carol Siegel's words "Almost as long as there has been literature, men have used it to complain about the dangerous power of women and to argue that she must be controlled" (2). The rationale behind this idea is the general purpose of art as accepted by many critiques and literary figures like Lawrence himself and Josephine Donovan. Josephine Donovan explains that the starting point of literature is not its "aesthetics" but its "ethics" which ensures that the source of literature is human life and that it aims at a "human change" (ix). Thus, the act of writing about human life and the relationship between the sexes aims at a change through the literary devices that the author uses, such as the "style, form, figurative language, etc.", which are "ideologically determined" (Donovan x). Since readers very often associate themselves with the characters in literary works, literature becomes a strong weapon to manipulate women into the norms and behavioral codes of the patriarchal system. D.H. Lawrence's *The Lost Girl* and *The Plumed Serpent* are powerful examples of sexual politics in this sense.

1.2.2. Jacques Derrida and Metaphysics of Presence

Although Jacques Derrida does not provide a coherent philosophy, one of his basic premises is his assertion that Western philosophy is built upon a "Metaphysics of Presence" (Baird 1). It is a kind of thought system which has always assigned the origin of truth "in general to logos: the history of truth" (Derrida 3). "The history of truth" according to Derrida "is the history of determination of being as presence" in the history of metaphysics (Derrida 97). Logos is the center of all knowledge and the system which originates from logos is defined as "logocentricism". Hale explains that logocentricism puts presence as a "fixed reference point" which is the principle of reality (3). Because presence is the center, it has "mastery" and "the mastery of presence acquires a sort of infinite assurance" (Derrida 97). Therefore, presence is the ultimate starting point which is meaningful and complete in itself.

This logocentric way of thinking operates within "the system of oppositions of metaphysics" which is made up of "binary oppositions" (Derrida 9). The system is hierarchically structured, and in this hierarchical system while one term is privileged and considered to be the "center of all knowledge", the *other* term is negated by the presence of the privileged term (Klages 2). As the privileged term is associated with the center it is directly related with presence; therefore, being the center of all knowledge, the privileged term has its full entity and is complete; and the non-privileged term lacks this completeness and is associated with absence. As Derrida points out, "What is added is nothing because it is added to a full presence which it is exterior", that is the privileged term is self-sufficient; thus the existence of the non-privileged is not meaningful (167). By definition, the privileged term becomes the ultimate signifier with its "full presence" and the subordinate term acts as a concept which lacks the necessary qualities of the

privileged term because the non-privileged, the subordinate term is "exterior" to the center (Derrida 167). As a result, the only possibility for the 'other', the non-privileged term, to attain meaning and 'knowledge' is to be subordinated by the privileged one.

As a result, the relationship between the pairs is an unbalanced one and while one, namely the center, is considered to be good, the other is defined as evil since it lacks and is exterior to the goodness of the privileged term (Wroblewski 1). The negation and subordination of the non-privileged term in the binary oppositions signifies the presence of the privileged term. In fact, what makes the privileged term "privileged" is its having a superior position in relation to the non-privileged term because the non-privileged term is not self-present and does not have "infinite assurance" (Derrida 97-8).

These hierarchically structured relationships characterize the basis of Western thought. Many binary oppositions such as culture/nature, modern/primitive, sun/moon, masculinity/femininity in which the first term is privileged are characterized by the basic presence/absence binary opposition. For instance, sun is privileged over moon as sun is the center and moon revolves around the sun, being subordinate to its central gravity which determines moon's circulation. Likewise, culture is privileged over nature because it has the presence of knowledge, that is logos, whereas nature is primitive and lacks logos or at least it is external to it.

One of the most important of these hierarchically structured binary oppositions is the man/woman opposition. As in other binary oppositions, the first term is privileged over the other and man is associated with presence whereas woman is associated with absence. It is believed that women lack what is present in man; thus while men are associated with

strength, smartness and independence women lack these qualities by nature and are negated by the presence of men; therefore, they are associated with weakness, emotion and the need for protection (Wroblewski 1). Similarly, while culture and the world of culture are associated with men, women are associated with nature because men are independent and women are subordinate (Evans 20).

The strategy that Lawrence applies while presenting his male and female characters and constructing the relationships in his novels is very similar to the premises of Metaphysics of Presence. While men are portrayed as powerful, self-sufficient and independent, women are presented as weak and in need of the protection of men's power. Moreover, although most of his women protagonists try to be independent and self-sufficient, they are in the end subordinated to male power. For this reason, Lawrence's representations in his novels remain within the patriarchal metaphysics of presence which privileges men over women. As a result, his portrayal of modern women who are in search of individual and independent identity in *The Lost Girl* and *The Plumed Serpent* is a political strategy to convey his male fantasies about the superiority of men.

CHAPTER II

BIOLOGY

According to Kate Millett, one of the basic presumptions of patriarchy is that the ultimate difference between men and women result from their biological differences, needs, and women's place in this argument is inferior to men's (27). She claims that "The limited role allotted the female tends to arrest her at the level of biological experience" (26).

Patriarchy's assumption that the basic difference between men and women results from their biological needs and inferiority as discussed in Millett's sexual politics can also be found in Lawrence's novels. In this sense, although the novels *The Lost Girl* and *The Plumed Serpent* seem to be representations of women's awakening, they actually manifest Lawrence's attitudes towards gender roles, which are in harmony with the patriarchal system.

Lawrence's idea that there is a clear distinction between the sexes is not only expressed in his non-fiction but it is also advocated in his novels. The "organization of social reality" is realized through this sexual division in Lawrence's agenda and his literary works (Williams 73). Although Lawrence believes that men and women "need one another" and are complementary, he implies that whereas men can be and are all alone ahead of women, women have a subordinate nature (*P* 188). In his essay "Education of People", he claims that "Two individuals may be intimately interdependent on one another, as man and wife." (*P* 650). It is obvious that despite Lawrence's call for an interdependent and complementary relationship between men and women, he saves individuality for men by

calling them “man” and dependence for women by calling them “wife”. In the relationship while man can have a separate identity woman can only be subordinate to man’s being, which is a patriarchal stereotyping. Moreover, this is the ideal relationship and state of affairs between the sexes that Lawrence advocates, and the literary representation of this philosophy along with the possible social crisis in the case of the absence of this balance is demonstrated in his novels *The Lost Girl* and *The Plumed Serpent.*

The implications of the patriarchal stereotyping of genders are present in Lawrence’s treatment of his women characters as biological beings. In a Milletean reading it is possible to recognize the operation of sexual politics from the very beginning of both novels. Just like many advocates of patriarchy, Lawrence reduces his women characters to their biological existence and these characters are patriarchally stereotyped. The representations of different women from different backgrounds provide a microcosmic society where Lawrence displays his policy. All the women characters have significant roles in both novels in that they serve Lawrence as models or stereotypes of different roles for women on which he exerts his idea of gender roles. This chapter will analyze the representations Lawrence uses which render his female characters to their biological experiences and show how they comply with patriarchy’s assumptions.

2.1. *The Lost Girl*

To begin with *The Lost Girl*, the emphasis on the situation of spinsters in the small world of Woodhouse is the first reference to patriarchy’s expectations from women which signify marriage as the only place for women to exist. The novel which reveals Alvina Houghton’s long journey to realization of womanhood opens with a reference to the significance of marriage in a

woman's life in order to prepare the grounds for Alvina's final realization of her illumination through marriage.

The Lost Girl opens with the description of 1920's Woodhouse, a small "mining townlet […] in the Midlands of England" (*TLG* 11). The representation of Woodhouse in the 1920s is of a prosperous place with a well-structured social system. Lawrence, after three paragraphs, immediately shifts back to 1913, a period which he finds a time marked by a "dreary malady that of the old women" (*TLG* 11). In the panoramic picture of 1913, Lawrence displays that the social crisis was the result of women's not inhabiting their true places as wives: "Why, in the name of all prosperity, should every class but the lowest in such a society hang over - burdened with Dead Sea fruit of odd women, unmarried, un-marriageable women, called old maids?" (*TLG* 11-2). Although the passage seems sympathetic with the supposed social crisis, Lawrence in fact refers to the situation of women as disgusting rendering unmarried women to an undesirable situation. Not only he calls them as "unmarried" and "old maids" but also refers to them as "unmarriageable women". Hence, the text replicates his idea that the only real social status that women can have is attained through marriage. The realization of "femininity" and womanhood in Lawrence's philosophy is possible for women only through marriage in which men can make them recognize the nature of their sex, and since these women are unmarried, he prefers to call them "sexless workers of our ant-industrial society" (*TLG* 12). The misery in the portrayal of these women's status in Woodhouse is obviously an implicit literary propaganda promoting marriage for women to realize their sex-roles. Thus, the social place of women is reduced to their biological existence.

As a result of this textual strategy which presents the fall before the revival, many of the woman characters Lawrence presents in *The Lost Girl* are

unmarried women, and they are deliberately made dissatisfied and unhappy. Alvina's governess Miss Frost is one of them. Throughout the novel she is portrayed as a self-sacrificing woman who devotes herself to the Houghtons and especially Alvina. Her caring for the family members is presented convincingly. However, her indulgence in her business is not sufficient for her, and she is represented as suffering from emotional and physical deprivation due to a lack of realization of her womanhood when she reaches the end of middle age. The entrance of a young male music student revives her:

> Poor Miss Frost, who had seemed almost to blossom again in the long hot days, regaining a free cheerfulness that amounted almost to liveliness, and who even caused a sort of scandal by her intimacy with a rather handsome but common stranger.

(*The Lost Girl* 66-7)

Miss Frost's revival coincides with her meeting with the young man; Lawrence deliberately introduces a man to strip the loneliness and desperation of Miss Frost. To do this, Lawrence resembles Miss Frost to an unopened flower, a bud which blossoms after seeing the sun, here a man. The young man's presence adds meaning to her life, and "Miss Frost ... return[s] to Manchester House flushed and handsome and a little shy" (*TLG* 67). It can easily be concluded that Lawrence's point here is to present men as a life-giving source, and the idea is reinforced by Miss Frost's returning to her silent state when the young man is removed to another district by his employers: "Miss Frost wilted at once. A silence came over her. She shuddered when she had to leave the fire." (*TLG* 67). The fire that Miss Frost has to leave is not only the literal fire but it also connotes the fire of life, and the fire that Lawrence claims to burn inside women when a man is introduced to kindle it.

Lawrence duplicates the idea also with his portrayal of Miss Frost after the death of Alvina's mother Clariss Houghton. While weeping for the dead woman, Miss Frost cannot help crying for her own fate and status as an unmarried woman: "Miss Frost wept also for herself, for her own sorrow and slow death. Sorrow and slow death, because a man had *not* married her." (*TLG* 60). Miss Frost's association of death with the absence of a marriage and a man clarifies Lawrence's association of women's possibility of living with her being a "wife". Wifehood, then is not only a social role but is also a biological stimulus to make women live. Just like Clariss Houghton who died of heart disease resulting from her unfulfilled marriage, Miss Frost dies of complications of bronchitis which occurs after the departure of the young man with whom she had some kind of affair. The similar deaths of the two women foreshadow the possible illnesses women can suffer from if their biological needs are not met.

Miss Frost is not the only unmarried woman in *The Lost Girl*. Since the main plot deals with Alvina Houghton's search for individual identity, Alvina's status is also first marked by her being unmarried for a long time. In order to reduce Alvina to her biological existence, Lawrence first just recounts her unmarried life through which she is deliberately made to suffer due to lack of presence of a man to signify her 'womanhood'.

In the early twentieth century, in Lawrence's time, women were supposed to marry in their early twenties (Cones 2). If they did not marry, they were branded to be spinsters and a part of the society of old maids. Holtby argues that "the 'legend of the Frustrated Spinster [was] one of the most formidable social influences of the modern world' " (qtd in Clark 5). Furthermore, the reason behind the rising number of spinsters was "largely due to the result of World War I. It was human's doing, rather than nature's "failure" which created the surplus of women." (Lam 6). As Oram claims, spinsters had a

possibility of suffering from "harmful consequences such as 'nerves' and neuroses" because of "repressing their sexual and parental instincts" (419). Alvina, just like many of the young unmarried women of the time, is in danger of joining this group when she reaches the age of twenty-three:

> Alvina reached the age of twenty-three, and it looked as if she were destined to join the ranks of the old maids, so many of whom found cold comfort in the chapel. For she had no suitors. [...] The young men did not like her for it. They did not like the tilt of her eyelids.
>
> (*The Lost Girl* 34-5)

Alvina's not having any suitors results from her recklessness and restlessness. Despite being brought up as a conventional woman by Miss Frost, she shows signs of non-conformity through what she has been taught, which is identified as "just an accidental aberration on the girl's part from her own true nature" (*TL*G 34). Of course, this true nature involves 'obedience' and shyness which Alvina does not in fact have, and as a result is punished by remaining single.

Alvina's description as a young woman of unrest continues until Lawrence makes her meet Alexander Graham, who is a young man taking his medical degree. Lawrence's tone in portraying Alvina changes immediately after Graham proposes to her: "As they passed under the lamps, he saw her face lifted, the eyes shining, the delicate nostrils dilated, as of one who scents battle and laughs to herself. She seemed to laugh with a certain proud, sinister recklessness." (*TLG* 36). The presence of Graham makes her proud, however she is not relieved at all because she is still not a wife nor a woman to a man; that is, she is "really [a] virgin girl-oddly spinster" (*TLG* 36-7). The feeling of a battlefield refers to Alvina's excitement in the new situation in which she feels lively as her eyes are shining as a sign of the life energy

brought with Graham. Thus, Lawrence identifies Alvina's previous grim psychology with her being dissatisfied.

The implications of Alvina's sexual dissatisfaction are also present in Lawrence's explanation of Alvina's psychological status when Graham is sailing to Sidney: "So the time passed, and he sailed. Alvina missed him, missed the extreme excitement of him rather than the human being he was." (*TLG* 38). As it is clear from the passage, what concerns Alvina is not Graham's personality as a "human being" but his being a man who would satisfy Alvina, save her from the supposed hysteria of being a spinster, and allowing her to realize her true nature.

The inadequacy or the "lack" Alvina feels is reinforced by Graham's absence. In the absence of Graham Alvina is portrayed living though a crisis not of love but of sexual arousal: "She felt the dark, passionate receptivity of Alexander overwhelmed her, enveloped her even from the Antipodes. She felt herself going distracted – she felt she was going out of her mind." (*TLG* 38). The very absence of Graham is presented as the ultimate cause of Alvina's despair. Being distant from the man who was the object of her sexual fulfillment becomes an obsession. Moreover, when Alvina breaks her engagement with Graham, she still has the sexual impulse and the desire for a more powerful soul than hers: "No, it was not love! It was something more primitive still. It was curiosity, deep, radical, burning curiosity." (*TLG* 41). The curiosity Lawrence mentions here is not the curiosity of the unknown but the discovery of the other sex, the male who would have a suggestive power which would possibly enable Alvina to find the identity of her sex.

Strategically, however, Lawrence does not make Alvina settled. In order to make the reader realize the difference in Alvina in the absence of Graham, he condemns Alvina to a more miserable situation, and as time passes after

the breaking of the engagement, Alvina turns out to be a rather wild woman. She is left uncomfortable, constantly bullying Miss Frost and Miss Pinnegar. The reason for her outcry is once more presented as her dissatisfaction and her unfulfilled desires as Lawrence puts it from Alvina's consciousness: "I'm buried alive - simply buried alive. And it's more than I can stand" (*TLG* 41). This illustrates Lawrence's belief that women's true realization of her sex is the presence of a man. The point is also emphasized by Lawrence's not mentioning Alvina's social life and the dissatisfaction brought along with the limitations that patriarchal society imposes on women in social life. Hence, it can be inferred that Alvina's hysteria results from not social exclusion and alienation but from sexual deprivation. Therefore, although Alvina seems to be a woman in quest for individual identity, Lawrence's narration shows that she is in fact searching for a sexual companion.

However, since the novel is a literary propaganda of sexual politics to instruct especially the female readers about the possible dangers awaiting women if they are to search for a place in society, Lawrence presents the reader with paradoxical situations instead of constantly focusing on these possible dangers. For this purpose he portrays Alvina's struggle in the outer world after the end of the engagement. Alvina now decides to attend a school which trains nurses, and she tries to gain a social identity through this education. Despite the objections of her family she attends the school; however, Lawrence once more victimizes her by making her unhappy after she returns from the school. When Alvina returns to Woodhouse as an "old girl", she cannot find any satisfaction since she can neither perform her job nor does she have a husband:

> True, she was filled with the same old, slow, dreadful crawing of the Midlands: A craving insatiable and inexplicable. But the very craving kept her still. For at this time she did not translate it into a

> desire, or need for love. At the back of her mind somewhere was the fixed idea, the fixed intention of finding love, a man.
>
> (*The Lost Girl* 66)

As the quotation points out, despite all the education and effort to attain an individual place in society, the idea that occupies Alvina's mind is the absence of a man who would add meaning to her life and save her from being a desolate old woman, just like Miss Frost. This is a direct challenge of Lawrence to self-seeking women and the idea is continuously repeated throughout the novel in Alvina's search for a man, rather than for an individual identity.

Another example of Lawrence's reducing women to their biological existence in *The Lost Girl* can be seen in Alvina's status as a single woman after the deaths of her mother and Miss Frost. In all the routine of her life in the absence of her female companions, what Alvina feels is the inexplicable longing for a man, not a struggle against the boundaries of the patriarchal society. She is easily attracted by any man she encounters, and Arthur Witham who is supposed to turn Manchester House into a boarding house is one of them: "When she met him in the street she would stop him – though he was always busy- and make him exchange a few words with her. And when she had tea at his house, she would try to arouse his attention." (*TLG* 80). Alvina's desolation and loneliness is at such an unbearable point that Lawrence makes her ready to accept any person she comes across. Although Arthur is very busy in his manly world, Alvina goes after him and tries to be recognized by him.

At this point, another social phenomenon, match-making, interferes, and Alvina is introduced to Arthur Witham's brother Albert, the "white sheep" of the Witham family, who is also unmarried. The reason why Albert is

defined as the "white sheep" of the family but not the "black sheep" is because Lawrence believes that men can be alone in life "ahead of women" without the need for an authority or another being to signify their presence, although the ideal "magic of life" is one in which men and women are together (*FU* 109). Moreover, Lawrence does not necessarily focus on Albert's being a bachelor since it is to some extent acceptable for men; and because the novel deals with the story of Alvina's search for happiness, Lawrence's emphasis is on the woman character; and it is women who need to be instructed to impose patriarchy's expectations (Siegel 2). So, even though Albert is thirty-two years old, his being unmarried is not emphasized. On the other hand, Alvina's being an unmarried woman at the age of twenty-six, six years younger than Albert, is presented as such a lamentable fact that it results in depression. For this reason, skipping Albert's feelings and bachelor status, Lawrence immediately turns back to Alvina who is suffering from the fear of being an old maid:

> For the fear of being an old maid, the fear of her own virginity was really gaining on Alvina. There was a terrible somber futility, nothingness in Manchester House. She was twenty-six years old. Her life was utterly barren now Miss Frost had gone.
>
> (*The Lost Girl* 80)

Now that Alvina is alone, then, all her efforts to gain a social status are presented as futile, as the only realization of womanhood can be accomplished by the presence of a man.

In order to intensify the effect, Lawrence makes Alvina excited with the idea of meeting Albert since he would be a second chance to make her life fertile: "Panic, the terrible and deadly panic which overcomes so many unmarried women at about the age of thirty, was beginning to overcome her. She would not care about marriage, if even she had a lover." (*TLG* 80-1).

Alvina who is supposed to be a self-seeking woman is, then, reduced to her biological existence since it is not marriage itself that Alvina strives for. Marriage, being a social identity as well as the sexual one, is not necessarily the only possible solution to make Alvina overcome her depression even in the relatively conservative atmosphere of the early twentieth century. A lover could serve Alvina just as well because Lawrence's focus here is on the physical lack women feel when they are not accompanied with a man.

Despite all these manifestations of Alvina's need for a male presence, Lawrence does not allow Alvina a marriage with Albert, in order to make his point even clearer. Albert is not a good choice in Lawrentian terms since he is highly self-conscious and lacks the necessary life energy, a disease which Lawrence finds harmful not only for women but also for men. Only a passionate man, a Lawrentian phallic hero can satisfy a woman's needs, and as Albert is not such a figure, Lawrence makes Alvina refuse to marry him since he is one of the passionless and self-conscious members of modern life: "And what she wanted was something serious and risky. Not mere marriage – oh dear no! But a profound and dangerous inter-relationship." (*TLG* 81). Yet, Albert is after all a man and Lawrence makes Alvina suffer even after the absence of such an anti-Lawrentian male. After her refusal of Albert Witham, Lawrence again shows Alvina suffering from the symptoms of heart trouble since she is "on the shelf", that is she is "withering towards old-maiddom" although she is only in her twenties (*TLG* 104). The emphasis on her virginity is so overbearing that the recurrent reference to "old-maiddom" echoes in the minds of the reader, an effect created by Lawrence.

The voice of patriarchy - and Lawrence in turn - is echoed also in James Houghton's funeral. The town's people meditate over Alvina's marital and

sexual situation as a final note on the desperation of unmarried women who are supposed to biologically lack their identity:

> She's a tidy age though. She's not much chance of getting off. How old do you reckon she is? Must be well over thirty. You never say. Well, she *looks* it. She does beguy – a dragged old maid. [...] Oh, she was too high and mighty before, and now it's too late.
>
> (*The Lost Girl* 226)

The society of Woodhouse, acting like a chorus, condemns Alvina to loneliness, and she is made one of the "sexless workers" as Lawrence puts it at the beginning of the novel. Alvina is worn out, has tried her chances in the world; however not having realized her womanhood, she is pitied, looked down upon by the patriarchal society.

Of course Alvina's story does not end here. However, in a Milletean reading it is possible to notice that the period Alvina lives as a single woman is marked by frightening images of being unmarried and serves Lawrence as a preparation for Alvina's final marriage in which she realizes her womanhood, which Kermode defines as "atavistic typology" (154).

Yet another example of unmarried women is present in the novel. One of the minor characters of *The Lost Girl*, Madame Kishwégin, also a single woman, is juxtaposed to Alvina. Madame Kishwégin is a stage performer who visits may countries with her troupe Natcha-Kee-Tawara. As she is an immoral woman, as the name "Madame" suggests, she is distinguished from the other unmarried women of the novel, but despite being unmarried, she is presented as a woman who is respected at least by the four young men - Louis, Max, Geoffrey and Cicio – of her troupe. What distinguishes her status from the previous examples of single women is her having a role peculiar to womanhood: being a mother. Although she is not the biological

mother of the four young men, she receives their respect: "She was a wonderful mother for them, sewed for them, cooked for them, and looked after them most carefully. Not many minutes was Madame idle." (*TLG* 232). As the situation of Madame Kishwégin suggests, women can realize themselves through any womanly role, either as a lover or as a wife or as a mother. The representation of Madame Kishwégin, again foreshadows Lawrence's final resolution to make Alvina achieve her complete womanhood with Cicio's child in her womb. It is only biology that counts, and the novel's ending with a married, pregnant and satisfied Alvina is a powerful implication of Lawrence's propaganda of sexual politics.

2.2. *The Plumed Serpent*

Very much like *The Lost Girl*, the reduction of women to their biological existence is also revealed in *The Plumed Serpent* from the very early pages of the novel. While introducing his characters in the first chapter of the novel, Lawrence presents Kate, the protagonist, as a widow and the reader is not supplied with any information about her educational or occupational background. What makes Kate different from Alvina is her being forty years old, having experienced two marriages and being a mother to two children. However, what concerns Lawrence is her present widowhood and her need for a man to remind her of her womanhood.

Although Kate is an intellectual woman who has visited many countries and has acquired rich knowledge about the world and different nations, her widowhood and her being a woman of forty years old are presented as the ultimate key to initiate her search for her soul in the novel. There are many references to her age and her feeling of deprivation in the novel, and Lawrence defines her age as an age of infertility. Kate feels that she has lost

the most beautiful times of her life because she is forty years old, and more importantly, she is alone:

> She was forty: the first half of her life was over. The bright page with its flowers and its love and its stations of the Cross ended with a grave. Now she must turn over and the page was black, black and empty.
>
> The first half of her life had been written on the bright, smooth vellum of hope, with initial letters all gorgeous upon a field of gold. But the glamour had gone from station to the Cross, and the last illumination was the tomb.
>
> Now the bright page was turned, and the dark page lay before her. How could one write on a page so profoundly black?
>
> (*The Plumed Serpent* 56-7).

As Lawrence very frequently refers to in the novel, that "first half of her life" is occupied with Kate's two marriages, and especially with Joachim Leslie whom Kate loved especially for the sexual satisfaction she had with him (*TPS* 439). But after the death of Joachim, Kate is unable to find happiness in life and even though she has to open a new page in her life she finds that the rest of the pages are "black, black and empty". Therefore, she sees the last chance of delight in the "tomb" where she can accompany her dead husband Joachim. As in the case of Alvina, the unhappy psychic state of Kate at the beginning of the novel is presented as resulting from the lack of a man who would "illuminate" her life. The period which Kate spent with her husbands is accordingly defined as glamorous whereas the rest of her life is described as "the dark" page.

Kate's rich background, which Lawrence describes only sketchily, becomes insufficient to enlighten her life, and the lack of a man who would signify her womanhood is enough to reduce her to the present psychological as well as physical desperation she experiences. Mexico, which is constantly described as a horrible yet fascinating place, becomes a place where Kate

can find her soul. Despite the fact that Kate is trying to overcome her desperation through self-retrospection and a discovery of a new land, most of the novel deals with Kate's libidinal awakening and the discovery of a new land becomes the discovery of Kate's womanhood.

In order to signify Kate's libidinal awakening, Lawrence makes use of long narrations of Mexican men and the myth of Quetzalcoatl, a cult which glorifies manhood in the name of bringing the old Mexican gods back to Mexico. What strikes Kate' attention in these narrations is the extraordinary beauty of these Mexican men and their erect composure. Indeed the repetitive representation of men as "erect" figures, and their "strange appeal" evoke Kate's sexual feelings instead of a curiosity for a different culture. Being reduced to her biological needs, Kate's search for self is identified with her sexual demands and an attraction to male beauty. As a result, like Alvina, Kate's search for her "self" is simply defined as a libidinal impulse or sexual drive.

Consequently, Lawrence's denying Kate's intellectual background and limiting her desires to sole sexuality remains only a duplication of patriarchal understanding which identifies women with nature, motherhood and sexual satisfaction.

CHAPTER III

EDUCATION AND WOMEN

Lawrence's advocacy of patriarchy is not limited to his reduction of women to their biological existence. Education, which is of utmost importance for self achievement in the modern world, serves Lawrence as another sphere in which he promotes his sexual politics. Kate Millett argues that education is an influential force in shaping sexual politics. Because education is a gate to enlightenment, patriarchy feared the educated female members of society and did its best to prevent women from being educated (Millett 42). At times this was a direct prevention of women from attending school, and in other times it possibly took the form of discouraging women from education. Lawrence, whose ideas comply with patriarchy's systematic exclusion of women from education, believes that education is a corrupting force especially for women since it alienates them from their nature and is naturally alien to their nature (*FU* 87). He as a writer, whose career is identified as a "literary-philosophical project" because of the parallelisms between his nonfiction and fiction, included also this philosophy in his novels as a didactic element while portraying his characters (Williams 5).

Education, which is supposed by traditional patriarchies to have a corrupting effect on women because it is accepted as an "act of nonconformity" as Barbara Miller Solomon explains, is also used in *The Lost Girl* and *The Plumed Serpent* as a destructive force which deviates women from their predetermined place of womanhood, therefore is presented to be a futile effort to achieve the feminine ideal in Lawrence philosophy (qtd in Horany 1). Lawrence, who focuses on the pervasive effects of education on women "throughout his discursive writings, ... reserves his fullest thematic

exploitation, really dramatization, for his fiction" as a means of propagandizing his ideas via a more affective means, in Millett's terms (Dorbad 2).

This chapter will analyze the effect of education on Lawrence's women protagonists and show how Lawrence portrays education as a futile effort for women.

3.1. *The Lost Girl*

Among all the characters in *The Lost Girl*, Lawrence presents his protagonist Alvina Houghton as an example of modern woman who is an in-between and who tries to assert her own being in the male-dominant society.

Alvina Houghton's early education is that of a traditional training for women. This education is the transference of the "hereditary structure of socialization" to the growing Alvina and definitely includes a "sex-role plan – that is a template for the organization of sex-role expectations" (Sanday 3). When Alvina is a little girl and an adolescent, her governess Miss Frost, who "imported to the girl the elements of a young lady's education including the drawing of flowers in water-colour, and the translation of a Lamartine poem", teaches Alvina how to do the housework, how to deal with domestic issues and how to be lady-like (*TLG* 23). The education Alvina receives in her early youth then is the traditional upbringing of patriarchy which tries to create stereotyped ladies. This kind of education limits Alvina's intellectual development. While recounting Alvina's adolescence, it is significant to note that Lawrence does not mention any intellectual or academic education, and this is a reflection of patriarchy's exclusion of women from academic life, and as a philosopher who

advocates educational segregation, it is true to the nature of patriarchy that Lawrence limits Alvina's chances from the very beginning.

However, Alvina is a complex character who is supposed to go through a change to import Lawrence's patriarchal propaganda. Although "education was thought to make women discontented with their current status", in the novel Alvina grows up and becomes a young woman who is not content with the limited opportunities she has in the small world of Woodhouse and wants to develop herself (Horany 1). The impact of modern times, which is a significant period in the women's movement, affects Alvina, and she seeks an identity starting with an inner journey. The first thing to retain a place in society and find that identity is to search for ways to educate herself despite the rejections of the Woodhouse society and her family. Portraying a modern woman and reflecting her dilemmas, however, is not necessarily to promote women's independence in the novel, it acts here just to impose the role patriarchy defines for women. Although Lawrence privileges the instinctual and the primitive which are less favored in the binary oppositions that form the basis of western thought, in *The Lost Girl*, Alvina tries to enter the world of culture which is spared for men in the culture/nature binary opposition; and as a result of her rejection of her true nature she becomes unhappy because, as Sherry Ortner explains, in the patriarchal way of thinking women "are seen as closer to nature than men, men being seen as more unequivocally occupying the high ground of culture" (qtd. in Sanday 4).

As patriarchy fears women's receiving higher education because of their belief that "women would cease to fulfill their traditional roles", they either dent women education at all or limit their education to few fields which are comparatively inferior (Horany 3). Lawrence, as a reflection of his alliance with patriarchy, does not provide Alvina with many opportunities. The only

possible education that Alvina can receive to become qualified or to have a career is being trained as a nurse or a governess; and Alvina chooses the former. An exclusion of women from educational opportunities is found here in Lawrence's presentation of a variety of male characters who have wider scopes of education or chances of receiving higher education. Alvina's first fiancé Alexander Graham, for instance, receives his medical degree, and Dr. Mitchell to whom Alvina is engaged later on also got his medical degree. When compared to Alvina, then, the male characters are supplied with more chances since the world of culture is supposed to belong to them.

Moreover, Lawrence's attitude towards the formal education of women is evident in his portrayal of the social responses that Alvina receives when she decides to attend a school in Islington where she would be trained as a maternity nurse in six months: "It seemed such a repulsive and indelicate step to take. Which it was. And which in her curious perverseness, Alvina must have intended it to be." (*TLG* 43). It is not only the inhabitants of Manchester House who find Alvina's education indecent but also Lawrence who instructs the reader that the act Alvina is ready to perform is somehow "perverse". The third person narration and Lawrence's intrusion with the phrase "Which it was" allow Lawrence to promote his philosophy. It is not a person from the social environment of Woodhouse but Lawrence himself who claims in one of his essays that "I hate to see a woman trying to be abstract, and being abstract, just as I hate and loathe to see a woman doing mechanical work [...] You look after the personal life, and I'll look after the further, abstracted and mechanical life" (*P* 664). Therefore, the responses Alvina receives remain an echo of Lawrence's philosophy, and the literary representation of this can only be identified as an enactment of the exclusion of women from education in terms of Milletean sexual politics.

As a final point, it should be noted that Alvina's decisions to seek education coincides with her emotional breakdowns. When Alvina breaks up with Graham, she decides to go to the school in Islington and become a maternity nurse. Therefore, Alvina's decision does not seem to be an act of self-achievement, but a result of her psychological deprivation. In order to overcome depression, she tries to find a way to compensate for the gap which occurred after the end of her relationship with Graham. However, as she becomes unhappy as an educated woman and the psychological lack is not fulfilled through education, the writer implies that Alvina's search for identity through education is not the correct step, and she searches for identity in the wrong places. Alvina's failure as a result, is one of Lawrence's schemes to bestow his patriarchal views on his readers as a part of his political programme.

3.2. *The Plumed Serpen*t

Lawrence does not include education as an element to assert his patriarchal views extensively in *The Plumed Serpent*. However, the implications of the author about education are very similar to the ones he implies in *The Lost Girl*. Although the author does not provide a definite background about Kate Leslie's education (apart from her religious education in the church), it is apparent that Kate is quite a "cosmopolitan, educated", intellectual and "highly independent" woman, as Leo J. Dorbad points out (125). In various places in the novel Kate is seen commenting on politics, religion and art. Nevertheless, Lawrence does not deal with the source of Kate's education and the benefits provided by her education. Rather he focuses on the harmful effects of modern education and provides an alternative of natural revival.

As the novel has a religious dimension, Lawrence's emphasis in The *Plumed Serpent* is the conflict in the culture/nature binary opposition. As an enemy of culture, Lawrence associates culture with the modern world and modern education which he despises, and the Aztec folklore along with the religion of Quetzalcoatl in the novel stands for primitive nature. Reversing the two sides of the binary opposition in which culture is privileged over nature; Lawrence portrays European and American cultures as places diminishing people's natural life energy and soul along with their identities of manhood and womanhood. On the other hand, Mexico with its primitive structure is promoted as a place reviving the dead illusions of manhood and womanhood. In the light of this deconstructive representation, the education people receive in western societies is shown as a contaminating evil which deprive people of their selves; and Lawrence's opposition to education gains a fantastic aspect.

America which is generally accepted as a place of freedom becomes the source of slavery in the novel. Don Ramón who is the preacher of natural revival in the novel condemns America for enslaving people instead of liberating their souls: "The greatest liberators are usually slaves of an idea. The freest people are slaves to convention and public opinion, and more still, slaves to the industrial machine. There is no such thing as liberty." (*TPS* 79). In many of his discussions, Don Ramón is seen to degrade the world of culture which leaves no place for genuine realization of the sexual self, and this realization of sexual identity is the only possible way to understand the cosmos in Lawrence's philosophy. For this reason, Ramón claims that instead of becoming slave to any teaching of western education and culture, he would "serve the God that gives me my manhood" (*TPS* 80). The god that Ramón talks about is not the transcendental God of many religions but "the God of his manhood" which provides him with the only possible liberty (*TPS* 80). Lawrence's personal contempt for western

culture's mechanizing people becomes Don Ramón's starting point for reviving the old Aztec gods who are going to remind people of their natural selves.

Women also take their equal share in Ramón's philosophy. Lawrence's didactic tone in conveying his ideas is also present in Cipriano's criticism of the civilized, educated side of Kate:

> From your education, you have only American thoughts, USA thoughts, to think with [...] You think like a modern woman, because you belong to the Anglo-Saxon or Teutonic world, and dress your hair in a certain way, and have money, and are altogether free. – But you only think like this because you had these thoughts put in your head, just as in Mexico you spend *centavos* and *pesos*, because that is the Mexican money you have put in your pocket.
>
> (*The Plumed Serpent* 218)

Kate's education as a modern woman, Cipriano argues, is something external to her just like the money she spends in Mexico. It is not natural and it is artificial because the education Kate has is not inherent in her sex but it is acquired and is imposed on her since she "had these thoughts put in [her] head". The speech of Cipriano is very much like Lawrence's discussion about women's education in which he claims "Teach a woman to act from an idea, and you destroy her womanhood for ever. Make a woman self-conscious, and her soul is barren as a sandbag" in his essay "First Steps in Education" (*FU* 85). Lawrence therefore, shows the reason for Kate's loss of identity in Lawrentian terms to be her modern education. In accordance with the same idea, Don Cipriano claims that what Kate believes to be a liberating source is in fact a power which strips her of her own freedom:

> So when you say you are free, you are *not* free. You are compelled all the time to be thinking in USA thoughts - *compelled*, I must say. You have not as much choice as a slave [...] because there is nothing else, you must think the USA thoughts, about being a woman and about being free.
>
> (*The Plumed Serpent* 218)

What Cipriano asserts is that what modern people perceive to be freedom is a bondage for women. The concept of womanhood is limited in western thought and the sexual identity of women is limited to few choices. As Lawrence believes that the equal education of women and men and "any familiarity or being 'pals' " between the sexes in educational life is "sterilizing" since it kills the masculinity and femininity, the "magical sex-life" Lawrence glorifies becomes impossible when especially women are educated in the modern sense (*FU* 87). Kate is a living example of Lawrence's philosophy since her awakening from sexual sterility is the main focus of the novel.

For this very reason, in order to revive the womanhood and manhood in individuals, Lawrence proposes the revival of a primitive cult, the Myth of Quetzalcoatl which is in direct opposition to a modern western education that tries to socialize people through formal education. While western education is presented as bringing an artificial understanding of the world, the new religion Lawrence presents is supposed to supply humanity with a deeper understanding of the cosmos. This time, instead of making Cipriano or Ramón who are the male initiators of the revival to promote the idea, Lawrence speaks from the mind of Kate who is dissatisfied with her western background:

> We must go back to pickup old threads. We must take up the old broken impulse that will connect us with the mystery of the old cosmos again, now we are at the end of our tether. We must do it. Don Ramón is right. He must be a great man, really. I thought there

> were no really great men any more: only great financiers and great artists and so on, but no great men. He must be a great man.

(*The Plumed Serpent* 48)

Kate's alliance with the revival of the old religion is to ensure that the revival is essential. Lawrence's choice of Kate to discuss the idea seems purely propagandistic in Millett's terms, as it is she who has found out that modern education is sterilizing and it is again the "she" voice which Millett finds the "most subtle" way of propagandizing.

Culture which grows "great financiers and great artists" is insufficient to grow great men, and in turn real women. As a result, the teachings of Quetzalcoatl aim to re-define the forgotten notions of manhood and womanhood. Although Don Ramón starts to spread the idea as a religious revival, his intentions are obvious:

> The more you save these people from poverty and ignorance, the quicker they will die. Like a dirty egg that you take from under the hen-eagle, to wash it. While you wash the egg, it chills and dies. Poor old Montes, all his ideas are American and European.

(*The Plumed Serpent* 204)

In Ramón's view point, like Lawrence's, education is evil and it makes people loose the warmth of life leading them finally to death; therefore as the opponent of education and the proponent of the primitive revival, Ramón aims "to get inside the egg, right to the middle, to start it growing into a new bird" (*TPS* 203). This new bird will be the awakening of womanhood in woman and manhood in man. And Ramón's plans do not include any kind of formal education. They are purely sexual, as will be discussed in the fifth chapter.

CHAPTER IV

OCCUPATION AND WOMEN

The place of women in occupational life is determined by the education they have access to. It is only through education that a person can gain a high status in the work-place. Patriarchy which aimed to limit women's education in fact tried to exclude women from occupational life. Sanday observes that there is a considerable segregation in the kinds of activities and occupations that men and women occupy (77). According to Millett, this kind of segregation in the workplace and women's exclusion is another part of the political programme that tries to ensure higher status of men in both interpersonal relationships and society (Millett 168).

As an indication of his alliance with this political programme, Lawrence is in favor of women who occupy their supposedly natural place in the house leaving the occupational arena to men. Although he does not explicitly advocate the idea in his discursive writings, he implies that women's true place is in the house by claiming that "woman for him exists only in the twilight" that is the only significant place that women can occupy is related to domestics (*FU* 109). Therefore, as in the case of education, he uses the idea in his novels as a means of disciplining the reader to accept this patriarchal doctrine.

This chapter will analyze how the novels *The Lost Girl* and *The Plumed Serpent* support the same idea by making their protagonists uncomfortable in the work-place or simply excluding them from professional life and not mentioning any peculiar status in the occupational life for them. The final point Lawrence proposes in both novels is that while professional life is

closed to women they can only attain the equilibrium in life under the protection of a self-sufficient male superior.

4.1. *The Lost Girl*

In *The Lost Girl*, while searching for a place in society, Alvina is not presented with many opportunities that she can take in professional life as a result of her limited education. The first job that Alvina tries to take is to be a piano teacher. The job is suggested by Miss Frost who taught Alvina how to play the instrument as a part of a lady's education. After some resistance, Alvina takes the post with not much satisfaction, as "The work was distasteful to Alvina" (*TLG* 35). Lawrence continues that although Alvina does not like the job, she does her job as well as she can "in an off-hand way, somewhat indifferent, albeit dutiful" because she does not have many alternatives (*TLG* 35). However, the job is not really attractive to Alvina since it is not related to the world outside, especially after knowing Graham who is taking his medical degree.

The second occupation reserved for Alvina after her first unlucky experience is being a nurse. When Alvina breaks her engagement with Graham and is depressed in her isolation, she decides to be a maternity nurse although she had never thought of it and as Lawrence explains "the idea had never entered her head. If it had she would certainly never entertained it. But she had heard Alexander speak of Nurse This and Sister That." (*TLG* 42). It is apparent that it is not the individual Alvina who decides to be a nurse but a male, Alexander, who is going to be a doctor, who introduces the idea to Alvina. Alvina is once more made subordinate to the male superiors because male is the determiner and the post reserved for her is an inferior position because she is not allowed to be a doctor, but her

job is to assist the doctors. The subordination is inevitable because the roles and the positions for men and women in the professional life are predetermined by patriarchy. Therefore, if Alvina is insistent in taking the post, she has to be content with the inferior position. In addition, the available job is not approved of by the society and it is only accepted as a "thing for young ladies ... if their hopes are not blighted or checked in another direction" (*TLG* 44). The other direction is apparently exclusion from the system due to moral decay as the word "blighted" implies. Like the other decadent directions which are not exemplified explicitly in the novel, the profession of being a nurse is also considered to be "blighted" and corrupt, thus unsuitable for women. Yet, being a nurse or choosing other "improper" directions are presented to be the only way to have a place in occupational life, and the other professions are spared for men.

As a result of educational and professional segregation, Alvina's position is juxtaposed with that of many male superiors in the work-place. Whereas Alvina works as a nurse, Lawrence presents many male doctors like Doctor Young, Doctor Headley, Doctor James and Doctor Mitchell. The effects of women's exclusion from education are therefore observed in Alvina's not being able to achieve a higher status; and Alvina is not the only example. Lawrence does not mention any woman character who can achieve this higher status.

The environment of the hospital in Islington is yet another implication that Lawrence duplicates patriarchy's perception of nurse-doctor relationships and presents the work-place as an unsuitable place for women. Since being a nurse is not accepted as a decent thing for young ladies, nurses face sexual harassment in the work-place, and Alvina takes her share of it. The doctors in the hospital are quite ready to be free with Alvina, and Alvina has many doctors who try to be with her, and as Lawrence voices the patriarchal

society's ideas "being a doctor, and she a nurse who encouraged it" (*TLG* 54). The presentation of the relationships in the hospital refers to a perverse acquaintance in which nurses are treated no better than the prostitutes. Moreover, Alvina, as a nurse, is presented as the originator of these interactions whereas the doctors who flirt with her are saved from condemnation or even from being questioned. This equation of nurses with prostitution is only a strategy that patriarchy and, in turn, Lawrence uses in order to discourage women from taking the only opportunity that they are presented with, therefore it is political in terms of Millett's argument. There is not only exclusion from professions but a possible harassment if women try to achieve a place in the professional life.

Nonetheless, Alvina is portrayed as a self-searching woman, and she does not stop working even after the nursing experience. The next occupation that Alvina tries is being a governess, a job which is also accepted by the patriarchal system as a threat to patriarchal family due to "horror at the possibility of ... a love affair" between the governess and the employer because of the implications concerning the governess's "desire to rise socially" and her sexual desolation (Literary 10). After her mother's death, Alvina "receive[s] one or two overflow pupils from Miss Frost, young girls to whom she used to give lessons in the dark drawing room of Manchester House" (*TLG* 60). The limitation that Alvina faces is obvious because she is now a governess in the house and the world outside is again closed to her. During her teaching career she is busy "chiefly with housekeeping" which is definitely the career patriarchy assigns women.

The reason for Alvina's failure in finding independence in society and her unhappiness are presented as her failure to be a wife. The helplessness of Alvina is once more reflected in her searching for a job after the end of her

relationship with Albert Witham. Because Alvina is not a wife and chooses to be an independent woman, she seeks her own way:

> Some work of some sort would be found for her. And she would sink into the routine her job, as did so many women, and grow old and die, chattering and fluttering. She would have what is called her independence. But seriously faced with that treasure and without the option of refusing it, strange how hideous she found it.
>
> (*The Lost Girl* 104)

It is evident that the idea of independence of women is not very attractive for Lawrence. The satirical expression "what is called her independence" introduces Lawrence's skepticism about the necessity of women's independence, and Alvina's finding the idea "hideous" is "strange" in Lawrence's agenda. Therefore, why he makes Alvina search for a job is not because Alvina is really a strong-willed woman with genuine aspirations for self-achievement but because she remains as a woman with few choices. Because she does not have the responsibility of her own house and is not responsible to a husband, the only possible way of survival for her is to find a job which would enable her to survive, but not to live: "There lay the only alternative: in work. She might slave her days away teaching piano, as Miss Frost had done: she might find a subordinate post as nurse: she might sit in the cash-desk of some shop" (*TLG* 104). By referring to the outer world, the world of occupation as "slavery", Lawrence reinforces his patriarchal propaganda that to work outside the home does not necessarily mean to be independent. Moreover, it is a kind of slavery as the position Alvina can occupy in that world is only that of an inferior, a subordinate one, whereas the superior posts are reserved for men.

Furthermore, as Alvina considers the working life, Lawrence enters her mind and makes her detest the idea of a job, and makes her long for marriage instead of independence:

> She rebelled with all her backbone against the word job. Even the substitutes, *employment*, or *work* were detestable, unbearable [...] The most vulgar, sordid and humiliating of all forms of slavery: so mechanical. For better be a slave outright, in contact with all the whims and impulses of a human being, than serve some mechanical routine of modern work.
>
> (*The Lost Girl* 105)

As a strategy to affect readers who identify themselves with the characters of the novels, Lawrence presents a work which he finds not really attractive from Alvina's consciousness. The job is not only presented as "mechanical" and "unbearable", but it is even more "humiliating" than "all forms of slavery". The patriarchal marriage in which the roles are clearly defined and women are oppressed by men and which is also a form of slavery for women can also be included in this idea because slavery of women in marriage is shown as even better than the idea of a "job". Even the self-seeking Alvina is made to long for marriage and to perform a housewife's roles: "She trembled with anger, impotence and fear. For months, the thought of Albert was a torment to her. She might have married him […] And perhaps she would have children. She shivered a little." (*TLG* 108). Albert's absence is a torment to Alvina because he would have been a possible husband for her and Alvina has lost the chance.

The Milletean sexual politics underlying Lawrence's portrayal of Alvina as an unhappy woman is Lawrence's presentation of the fall of Alvina through her depictions of sterile life longing for a husband. In his apocalyptic, atavistic typology, as Kermode puts it, the present status of Alvina as an unmarried woman but with a job is described as "failure": "But to a woman, failure is another matter. For her it means failure to live, failure to establish her own life on the face of the earth. And this is humiliating, the ultimate humiliation." (*TLG* 108). The "ultimate humiliation" Lawrence presents here is not the failure to find a job and be independent of subordination. It is

the humiliation of not occupying a woman's true place in life, that is home. Because Alvina does not have her work at home and cannot "establish her own life" there, she is accepted to have failed. This is nothing but a propaganda to present the professional life as a life of slavery of women in Millett's understanding. Alvina's not being really happy and truly independent in the jobs she performs makes Lawrence's vision clearer and Alvina's final delight in her marriage with Cicio is yet another indication of sexual politics operating in the novel.

Not only the exclusion of women from the professions but also the sexual discrimination in role division explains Lawrence's ideas about women's working. In many patriarchies even when women are allowed to work, the role divisions in the work-place are determined by men who both have a wider access to qualified jobs and are the oppressors (Sanday 77). The implications are also present in *The Lost Girl*.

When Houghton's mining work Throttle-Ha' Penny is closed, Alvina's father James Houghton decides to turn the Manchester House to an elegant boarding house. While planning the prospect, it is only Mr. Houghton, the father, who makes the role division:

> James was to be proprietor and secretary, keeping the books and attending to correspondence: Miss Pinnegar was to be manageress, superintending the servants and directing the house, whilst Alvina was to occupy the equivocal position of "hostess". She was to play the piano, and she was to nurse the sick.
>
> (*The Lost Girl* 72)

Although James Houghton is portrayed as a comic as well as a miserable man all throughout the novel, it is still he who rules, who governs and who makes the decisions even when others are concerned. Moreover, the role

division that Mr. Houghton makes perfectly fits patriarchy's division of gender roles. While men are responsible for corresponding with the outer world like Mr. Houghton, women are in the house taking care of the household and dealing with the domestic work. Still another point, Alvina's position is described to be "equivocal" and she is not even given a proper job. The boarding House is not opened, but the possible role division shows the inequality between women and men.

After the failure of the boarding house project, for a long time Alvina does not work except indoors as an unpaid worker in the house. The next opportunity available for her is presented again by her father. The opportunity is not much different from that of Mr. Houghton's fantasy of opening a boarding house. This time it is not a boarding house but cinema, and the role division is once more made by the rule of the father:

> If Miss Pinnegar will take the cash and issue tickets, if she will take over the ticket office: and you will play the piano and if Mr. May learns the control of the machine –he is having lessons now: and if I am the indoors attendant, we shan't need any more staff.
>
> (*The Lost Girl* 125)

While the two men Mr. Houghton and Mr. May will take hold of the cinema, Miss Pinnegar is put in the passive and inferior position of a cashier, and Alvina is made to entertain the guests with her piano. Moreover, whereas Mr. May, Mr. Houghton's partner in the cinema business, has the opportunity of learning how to work a film machine, Alvina's limited education limits her occupational life.

Furthermore, Alvina is subjugated and oppressed because the father does not give her a chance to tell whether she wants to work as a pianist or not. When Mr. May asks her whether she is willing to play in the cinema, Alvina

simply answers “So father says”. Lawrence, being a writer who always has the possible rejections from the reader in mind, speaks from Mr. May’s mouth by asking “But what do *you* say?” However, typical of Lawrence, the final answer comes from the subjugated part and the answer is the unquestionable truth of Lawrence’s vision. hus Alvina replies “I suppose I don’t have any say” (*TLG* 127). Alvina’s situation here in fact mirrors the situation of many women of traditional patriarchies. Any chance of changing their destiny is blockaded by an oppressive patriarch because it is always the father or the husband who says the last word. For this reason Alvina is not allowed to reject the job assigned to her. Instead Lawrence makes Mr. Houghton interfere and say that Alvina may as well do the job.

Up till this time Lawrence has not mentioned the wages women earn in the novel. It is through Mr. May that the question of money is raised: “But surely Miss Houghton will have her wage. The labourer is worthy of his hire. Surely! Even of her hire, to put it in the feminine. And for the same wage you could get some unimportant fellow with strong wrists.” (*TLG* 127). One may first think that women are treated justly here because Mr. May proposes that Alvina should earn money for her work. However, although Lawrence tries to portray Mr. May as sympathetically as possible, the sexist undertone is obvious. The expression “Even of her *hire*” displays that women are in deed not acceptable in the work-place, but if they have to be there, they have to be paid. Still the money she will receive will be equal to that of “an unimportant fellow”. Mr. May’s comparison of Alvina with a man who is inferior to her in terms of educational background displays the inequality between the sexes in the work-place. Although Alvina has an education on piano, she is treated no better than an unqualified man. Therefore, even her education cannot make her equal with men in occupational life.

Moreover, although Alvina is one of the workers of the company, neither Mr. May nor Mr. Houghton talks business with her (*TLG* 143). It is apparent that women again are excluded from the work-place. Not only they are made to work with low wages but their opinions about business are not usually considered. Only once when Mr. May talks to Alvina about their company does this occur, and that is all.

4.2. The Plumed Serpent

Lawrence's attitude towards occupation is not overt in *The Plumed Serpent*. Since the novel's main focus is on sexual awakening and the religious cult of Quetzalcoatl, the world of culture and professional life does not occupy a large place in the novel. However, the new system Lawrence proposes in the novel has similar power relations between the sexes. As in traditional patriarchies, as exemplified by Millett, the newly revived establishment of Quetzalcoatl has clearly defined gender roles for men and women; and these role divisions are openly demonstrated in the role divisions of the new religion of Mexico.

In the novel, Don Ramón and Don Cipriano are presented as the two leading figures of the religious rebellion. Don Ramón assuming the role of Quetzalcoatl is the mind of the movement writing the hymns of Quetzalcoatl. He is the initiator of the action organizing meetings and dealing with the philosophical side of the action. Don Cipriano's position as the second leading figure of the religion under the name of Huitzilopochtli is as significant as Don Ramón's. Being originally a soldier he deals with the attacks against their system and ensures the continuity of the movement. The two men, therefore, are the people who spread ideas and defend them.

In this role division, the place of women is highly subordinate, as Millett explains (284). After some time, after the establishment "of the reactionary government", Kate is given the role of Itzpapalotl, the goddess who will be the third figure in the new system and her position is identified by Millett as "the secondary capacity as a goddess" (283). Nevertheless, although the position Kate is offered is that of a goddess, her role is not as active as the two men's. Her room is spared at home and she is kept totally outside the events. As the goddess, she is only expected to satisfy the needs of the male gods, and "at home". The only incident that Kate has a role in the public is in Cipriano's crowning Huitzilopochtli in the church of Quetzalcoatl. However, even there she is not admitted to the church. As a result, while Cipriano and Ramón dominate both the public world and behave as masters in the house which guarantees a superior position, Kate is limited within the boundaries of domestic life.

The role divisions presented in the novel, in the end, are not really different from the sexual discrimination women face in typical patriarchal societies. In a Milletean reading Lawrence's presenting Quetzalcoatl as the new ideal system in Mexico makes his remark entirely political. Not only does he spare the status of men as gods but he also glorifies women's place at home as a sacred thing which is precious.

CHAPTER V

MEN VERSUS WOMEN

The Metaphysics of Presence has always assigned the origin of truth to presence (Klages 2). Men who are associated with presence are accepted as the origin of existence as well. Women being exterior to this origin are naturally accepted as non-existent. The only presence that they can have as in all binary relationships, is assumed to be achieved through subordination to the origin that is men (Evans 29).

Lawrence being one of the advocates of patriarchy according to Millett believes that women are weak and in need of the superior protection of men (Millett 241). He argues that men and women are different by birth and the difference between them is rooted not only in their biology but also in their sex-roles. Men in Lawrence's agenda are the active part, the initiators of action, whereas women are the emotional and passive respondents (*FU* 97). This difference and "otherness", as Williams puts it, is the gate to equilibrium in life in Lawrence philosophy (87).

In order to achieve this ultimate happiness, Lawrence claims that women should be taught their true nature which is subordinate to men (*FU* 100). This attitude which is defined as "masculine fighting back against the devouring feminine" by Carol Siegel, can be accepted as an aggression against women in terms of sexual politics. Moreover, as in the case of his ideas on education and professional life of women, Lawrence advocates this polarity in his novels *The Lost Girl* and *The Plumed Serpent* as well.

Lawrence's apocalyptic typology and the most powerful side of his propaganda of patriarchal gender roles is achieved through his presentation of a primitive, yet powerful men in women's life in both novels. This chapter will analyze how Lawrence juxtaposes female weakness with male power, finally reminding the reader of the so-called true nature of both sexes, which are ultimately defined by patriarchy.

5.1. *The Lost Girl*

Lawrence's implication in *The Lost Girl* is that Alvina is searching for her identity in the wrong places since her true nature requires the protection of a male superior. By betraying her origin, which is essentially primitive and inadequate and which was previously referred to as "an accidental aberration", she becomes unhappy in the men's world (*TLG* 34). Alvina is lost and gradually becomes one of those "cocksure" modern women who are unfulfilled, dissatisfied and depressed (*SE* 33-5). Lawrence deliberately makes Alvina fail in order to prepare the ground for asserting the necessity for a male who has a deeper understanding of the cosmos and who is closer to nature.

After the presentation of the unhappy Alvina, with a typical Lawrentian maneuver the novelist introduces Cicio who is a phallic representative of Lawrnece's male fantasies. Cicio serves as a "deus ex machina" or a supernatural phallic power which will illuminate Alvina in her way to find her "self". Cicio, therefore, is presented as Alvina's savior, and his presence signifies the need for male authority.

In her first step from the enclosed atmosphere of the home to outside, supposedly men's world, Alvina is portrayed as a self-confident young

woman who is ready to seek her own way in the world outside. When she leaves home to go to Islington to become a nurse, she is not frightened but determined, despite the expectations of her family: "Alvina remained bright and ready, the half-hilarious clang remained in her voice, taunting. She kissed them all good-bye, brightly and sprightly, and off she set. She wasn't nervous." (*TLG* 44). Before making Alvina face the world of men, Lawrence makes Alvina enjoy it:

> Horrid, vast, stony, dilapidated, crumbly-stuccoed streets and squares of Islington, grey, grey, greyer by far than Woodhouse, and interminable. How exceedingly sordid and disgusting! But instead of being repelled and heart-broken Alvina enjoyed it.
>
> (*The Lost Girl* 45)

Despite the harsh conditions of life outside which is fit only for men, Alvina takes pleasure in discovering its mysteries and she is ready to stand up to those conditions.

Yet, the life outside is totally alien to her and Lawrence identifies the pleasure she takes from such a life as "perverse" (*TLG* 45). This perversity does not come from the world that is portrayed in the novel but it originates from the artificiality of Alvina's enjoying the life which is totally alien to the nature of her sex. This is directly related to what Derrida calls "logocentricism" (Derrida 97). The business world is associated with culture and women with nature, and the nature of women is accepted to be "external" to the full presence of the world of culture as Derrida puts it (Derrida 167). Therefore, Alvina's trial as a part of the professional world is accepted by Lawrence as "perverse".

Instead of stating this explicitly, Lawrence tries to create an image of Alvina as a nurse, then presents the unnaturalness of the position for her: "Her

voice had the right twang, her eyes the right roll, her haunches the right swing. She seemed altogether just the ticket. And yet she wasn't." (*TLG* 47). Although Alvina seems to be a perfect nurse and is stern enough for the professional world, Lawrence implies that she, as a woman whose nature is originally fragile according to Lawrence, is not fit for it. The strategy Lawrence applies becomes explicit after a few pages of description of Alvina's survival in the men's world: "Was Alvina her own real self all this time? The mighty question arises upon us, what is one's real self? It certainly is not what we think we are and ought to be." (*TLG* 48). The questions are asked just after Alvina gets accustomed to the working place, and these questions are not directed only towards Alvina, they are also asked to the readers who are ready to identify themselves with Alvina. It is the questioning of the nature of womanhood. By questioning Alvina's becoming a self-dependent woman, Lawrence implies that no matter how hard Alvina tries to attain a social status; it is not a natural place to search for her "self" because he believes that women cannot find their true selves so long as they try to enter the world of men.

The plot which takes many twists as Alvina goes through her journey still presents conflicting and paradoxical images of Alvina. After she completes her studies in Islington, for a long time Alvina works as a nurse, a governess, a piano teacher and a pianist in her father's company, but Lawrence implies that it is not her self who works. There is only work to be done and Alvina does not in any sense feel as if she is living. The only thing Lawrence presents about Alvina after her dismissing Albert Witham from her life is her futile presence in James Houghton's life. As she is added to a "full presence", in Derrida's words, she remains nothing because she is only a subordinate to the male who has "finite assurance" (Derrida 98, 167).

After these futile years, Lawrence presents Cicio with whom Alvina is impressed at first acquaintance by Madame Kishwégin's sick-bed:

> He did not look at Alvina. His beautiful lashes seemed to screen his eyes. He was fairly tall, but loosely built for an Italian, with slightly sloping shoulders. Alvina noticed the brown, slender Mediterranean hand, as he put his fingers to his lips. It was a hand such as he did not know, prehensile and tender and dusky.
>
> (*The Lost Girl* 157)

Cicio is presented as an unknown mystery for Alvina. Unlike the other men she met, he is portrayed positively, belonging to another culture. Unlike Alexander Graham, he is not educated and unlike Albert Witham he is attractive and passionate. Thus, what Lawrence spares for Alvina at last is a man belonging to nature, in contrast to Alvina herself, who has long been in the world of culture and is separated from her nature. Unlike the other men in the novel, Cicio is described as a primitive man with the "strange fine black hair he had, close as fur, animal and naked, frail-seeming, tawny hands" (*TLG* 160).

Yet, Lawrence does not readily make the reader sympathize with Cicio. Just as he is portrayed as attractive to Alvina, he is at the same time portrayed as cruel: "Awful things men were, savage, cruel, underneath their civilization" (*TLG* 167). However, this is again an intentional paradoxical expression since Lawrence is not really pleased with the civilized world. As he very frequently expresses in his discursive writings, civilization to him is something sterile, something which makes people forget their nature, their real self (*P* 137). As a result, Lawrence's not all-positive and "savage" characterization of Cicio is to juxtapose the primitive phallic hero, whom he favors, to the civilized man. After all, from the very beginning, Alvina tries to become a part of the world of culture which continuously excludes her,

and she can only be juxtaposed by a foil, a man of nature. Thus, Lawrence makes Alvina have conflicting feelings about him:

> His mouth had the peculiar, stupid, self-conscious, half-jeering smile. Alvina was a little bit annoyed. But she felt that a great instinctive good-naturedness came out of him, he was self-conscious and constrained, knowing she did not follow his language of gesture.
>
> (*The Lost Girl* 173)

The instinctive is introduced by Cicio because the men Alvina has met up until then did not have "good-naturedness", which was a sign of real masculinity and the true instincts of a man which means to be unspoiled by the corrupting effects of culture. Moreover, there was always something that had put Alvina off those men, either their being weak or their being too vain. As a result, Alvina perceives Cicio differently for "He seemed to her to be the only passionately good-natured man she had ever seen" (*TLG* 173).

What distinguishes Cicio from the other men Alvina meets is therefore his capturing attraction and mystery. Unlike the previous civilized men Alvina meets, whom Lawrence never allows the reader to completely sympathize with, Cicio is primitive and alien to the world of culture. Unspoiled by modernity, which is an ideal state in Lawrence's philosophy, Cicio arouses curiosity not only on the side of Alvina but also for the reader: "He stood and examined the beasts critically. Then he spoke to them with strange sounds, patted them, stroked them down, felt them, slid his hands down them, over them, under them, and felt their legs" (*TLG* 172). The intimate, yet "strange" intimacy between Cicio and the horses is an indication of Cicio's "half-mysterious, derisive" nature (*TLG* 173). The highly sexual scene affects Alvina, and when Cicio rests his eyes on Alvina as he is tending the horses, Alvina for the first time feels that Cicio can touch

something in her soul that she has not discovered yet: “His eyes kept hers. Curious how *dark* they seemed with only a yellow ring of pupil. He was looking right into her, beyond her usual self, impersonal” (*TLG* 173). The impersonal self that Lawrence talks about is the self of womanhood which is alien to Alvina until that time, and which waits to be unfolded. Alvina, whom Lawrence portrays as a suppressed character, meanwhile becomes awakened through Cicio’s penetration into her life. In one of her arguments with Miss Pinnegar who is a conventional woman, she exclaims that she is losing her spirits. Mediating over her life after a long time, Alvina discovers that she is living in vain and wonders whether she is not mad to bear such a life of desperation: “ ‘Wonder I’m not,’ said Alvina ‘considering what my life is’ ” (*TLG* 177).

It is important to note that Lawrence spares a chapter for Cicio to mark the significance of his entrance to Alvina’s life. Like the other phallic characters in his literary works, such as Mellors in *Lady Chatterley’s Lover,* Cipriano in *The Plumed Serpent* and the metaphorical fox in *The Fox*, Cicio is presented as a strange, primitive but beautiful male. Nevertheless, the strangeness of Cicio is accompanied by Alvina’s fearful admiration. When Cicio performs on the stage on their last night in Woodhouse, Alvina cannot help being enchanted by him:

> As she saw him standing in his negligent, muscular, slouching fashion, with his head dropped forward, and his eyes sideways, sometimes she disliked him. But there was a *finesse* about his face. His skin was delicately tawny and slightly lustrous.
>
> (*The Lost Girl* 196)

Alvina is so sterilized by the infertile world around herself that the dark beauty of Cicio fascinates her. It is not only his beauty but also his manhood, his phallic presence that impresses her. Her admiration is also

accompanied by fear and sickness because "Cicio's velvety sauve heaviness, the very heave of his muscles, so full and softly powerful sickened her" (*TLG* 197). Lawrence, therefore, projects his admiration for manly beauty on Cicio by depicting him as a beautiful male, and Alvina who hasn't experienced such a kind of physical passion is captured by Cicio's "full" and "powerful" presence. Like Connie in *The Lady Chatterley's Lover* who is spellbound by the physical beauty of Mellors, Alvina's response is that of surprise.

The impulse Alvina feels with Cicio is so strong that instead of resisting him just as she did Graham and Albert, she consents to Cicio's powerful existence and imposing presence, and tries to be a part of his life. It is possible to note Alvina's passivity in front of Cicio. Alvina is tamed by Lawrence via Cicio, and Cicio's presence is explained as something mysterious, something beyond Alvina's reach:

> But in his eyes, which kept hers, there was a dark flicker of ascendancy. He was going to triumph over her. She knew it. And her soul sank as if it sank out of her body. It sank away out of her body, left her there powerless, soulless.
>
> (*The Lost Girl* 212)

In this scene, just after Alvina's father's death, Alvina is exposed to a superior male power. Lawrence does not portray a loving couple. Instead he prefers to victimize Alvina through Cicio's male propriety and she follows Cicio in unresisting submission: "Her eyes were wide and natural and submissive, with a new awful submission as if she had lost her soul. So she looked up at him, like a victim." (*TLG* 212). The love that Cicio makes Alvina feel is so great that "in her orgasm of unbearable feeling" she feels the love for Cicio "right in her bowels" and this feeling is described as "terrible, unbearable" (*TLG* 213). The wording that Lawrence uses to

describe the nature of the relationship between Alvina and Cicio refers to the nature of power relations between the sexes and might be misleading. However, Lawrence's point is to stress the so-called natural weakness of women in the presence of a phallic hero.

After James Houghton's death, not knowing what to do, Alvina follows the Natcha-Kee-Tawaras and accompanies them, under the spell of Cicio. At the end of the night when the troupe celebrates Alvina's becoming Alleye and a part of the troupe as the non-official bride of Cicio, Madame Kishwégin's giving the key of Alvina's room and the light to Cicio is highly symbolic:

> 'Kishwégin must open your doors for you all,' she said. Then, with a slight flourish, she presented the key to Cicio. 'I gave it to him? Yes?' she added, with her subtle, malicious smile.
>
> Cicio, smiling slightly and keeping his head ducked, took the key. Alvina looked brightly, as if bewildered, from one to another.
>
> 'Also the light!' said Madame producing a pocket flash-light, which she triumphantly handed to Cicio.

(*The Lost Girl* 243)

This symbolical ceremonial grooming of Cicio is presented as the ascendance of men. Neither the key to her own room nor the light is given to Alvina, but they are "triumphantly" handed to a male superior, and the scene "produced a kind of dazed submission in her, the drugged sense of unknown beauty" (*TLG* 243). Alvina's willing submission to Cicio in the face of such a ceremonial privileging of men over women is Lawrence's emphasizing his argument about men's superior power. By taking the keys, Cicio introduces Alvina to her true nature and he illuminates Alvina who has lost herself in the gloom of the modern disease of search for identity. It is significant that the illumination comes with the sexual act. Alvina's presence is therefore only a sexual one, and what makes Lawrence's

representation political is his presenting Alvina as a woman who discovers the "unknown beauty" of being subjugated. Alvina is not subdued by force, she is eager to be subdued. Moreover, it is Madame Kishwégin – a woman - who gives the light and the keys to Cicio and who acts in alliance with the patriarchal system ensuring the system's continuation.

After the ceremonial grooming of Cicio, Alvina and Cicio go to Alvina's room where Cicio can be observed as a dominant male figure whereas Alvina is subdued by his power: "She felt his heavy, muscular predominance. So he took her in both arms, powerful, mysterious, horrible in the pitch dark. Yet the sense of the unknown beauty of him weighed her down like some force." (*TLG* 244). The powerful activity of Cicio is juxtaposed by Alvina's passive receptivity, and Alvina is subjugated. Despite the frightening image of Cicio, Lawrence implies that he is beautiful, irresistibly beautiful at the same time. Thus, in his portrayal of Cicio he is not very much different from patriarchy's assumption that men should be dominant, frightening with the extraordinary power they have but at the same time adorable. This is certainly an echoing of patriarchal expectations, and Alvina's willing submission is the extremity which Lawrence advocates in his philosophy. Even a modern woman cannot escape men's powerful existence:

> If for one moment she could have escaped from that black spell of his beauty, she would have been free. If only she could, for one second, have seen him ugly he would not have killed her and made her his slave as he did. But the spell was on her, of his darkness and unfathomed handsomeness. And he killed her. He simply took her and assassinated.
>
> (*The Lost Girl* 244)

The action of killing in the passage obviously refers to the sexual act. As a result, Alvina is not only subjugated as an individual but she is also "taken"

in the passivity of her womanhood. The images of death may seem to be violent for the reader, however Lawrence ensures the necessity of sexual subjugation by another ceremony in which Alvina is now given another social status as the "daughter of the Tawaras" as she is now the woman of Cicio (*TLG* 244). Alvina is given many gifts as prizes for her submission, and she is recognized as a real member of the Tawaras.

The significant point here is that Alvina is never referred to as "Alvina Houghton". She is either Miss Houghton signifying her status as the daughter of James Houghton or she is the daughter of the Tawaras or she is the sexual companion of Cicio. Lawrence does not allow her to become Alvina Houghton who can lead a life of her own and her only epiphany is observed in her victimization by Cicio.

However, the strategic assassination of Alvina does not end here. After their sexual discourse, Cicio shows no public recognition of Alvina, which makes her desperate. Thus, the sexual presence of men is presented as insufficient for women, a social recognition is necessary to make them fully satisfied. The answer to Alvina's demand for recognition is harsh, and Alvina is not permitted to be recognized socially, and Lawrence again puts Alvina yet in another miserable situation since in traditional patriarchies women are not recognized as individuals (Sanday xv).

One may argue, upon recalling her responses to Graham and Albert that Alvina is proud and individual enough to resist Cicio when he does not recognize her. Actually, Alvina does not consent to Cicio's wishes on the following two nights, and as a result, she is made an outsider, is excluded from the group and is never called Alleye, The Daughter of the Tawaras. Despite Alvina's resistance, Lawrence closes the chapter by making Alvina desperate and unhappy:

> Let her bridle as she might, her heart burned, and she wanted to look at him, she wanted him to notice her. And instinct told her that he might ignore her forever. She went to her room an unhappy woman, and wept and fretted till morning, chafing between humiliation and yearning.
>
> (*The Lost Girl* 252)

This is not a description of Alvina's psychic state but Lawrence's warning to women: consent to male authority, otherwise there awaits unhappiness and not being recognized neither socially nor sexually. Just after the night Alvina passes unhappily, Alvina is made to accept the authority of Cicio and be recognized in turn. Although this might be accepted as an action, it is in fact Cicio's male power which makes her consent: "She seemed almost to melt into his power" (*TLG* 254). Patriarchy wins and Alvina is severely punished as a result of her resistance to male authority.

Furthermore, the place that Cicio will have in Alvina's life as an authoritative figure is foreshadowed in his sitting down in James Houghton's chair when he and Alvina return to Woodhouse to collect Alvina's belongings (*TLG* 259). The male authority of the father is symbolically replaced by Cicio's assuming the role of protective authority, a figure that had been absent from Alvina's life.

Alvina feels this completeness in Cicio's arms when she tries to resist him the morning after the night they had spent together in Manchester House. When Alvina is washing the dishes Cicio tries to have sex with her and Alvina resists but is unsuccessful:

> For a second, she struggled frenziedly. But almost instantly she recognized how much stronger he was, and she was still mute and motionless with anger. White and mute, and motionless, she let be. She let herself go down the unknown dark flood of his will, borne from her own footing forever.
>
> (*The Lost Girl* 279)

The aggressive penetration of Cicio into Alvina's catatonic passivity is presented as her doom since it is "borne from her old footing" which can be associated with her true nature defined by patriarchy. Moreover, Alvina feels revived, saved from her incomplete existence via Cicio's penetration:

> In all the passion of her lover she had found a loneliness, beautiful, cool, like a shadow she wrapped round herself and which gave her a sweetness of perfection. It was a moment of stillness and completeness.
>
> (*The Lost Girl* 279)

Lawrence's attitude is overt in his portrayal of Alvina's sense of completeness in her reaching perfection through the male domination. As he frequently expresses in his essays, it is in the sexual act that men and women unite, but men's superior strength and "status quo" is the key point which underlies this unison. Therefore, the sexual relationship as well as the social one is based on a power relationship, as Millett points out (24).

Lawrence's account of Alvina's present status after her sexual intercourse with Cicio and her submission to Cicio's will reflects Lawrence's apocalyptic vision of revival. Alvina leaves the room "absurdly happy", fully satisfied and "almost his slave" (*TLG* 280). Implicitly, Lawrence also presents the two worlds belonging to men and women. While Cicio leaves the home immediately Alvina goes on with her house work, yet still happily. It is obvious that Lawrence assigns the home as women's place whereas men are exempt from domestic work and can go outside, free of responsibility. Alvina's compensation for her desperate self-searching is an intoxicating union with Cicio, and this is Lawrence's final word in men's illuminating role in identifying women's true nature in *The Lost Girl*.

5.2. *The Plumed Serpent*

The textual strategy that Lawrence employs in *The Plumed Serpent* is very much like the one he employs in *The Lost Girl*. Unlike Alvina, Kate is quite experienced in life and marriage. However, the two women resemble each other in that they are sterilized by the modern world and both feel the absence of a man in their lives. Being a lonely woman in her forties Kate, like Alvina, is open to the influences of a male "superior" as Lawrence puts it (*TPS* 77). Don Ramón and Don Cipriano are introduced when Kate feels most depressed: "She felt she could cry aloud, for the unknown gods to put magic back to her life, and to save her from the dry-rot of the world's sterility" (*TPS* 112). The "dry-rot" of her life is obviously her life as a widow, and she feels as if she is losing her womanhood and longs for a power that can bring her back to life from the "dark page" that lies before her (*TPS* 57). At this point, just as Cicio illuminates Alvina's way, Don Ramón and Don Cipriano enlighten Kate and show her a way in the turmoil of a lonely life.

Still, Lawrence's tactic in leading Kate to happiness through a sexual revival is more dangerous and overt than his illuminating Alvina in *The Lost Girl*. According to Millett who believes that "Theological underpinnings for political systems are an old and ever-present need", Lawrence's invention of a metaphysical, religious glorification of manhood under the name of Quetzalcoatl to remind Kate of her womanhood in *The Plumed Serpent* is yet another strategy of the propagandistic method of sexual politics, and this new religion that Lawrence invents is "the blunt form of phallic worship" (Millett 283).

Before establishing the center of all life as the "ancient phallic mystery" and "living male power" in the personas of Cipriano and Ramón, Lawrence, as

in *The Lost Girl*, from the very beginning of the novel presents Kate as a "device [to] fantasize his own surrender [of the] imperious will" (Millett 283-4). Kate, who has been spiritually and sexually dejected, is spellbound by male beauty. Lawrence, who has an unquestionable ability to speak from the minds of his characters, reflects his idealization of male beauty and supremacy through Kate's fascination with and glorification of the powerfully and mysteriously delineated men of Mexico (Aldington 9). All throughout the novel, Kate perceives men as mysterious, mighty, terrifying yet splendid creatures. Kate who is originally European is beguiled by the natives of Mexico as they are usually gorgeously "erect" phallic figures:

> The erect, prancing walk, stepping out from the base of the spine with lifted knees and short steps [...] And most of them handsome, with dark, warm-bronze skin so smooth and living, their proudly held heads, whose black hair gleams like wild, rich feathers.
>
> (*The Plumed Serpent* 83)

Kate's visual fascination turns out to herald the realization of her womanhood in the close contact with one of those beautiful Mexican men. In The Plaza she attends a ritualistic dance of Quetzalcoatl and immediately feels the impulse of her womanhood enlivened:

> She felt her sex and her womanhood caught up and identified in the slowly revolving ocean of nascent life, the dark sky of the men lowering and wheeling above. She was not herself, she was gone, and her own desires were gone in the ocean of the great desire.
>
> (*The Plumed Serpent* 140)

However, these powerful and handsome men of Mexico are not competent enough for Kate as Kate is a complex character with a strong Irish background, whose past life is identified with her husband Joachim who

also fought for an ideal of Irish revival. Strategically enough, Lawrence introduces men who are supposedly beyond her and more intellectual than her. Therefore, Cipriano and Ramón are not only there to signify male beauty but to impose male power on the intellectual Kate as "Lawrentian men and mouthpieces, intellectual and earthy respectively" (Millett 284). In this role division while Ramón plays the part of the intellect as an anthropologist, Cipriano stands for power as a soldier. As a result, Kate's fascination with the beauty of the Mexican men is directed towards her admiration for Ramón and Cipriano.

Ramón as the intellect of the "characteristic Lawrentian triangle" lectures Kate about femininity and masculinity for most of the novel. The basic argument of his philosophy and Lawrence's of course, is that what Kate perceives to be her womanhood is an illusion:

> "If you looked, you found your own womanhood, you would know"
> "But I *have* my womanhood!" she cried.
> "And then – when you find your own manhood - your womanhood! He went on, smiling faintly at her –'then you know it is not your own, to do as you like with. You don't have it of your own will. It comes from – from the middle – from the God. Beyond me, at the middle, is the God. And the God gives me my manhood, then leaves me to it. And nothing but my manhood. The God gives it me, and leaves me to do further.
>
> (*The Plumed Serpent* 81)

Ramón's teaching is in fact an epitomized version of Lawrence's own philosophy. In Macleod's words, "Man submits to God and woman submits to man" (71). More dangerously, however, as Lawrence proposes under the pantheon of Quetzalcoatl, that God is ever-present in men and women are excluded from that existence. Similarly, from Ramón's speech, Lawrence conveys that women's sexual needs are something exterior to their own will.

It has to be identified by the God in man. As Ramón himself reveals, "Quetzalcoatl is just a living word [...} All I want them to do is to find the beginnings of the way to their own manhood, their own womanhood", and under the name of Quetzalcoatl, Ramón is portrayed as the source of all knowledge and presence, and captures Kate's interest in presenting the Quetzalcoatl as a gate to true realization of manhood and subordinately, womanhood (*TPS* 223). Therefore, far from being an innovative religion, the religion replicates the assumptions of western thought which

> ...has followed Aristotle's view that "[o]nly man properly *has* an essence "because of his unique claim to subjecthood, while "woman is the ground for essence, its precondition in man, without herself having any access to it".

(qtd. in Siegel 14)

Still, Lawrence does not make Kate realize her womanhood through Ramón who preaches and illuminates the way to her lost womanhood. Instead, he prefers Cipriano who is active as a soldier as opposed to Ramón who is the idolized God of manhood which will come into existence in the "earthy" man Cipriano (Millett 283). As Kate is fascinated by Ramón's preaching she is even more vehemently impressed by Cipriano's physical existence:

> Kate saw the sigh lift the soft, quiescent, cream brown shoulders. The cream-brown skin of his smooth pure sensuality, made her shudder. The broad, square, rather high shoulders with neck and head rising steep proudly. The full-fleshed, deep-chested, rich body of the man made her feel dizzy.

(*The Plumed Serpent* 194)

The masculine image of Cipriano is presented to be so overwhelming and enchanting that Kate cannot escape from this "hypnotic masculinity" till the end of the novel (Millett 283). In this celebration of phallic supremacy

through which Kate is taught her womanhood, Ramón is presented as the 'phallus' which is defined as "an achievement in itself", and Cipriano is the physical realization of the phallus: that is he serves as the penis "an instrument for servicing or pleasuring women" (Macleod 66). Macleod argues that this phallic existence of the two men is Lawrence himself; therefore, the impositions of Ramón and Cipriano are only Lawrence's impositions (69-70). And Lawrence's impositions are inescapably effectual on Kate. On being taught that the two men are the source of all knowledge and life, Kate exclaims "They have got more than I, they have a richness that I haven't got" (*TPS* 196). The richness that Ramón and Cipriano have and Kate does not is apparently the self-sufficient phallic power, and Kate is impressed not only by the physical existence of Cipriano but also by the phallic superiority of the two men.

Nonetheless, as in *The Lost Girl*, Lawrence does not let her protagonist learn her place and "what others assume to be her nature" immediately after the presentation of the powerful male (Millett 286). Despite her fascination with male beauty, at times she expresses her doubts about their superiority. While speaking with Dona Carlota, for instance, she thinks that men are "the vanity of vanities, nothing but vanity. They must be flattered and made to feel great: Nothing else" (*TPS* 176). Although Michael Bell finds this kind of textual shift conflicting and even self-falsifying, Lawrence soon makes his intentions clear (Bell 165). In order to destroy Kate's ego and break her will he makes Kate suffer for a long time in order to teach her "part as female" (Millett 286).

One of these phases that Kate passes through as a part of her "schooling", in Millett's terminology, is marked by the strident images of Kate's suffering as a part of realization of male supremacy and the significance of their presence (284). In the light of this strategy, Lawrence's alliance with

patriarchy is most explicit in Kate's identifying Ramón and Cipriano as the center in the binary relationship. Derrida's explanation that whereas the privileged is self-sufficient the non-privileged is subordinate in its existence, can be observed in Kate's negation in the absence of the two men (Derrida 97-8). Ramón and Cipriano being the center in the novel serve as "the origin of truth" and the life giving source, and in their absence Kate is reduced to nothingness. One of the most significant examples of this is seen in Kate's psychic state after the attack on Ramón in Jamiltepec when she cannot see the two men for some time.

After the attack on Jamiltepec, in the absence of Cipriano and Ramón, Kate feels as if she is not living. She shuts herself in her house and tries to avoid any human contact. It is not only the bloodshed that she saw that affected her, but it is also Don Ramón's wound. In her catatonic state only the memory of Ramón revives her:

> Only at the very centre of her sometimes a little flame rose, and she knew that what she wanted was for her soul to live. The life of days and facts and happenings was dead on her, and she was like a corpse. But away inside her a little light was burning, the light of her innermost soul. Sometimes it sank and seemed extinct. Then it was there again.
>
> Ramón had lighted it... Her frail, innermost soul! She wanted to live *its* life, not her own life.
>
> The time would come again when she would see Ramón and Cipriano, and the soul that was guttering would kindle again in her, and feel strong.
>
> (*The Plumed Serpent* 320-21)

Apparently, Kate identifies her innermost soul with the presence of the two men because she is naturally "frail" (*TPS* 320). The force that is fused in her soul comes from the male as the sexual impulse and it is only Cipriano and Ramón who can enkindle the fire in her. The life that she wants to live is also defined as "*its*" life not her own life. The life in fact does not belong to

the human man but to the phallic man as the use of pronoun suggests. Therefore, in the absence of the two men Kate feels incomplete and cannot go on living as "Ramón had lost much blood. And she, too in other ways had been drained of the blood of the body", as a result Lawrence continues "She felt bloodless and powerless" (*TPS* 321).

The attack on Jamiltepec, is the very turning point in Kate's life. After experiencing the absence of the two powerful men in her life, she comes to realize that the only existence, the real existence of her womanhood is signified by men's existence. "Now" Millett argues, "the penis alone is responsible for generating all the vital forces in the world" (283). The power which Kate lost after the attack and the blood that Ramón lost is regained with Cipriano's visit after a few days. Cipriano invites Kate back to Jamiltepec where she can find her "innermost self" and on the way Kate once more feels Cipriano's superior presence:

> He made her physically aware of him, of his small but strong and assertive body, with its black currents and storms of desire. The range of him was very limited, really. The great part of his nature was just inert and heavy, unresponsive, limited as a snake or a lizard is limited. But within his own heavy, dark range he had a curious power. Almost she could *see* the black fume of power which he emitted, the dark, heavy vibration of his blood, which cast a spell over her.
>
> (*The Plumed Serpent* 324)

The image of Cipriano in Kate's eyes is highly phallic. Cipriano's presence is not only identified by his penis which is "limited" in "range" but it also asserts a phallic showing off as "the great part of his nature was just inert". The physical limitations of man do not matter because phallus is "more than an erect penis" and is "an achievement in itself, the achievement of maleness" in MacLeod's words (66). Being aware of the fact, Kate rediscovers what real power is by the help of Cipriano's physical

assertiveness. Her frail female weakness is now finding a gate towards the phallic mystery, the origin of life and power to live since "She could see again the skies go dark, and the phallic mystery rearing itself like a whirling dark cloud, to the zenith, till it pierced the somber, twilit zenith; the old, supreme phallic mystery." (*TPS* 324).

The phallic mystery that Kate discovers is present in Cipriano. Lawrence's fantasy of the phallic man is so powerfully bestowed upon Cipriano that Kate as a woman who is keen to lead her own life nevertheless finds the phallic mystery more appealing than self achievement:

> She knew now what was the black, glinting look in Cipriano's eyes. She could understand marrying him, now. In the shadowy world where men were visionless, and winds of fury rose up from the earth, Cipriano was still a power.
>
> (*The Plumed Serpent* 324)

The power Kate finds in Cipriano is so great that even Cipriano's physical smallness and "limitations" are presented as indications of a greater spiritual and phallic strength. Under the spell of this gorgeous man, Kate immediately elevates him to the status of god revivifying the myth of Quetzalcoatl "the man in man":

> They were like symbols to her, of another mystery, the mystery of the twilit, primitive world, where shapes that are small suddenly loop up huge, gigantic on the shadow, and a face like Cipriano's is the face at once a god and a devil, the undying Pan face.
>
> (*The Plumed Serpent* 324)

After elevating Cipriano to the status a god, Lawrence continues that the mystery of Pan and his phallic power and mystery will "never pass away" (*TPS* 325). The assertion of male power and potency is so overwhelming

and everlasting that there is no room left for Kate. By idolizing Cipriano, Lawrence creates such an effect of hypnosis that under the pressure of that "great" power Kate can do nothing but submit:

> As he sat in silence, casting the old, twilit Pan-power over her, she felt herself submitting, succumbing. He was once more the old dominant male, shadowy, intangible, looming suddenly tall, and covering the sky, making a darkness that was himself and nothing but himself, the Pan male. And she was swooned prone beneath, perfect in her proneness.
>
> (*The Plumed Serpent* 325)

By resembling Cipriano to Pan, a male who dominates and is "tall", the author identifies Cipriano as presence with all his massive masculinity. On the other hand, the presence of Kate is negated and she is reduced to "proneness" beneath the presence of man. More politically, Lawrence identifies Kate's proneness as "perfect" which becomes his imposition on women to assume the same succumbing role. Millett argues that this kind of negation of women is unexceptional in Lawrence's agenda (284). Adding another remark on behalf of Kate's satisfaction in being subjugated by such a "limited" yet sufficient masculine power, Lawrence preaches that the "absolute" is male erection: "Ah! What a mystery of prone submission on her part, this huge erection would imply! Submission absolute, like the earth under the sky. Beneath an overarching absolute." (*TPS* 325). The smallness of Cipriano's physical appearance is turned to a "huge erection" because he has the phallic mystery and which leaves no place for Kate but absolute submission.

The submission seems to Kate, especially in marriage "terrible" but the terrifying effect is accompanied by a sense of fulfillment and she feels that the marriage would at the same time be complete. Her exclamation of "and how complete!" implies more of fascination than of frightfulness (*TPS* 325).

Lawrence therefore gives Kate a masochistic pleasure in the weird talisman more powerful than the terror Cipriano casts over her. Kate in the end finds what she has lost, her womanhood, and she perceives that marriage with Cipriano would fill in the physical and the spiritual gap in her womanhood. Furthermore, although she knows that she will be subjected to absolute submission, she wants to "abandon" anything about herself willingly:

> She could perceive now her marriage with Cipriano; the supreme passivity, like the earth below twilight, consummate in living lifelessness, the sheer solid mystery of passivity. Ah, what an abandon, what an abandon, what an abandon! - of so many things she wanted to abandon.
>
> (*The Plumed Serpent* 325)

The many things that Kate wants to abandon are apparently her individuality, her own self and her European background. Instead of remaining self-sufficient, she finds a new delight in "supreme passivity" and wants to be consumed in "the sheer mystery of passivity".

Lawrence's fantasy of pacifying women does not remain as a mystery or a fantasy though. Soon after Kate's fascination with her pan-hero, Lawrence illustrates what this kind of passivity and submission would be like. After a few pages, Kate and Cipriano go to the town, Jamiltepec, and reside in a hotel. In her new state of mind, Kate is simply passive. For pages, there is not a word from her mouth. She is simply silenced. In their meal, in their walk, Kate simply does not speak and she is not spoken to. However, as Lawrence expresses from Kate's consciousness, she calls it "her own elusiveness" (*TPS* 335). She believes that beside Cipriano she is the goddess, beyond reach but within recognition:

> And she knew what it was to be a goddess in the old style, saluted by the real fire in men's eyes, not by their lips [...] And the soldiers

> and the officers [...]watching her with fixed black eyes, saw, not the physical woman herself, but the inaccessible, voluptuous mystery of man's physical consumption.
>
> (*The Plumed Serpent* 335)

In this state that Kate calls "elusiveness", her being is actually denied, avoided. Lawrence never explains what this elusiveness exactly is except endless passivity. It is only man who looks, salutes and consumes. Kate, in turn, is continuously consumed, her identity as an independent woman is negated. Lawrence's long instructions about phallic mystery and the significance of man's presence are now foiled with inexplicit, obscure elusiveness that Kate finds wonderful. Nevertheless, Kate's association of passivity with the notion of feeling like a goddess is simply a Lawrentian trick and definitely an illusion (Millett 283). However, Lawrence is strategic enough to double the effect of Kate's satisfaction and convinces the reader about the validity of his fantasy: "Kate was bewildered by the new mystery of her own elusiveness. She was elusive even to herself." (*TPS* 335).

CHAPTER VI

MARRIAGE AND WOMEN

The ultimate aim of patriarchal sexual politics is to make women recognize their true place in society with relation to their superiors. This place is best defined as marriage.

Marriage is a concept of ultimate importance also in Lawrence's philosophy. Lawrence believes that marriage is the only true unification of men and women into a wholeness, a completeness. However, this completeness has a power relationship in it. The marriages Lawrence presents in his novels *The Lost Girl* and *The Plumed Serpent* support Lawrence's view that the half-individuals can reach wholeness through marriage so long as women become submissive wives and men aggressors, imposing their will on their wives. As the endings of the two novels imply, what Lawrence proposes is that the true achievement of womanhood is marriage. Nonetheless, Lawrence portrays not only positive examples of marriages. Before introducing the ideal marriage in his mind, he gives examples of marriages in which the roles for women and men are not performed and the balance of power is broken.

This chapter will look at the ways how Lawrence advocates consummate marriage as a savior of identity for women.

6.1. *The Lost Girl*

In *The Lost Girl*, one of the imperfect relationships that Lawrence presents is the relationship between Alvina's parents Clariss and James Houghton. While portraying the nature of the relationship between the two, Lawrence insistently implies that James Houghton is the responsible of for the failure of the marriage. As a man, James Houghton is never seen to make love to his wife and the only courtesy he shows her is to peel her apples. However, in a typical Lawrentian marriage men should rule over their wives both sexually and spiritually. James is absolutely not fit for Lawrence's ideal of a man who asserts authority. As a result of James Houghton's lack of authority, Clariss Houghton remains an unfulfilled woman, not being reminded of her womanhood. As Lawrence explains "Here was Clariss Houghton, married and a mother – and dead. What a life! Who was responsible? James Houghton. What ought James Houghton have done? Everything." (*TLG* 59). If James Houghton were enough a man to supply the wife's needs as a woman, the marriage would have survived.

Another imperfect relationship Lawrence presents in the novel is the marriage between Effie and Tommy Tuke. This time, it is the woman who is the reason for the failure of the marriage. Effie, who is nursed by Alvina, constantly questions her present status as a pregnant woman. She complains about her husband and especially about her pregnancy, which is insolent since in a Lawrentian marriage the husband's superior position is unquestionable. Yet, Effie insists that she would not have been a mother if she could have chosen it. Instead, she would have led her own life without assuming the role of wife or mother. In one of her outcries she reprimands Alvina for not understanding her "You don't understand! I want to be *myself*. And I am not myself. I'm just torn to pieces by *Forces*. It's horrible…" (*TLG* 334). It is not only the birth pains that Effie suffers from

but her newly coming role of mother, which is another burden on her identity as an independent woman, thus the coming baby is yet another blow to her own being. However, Lawrence does not pronounce these words from a woman of total independence. He deliberately chooses a pregnant woman already trapped in marriage and who is suffering from neuritis. Moreover, Effie's voice remains unheard and Lawrence does not allow her to speak enough to express the needs or expectations of an "individual" woman - a woman who is to demand individuality is silenced by Lawrence.

In the face of two flawed marriages, Lawrence prepares the reader for presentation of an ideal marriage by imposing on the reader the idea that Cicio and Alvina's marriage is the true representation of it. But before this, he makes Alvina suffer for a long time in her loneliness and makes her realize that independence is something alien to the nature of her sex.

Until Alvina is thirty, Lawrence delineates how Alvina suffers from being single. All her depictions are pale, unlively and nervous. The nervous Alvina tries her way in the workplace and becomes unhappy. She is not content with her life and is ready to lose all her energy. However, Alvina's end is preordained by Lawrence. After a hundred pages of fall Lawrence announces that Alvina is not destined to be an old maid, only her search for identity and her uncouth soul is not suitable for women. For this purpose, Lawrence introduces a German song which describes the steps of old-maidhood and how they become deadly because of not having married:

Ach, schon zwanzig
Ach, schon zwanzig
Immer noch durch's Leben tanz ich
Jeder, Jeder will mich küssen
Mir das Leben zu versüssen
Ach, schon dreissig
Ach, schon dreissig

Immer Mädchen, Mädchen heiss' ich.
In dem Zopf schon graue Härchen
Ach, wie schnell vergehen die Jährchen.
Ach, schon vierzig
Ach, schon vierzig
Und noch immer Keiner find' sich.
Im Gesicht schon graue Flecken
Ach, das muss im Spiegel stecken.
Ach, schon fünfzig
Ach, schon fünfzig
Und noch immer keiner will ,mich;
Soll ich mich mit Bänden zieren
Soll ich einen Schleier führen?
Dann heisstes, die Alte putzt sich,
Sie ist fünfzig, sie ist fünfzig.

(*The Lost Girl* 108)

The song which describes the status of unmarried women from twenty years old to fifty years old is a reflection of the patriarchal assumption that a woman is desolate and lonely if she prefers to be single. The beauty and the energy of a twenty-year old woman fades in her thirties as the years pass very quickly. The situation becomes worse in her forties and the woman is stuck in front of the mirror watching her grey hair. A fifty year-old woman is presented as the most miserable of all because she is now old, lonely and unfulfilled; and Alvina is in her thirties still unmarried.

Just at this point, Lawrence displays what Kermode refers to as "atavistic typologizing" (Kermode 155). After the song Lawrence immediately announces that Alvina is not doomed to stay single and says that "we are not going to follow our song to its fatal and dreary conclusion" (*TL*G 108). Soon after Lawrence's announcement of Alvina's changing fortune, the Natcha-Kee-Tawara troupe arrives Woodhouse and the way towards Alvina's marriage with Cicio is prepared. Until Cicio's entrance Alvina does not express her great desire for marriage, but when Madame Kishwégin asks her why she does not marry, Alvina answers "Nobody

wants to marry me" (*TLG* 178). Her passivity displays not only Alvina's desperation but also shows Lawrence's clear distinction between the sexes. While men are the ones who act, women are passive recipients. Alvina expects a man to marry her and she does not act.

The distinction Lawrence makes between the sexes is all too evident in Kishwégin's instruction to Alvina about being a real woman. When the two talk about *Jude the Obscure*, Sue in the novel and Anna Karerine, who is identified by being too practical to be happy, are described as "nonsensical women" because they did not know their real selves and were too much self-conscious, which Lawrence finds un-fit for women:

> If they had been beaten, they would have lost all their practical ideas and troubles, merely forgot them, and been happy enough. I am a woman who says it. Such ideas they have are not tragical […] They are nonsense, you see, nonsense.
>
> (*The Lost Girl* 179)

What underlies the unhappiness of those women then is not their submission but not leaving their selves to a superior being, namely "man" in Lawrence's idea. Being a woman, these modern women became cocksure which ends in nothing and this makes them unhappy. In addition, the utterance of these ideas from a woman's mouth is a Lawrentian strategy to advocate his sexual politics as it has been seen before. Since women can easily identify with women characters in a literary work, it is easier for a writer to instruct his reader in his way.

Still, Lawrence does not make Alvina marry Cicio readily. Before she realizes the real worth of Cicio, Lawrence presents Alvina with a doctor who would have been a good chance for Alvina to marry. After Alvina's disappointment with Cicio's ignorance of her, Alvina becomes a nurse and

there she meets Dr. Mitchell who falls in love with her. However, Alvina does not feel the fire of life in Dr. Mitchell because he is not a man with a passionate and independent nature. Lawrence does not allow Alvina to marry the doctor, in order to keep his final note on the ideal marriage for Cicio. Why Lawrence does not allow Alvina to marry the doctor stems from the doctor's being somewhat "hensure" in Lawrentian terms. He feels equal to Alvina and is ready to do everything that would betray the superiority of his sex: "He had never even imagined what it was to be so expanded. What a delicious feeling. He could have kissed her feet in an ecstasy of wild expansion" (*TLG* 309). A man's kissing the feet of women is absolutely unacceptable in Lawrence's understanding, and the state of affairs is presented by the author as perverse as the doctor does not make Alvina suffer, run after him and submit to his power unlike Cicio who behaves indifferently, yet superiorly. Although the patriarchal pacification of women is present in Dr. Mitchell's fantasies of Alvina waiting for him at the door of their house while he is doing his job outside, these remain fantasies which will never come true because the hensureness of his personality can be observed in his actions. When he presses Alvina against a wall because she does not accept his marriage proposal, he feels terribly sorry and apologizes as if he were "a small boy":

> ...And he fell on his knees before her, as she backed against the bookcase, and he caught hold of the edge of her dress bottom, drawing it to him. Which made her rather abashed, and much more uncomfortable.
>
> 'Forgive me!' he said, 'Don't remember! Forgive me and love me!'
>
> (*The Lost Girl* 318)

Dr. Mitchell's begging for love and running after Alvina is so ludicrous and lowering of masculine superiority that instead of condemning him directly, Lawrence explains the situation from Alvina's response to this insolent

behavior: “Pity for his shame, however, kept her silent, motionless and silent in his arms” (*TLG* 319). Alvina’s inability to resist the doctor is not because he is much more powerful than herself but because of his lack of self-confidence and lack of the necessary ignorance. Dr. Mitchell’s betraying the patriarchal male role is a shameful act and this makes Alvina move away from the man who is ready to throw himself on her feet. The scene is horrible to Alvina: “Yes indeed! It was perfectly horrible! Following me round on his knees and shouting for me to love him! Perfectly horrible!” (*TLG* 320).

As a representative of hensure men Dr. Mitchell does not serve Lawrence as a perfect mate for Alvina. Therefore, although Alvina is engaged to the doctor who has comparatively higher status in society, she cannot resist Cicio when she meets him after a long time. Tuke. Cicio wants to take Alvina to Italy with him and make her his wife:

> ‘Yes?’ he said. ‘Yes? All right, eh? All right!’ – he had a strange mesmeric power over her, as if he possessed the sensual secrets, and she was to be subjected.
> ‘I can’t’ she moaned, trying to struggle. But she was powerless.
>
> (*The Lost Girl* 341)

The difference between the two scenes - the one with the doctor and the one with Cicio- is so evident that it is easy to grasp what Lawrence prefers. While Alvina feels contempt for the doctor, she is taken away with Cicio’s power. Her pity for the doctor is replaced by her sense of powerlessness in the face of a male superior. As Cicio belongs to the world of nature as opposed to the doctor who belongs to the world of culture, he has “the sensual secrets” to remind Alvina of her womanhood and would perform the role of male superior in the marriage. Therefore he is presented as the ideal husband for Alvina who cannot help being willingly victimized by him. She

behaves as if she were hypnotized although she cannot find the reason for her passivity. The answer is given by Lawrence: “Why? Because he seemed to her beautiful, so beautiful. And this left her numb, submissive” (*TLG* 341).

Alvina’s hypnosis ends in her marriage with Cicio. After their marriage Alvina gives herself, body and soul, entirely to Cicio and the love that she feels is defined as “mesmeric”, which does not allow Alvina to think about her search for identity as the love she feels “did not let her be herself” (*TLG* 341). Alvina’s leaving her identity behind is referred to as “Atavism” by Lawrence and Mrs. Tuke. Alvina does not question her willing submission, but she finds it “also heavy and sweet and rich” (*TLG* 341). Lawrence’s portrayal of submission while narrating Alvina’s thoughts as something positive and rich is completely political. It is only through a woman that such a kind of unquestioning acceptance of male superiority can be promoted, and Lawrence tries to ensure the reader by continuing “Somewhere she was content. Somewhere even she was vastly proud of the dark veiled eternal loneliness she felt, under his shadow” (*TLG* 341).

During especially the first days of their marriage Alvina is portrayed as completely passive, submissive and under the spell of her phallic hero: “They were legally married. And she was glad. She was relieved by knowing she could not escape. She was Mrs. Carrasco. What was the good of trying to be Miss Houghton any more?” (*TLG* 342). Having tried her way in the world in her search for identity, and having been subjected to unhappiness, Alvina finds “immense compensation in his superior warmth and understanding” (Aldington *TLG* 9).

Alvina’s status as a married woman is so satisfactory for her that she does not even consider what she wants to do when Cicio wants to go back to Italy

as “it was *his* will which counted. Alvina, as his wife, must submit” (*TLG* 342). Alvina’s assertion is in fact Lawrence’s idea of the gender roles in marriage. It is the husband’s will accompanied with his deeper understanding of the cosmos which has significance and woman has to accept the superiority of her husband. Therefore, what Lawrence presents as an ideal marriage cannot go beyond the relationship between the oppressor and the oppressed. Nevertheless, instead of portraying this kind of power relation as an unpleasant thing, Lawrence portrays Cicio and Alvina continuously as happy and under the spell of their marriage. This is what Lawrence calls “equilibrium” and at the same time the fact which makes his novel a propagandistic tool to advocate patriarchy in terms of Milletean sexual politics.

The journey that Alvina passes through from the state of an unmarried woman searching for individuality to the state of happy wifehood is also symbolically summarized by her final journey from England to Italy at the end of the novel. On the way to Italy, Alvina sees the sun in the sky and is spellbound, and she recognizes her own country which reminds her of the riotous yet infertile days of her youth:

> For there behind, behind all the sunshine, was England. England, beyond the water, rising with ash-grey, corpse-grey cliffs, and streaks of snow on the downs above. England, like a long, ash-grey coffin slowly submerging. She watched it, fascinated and terrified. It seemed to repudiate the sunshine, to remain unilluminated, long and ash-grey and dead, with streaks of snow like cerements. That was England! Her thoughts flew to Woodhouse, the grey centre of all.
>
> (*The Lost Girl* 347)

The unilluminated grey England is the unilluminated life that Alvina leaves behind. Woodhouse, being the center of all this dead memory recalls

Lawrence's explanation of the town's suffering from the disease of old unmarried women at the very beginning of the novel. As Alvina has found Cicio and is illuminated by him, the sun rising above the Italian sky symbolically refers to Alvina's enlightened life.

Alvina's feeling lost after her landing in Italy may seem to reverse her newly found happiness; however typically of Lawrence, characters are never presented paradoxically. Soon after Alvina and Cicio arrive in Italy Alvina feels desperate since she has lost all her bounds by leaving England. However, as Siegel points out Lawrence uses the counter argument or a sense of uneasiness just to refute it (9). This, for Lawrence is an adaptation problem which will last in the end because the change is great and it needs time to make Alvina settled. But the change does not occur. Italy becomes a burden for Alvina and she cannot help despising the land. But the change comes in a different way. Alvina who would leave everything behind when she is bored in her unmarried days, becomes a slave to her love and accepts to carry that burden on her shoulders because she cannot help loving Cicio "even if it kills" her (*TLG* 398). The final remark of Alvina is the replication of the patriarchal view that a woman's place is beside her husband. Accordingly, Lawrence's alliance with patriarchy is his ending the novel by not allowing Alvina to escape but depicting her as willingly waiting for her husband in a place which she dreads during his absence. Instead of leaving the land Alvina prefers to live in the presence of her husband.

6.2. *The Plumed Serpent*

Like *The Lost Girl*, *The Plumed Serpent* includes two kinds of marriages: an unhappy and a happy one, where the former is shown in order to justify the validity and the glory of the latter one. The reason behind this is also to

instruct the readers about the essentials of a happy marriage. In order to achieve this goal, Lawrence first presents the unsatisfactory marriage of Don Ramón and Dona Carlota before describing the happy marriage of Ramón with Teresa, his second wife, then the marriage of Cipriano and Kate.

The marriage of Don Ramón and Dona Carlota is unhappy because the power-relation and the balance of the marriage are broken, and Dona Carlota does not believe in her husband's ultimate superiority as she used to do. Because of her disbelief in her husband's religion of Quetzalcoatl, she devotes herself to charity work, adopting or rearing homeless children. However, despite all her outside activity, she remains a victim of the impassive power of patriarchy in the guise of Don Ramón's "impassive male cruelty": "And Dona Carlota, confident as she was in her good works, still had the look of a victim […] as if some secret enemy drained her blood" (*TPS* 168). Despite the fact that Carlota achieves a good deal in her charity work, she still lacks something, that is her womanhood. Her victimization seems to have come from her husband, the oppressor. However, Lawrence's implication that Carlota is victimized by her husband is reversed in her contempt for her attraction for the men of Quetzalcoatl which she describes as "dead […] ugly, repulsive illusions" (*TPS* 175). Carlota remains an antagonistic figure in her resistance to believe in the validity of the power Ramón assumes through the vivid reification of Quetzalcoatl, and she believes that Ramón is still "a little boy who needs a nurse […] and a mother" (*TPS* 175).

As Carlota is presented as responsible for the failure of the marriage, Lawrence does not allow the readers to sympathize with her, and he depicts Carlota as a woman who consumes the energy of her husband:

> She loved now with her will: as the white world now tends to do. She became filled with charity: that cruel kindness […] Even as the spontaneous mystery died in her, the will hardened, till she was nothing but a will: a lost will.
>
> (*The Plumed Serpent* 220)

Carlota's loving Ramón with will, not devotion, is the reason for her own failure. The will which Lawrence despises becomes the fact which "drained her blood", thus she becomes a "secret enemy" to herself (*TPS* 168). As the enemy of herself and her husband's prospect of awakening the old Gods of Mexico, she becomes an opponent to her husband. Having broken this essential element in the marriage, that is betraying the 'abiding place' in marriage as Ramón puts it, she causes equilibrium to be lost in life (*TPS* 346). As marriage is considered to be an institution where men and women become one, she prevents her husband from reaching that wholeness by not helping him to achieve his manhood. Since it is also men who teach women their womanhood, Ramón who has not reached that wholeness is not able to make her realize her true womanhood. Carlota is not only totally ignorant of the necessity of this unification but also rejects the idea completely.

Carlota's death after her hysterical reaction in the opening of the church of Quetzalcoatl is a symbolical assassination because of her betrayal of the abiding place between men and women in the marriage. When Ramón makes a public appearance under the name of Quetzalcoatl and officially opens his church, it is only Carlota who rebels against him. As a result of her betrayal of her husband in his most important achievement, that is his assuming the role of The Morning Star, Carlota is severely punished by Lawrence. Her disbelief in her husband and her not assisting him brings her death, and she does not have a chance to recover because she refuses to be convinced, even on her deathbed. Just before dying she blames Ramón for murdering her. However, Don Cipriano warns her that it was in fact herself

who was the murderer since she was never really a slave allowing Ramón to rule over her body and soul: "Do not die with wrong words on your lips. If you are murdered, you have murdered yourself. You were never married to Ramón. You were married to your own way." (*TPS* 361). Her trying to assert her own ideas and unyielding nature therefore results in Carlota's death. Once more a woman who questions men's superiority is silenced as in the case of Clariss Houghton and Mrs. Tuke in *The Lost Girl*.

The apocalyptic revival in Lawrence's typology is presented through Don Ramón's second marriage with Teresa who is a foiled to Dona Carlota in her willing submission to her husband's power and her ultimate belief in her husband as well as in her willing victimization in the sexual part of their marriage. The presentation of Teresa just after the death of Carlota is highly strategic and political since Teresa's tone in her glorification of men's place in marriage is vehemently didactic.

Teresa's marriage with Don Ramón is a justification of man's superiority. Although Teresa comes from a rich background, owning the biggest hacienda in the place, she has suffered a lot from her two brothers who used to humiliate her. Ramón comes as a relief because "he had saved her sex from the insult, restored it to her in its pride and its beauty" (*TPS* 412). Ramon therefore is presented as a savior who enables his woman to have her pride and her being. In turn Teresa feels "almost fierce reverence for him" (*TPS* 412).

Although Kate refers to Teresa as "the harem type" who devotes herself entirely to her husband and sacrifices herself to her husband, Teresa does not feel that she is sacrificed and instructs Kate to do the same (*TPS* 412-24). In her inspection of Kate, Teresa feels that Kate is a woman of

independence but she also believes that the independence Kate has is not genuine:

> Teresa looked on Kate as on those women of the outside world, who make a very splendid show, but who are not so sure of the real secret of womanhood, and the innermost power. All Kate's handsome, ruthless female power was second-rate to Teresa, compared with her own quiet, deep passion of connection with Ramón.

(*The Plumed Serpent* 426)

Teresa's reflection on Kate's independence is a reflection of Lawrence's views about modern women who assume an inner power and independence. Through Teresa's mind he conveys that although all those modern women pretend to be strong and have achieved "the real secret of womanhood", their assumptions are fake and so long as women do not entirely submit to their husband's potency they will never be able to achieve that secret and will also prevent their husbands from fulfilling their desire to be a whole:

> Until a man gives you the seed, the seed of your womb is nothing. And the seed is nothing to him. – And until you give your soul to a man, and he takes it, your soul is nothing to you […] A man only betrays because he has been given *a part*, not the whole. And woman only betrays because only the part has been taken from her, and not the whole.

(*The Plumed Serpent* 426)

Teresa's descriptions of the necessities of marriage imply a victimization of women both spiritually and sexually. What Lawrence calls "the real secret of womanhood" is a subjugation of women to male desire, and neither the spiritual nor the sexual side of this submission should be avoided. Once more then, Lawrence chooses a woman character "who apparently speak for Lawrence in demanding that women submit to male authority" (Siegel 10).

Having portrayed Kate as an independent woman, however, Lawrence does not make Kate immediately believe in the prescription, but Lawrence's bombardment of his ideas through Teresa evokes a kind of longing on Kate's part. Despite her uncanny nature, she, as a woman who leads her own life, cannot help but be affected by Teresa. Especially Ramón's choosing Teresa not her as a wife makes her believe that Teresa is a "greater woman than she":

> Yet there it was. Ramon had wanted to marry Teresa, not Kate. And the flame of his marriage with Teresa she saw both in his eyes and Teresa's […] Perhaps for the first time in her life she quailed and felt abashed: repentant.

(*The Plumed Serpent* 427)

Kate's repentance is not because of her not being able to marry Ramón but because of being a woman who is as intelligent as men and who never alters her own ego. Kate has never given her soul to a man keeping it always to herself "in a sort of purse" (*TPS* 427). Her not making the ultimate submission both physically and spiritually to men, prevents her from acquiring real 'womanhood'. By keeping her soul to herself and not consenting to male power, Kate does not allow the "dark page" of her life to be illuminated by Cipriano (*TPS* 56). Yet, Teresa's preaching and her ultimate submission is so overbearing that Kate simply envies Teresa:

> Kate wanted to make her indignation thorough, but she did not quite succeed. Somewhere, secretly and angrily, she envied Teresa her dark eyes with the flame in them and their savage assurance […] And above all, she envied her, with repining, the comfort of a living man permanent in her womb.

(*The Plumed Serpent* 429)

In making Kate both angry and repentant, Lawrence politically rejects possible oppositions from modern female readers. After all, Kate is an experienced woman who has the ability of leading her own life. However, by making Kate envy Teresa because of her achieved womanhood, he not only advocates his patriarchal policy but also does it by entering the minds of his female characters. That is "Lawrence seems to present what he imagines to be his opponent's argument in order to destroy it" (Siegel 9). As a result of this patriarchal propaganda in a Milletean reading, Kate consents to marry Cipriano and achieve her womanhood through his presence "permanent in her womb".

Lawrence's propaganda of patriarchal marriage is even harsher in *The Plumed Serpent* since it is a religious glorification of the marriage concept, and this religious representation becomes more manipulative since it directly aims at changing people's world views. These manipulations are not only transferred by various discussions between Kate and Teresa on marriage, but are strengthened through Kate and Cipriano's marriage ceremony.

One of the most important manifestations of Lawrence about the place of men and women in marriage is conveyed through Kate and Don Cipriano's marriage ceremony. Don Ramón who marries Kate and Cipriano claims that man and woman marry "to be perfect in one another" (*TPS* 344). Like the rise of Quetzalcoatl and his assuming the ultimate power, the marriage ceremony is also highly symbolic in its pacifying Kate while elevating Cipriano to a god-like status. In their marriage oath, Kate says "This man is my rain from heaven" and Cipriano says "This woman is the earth to me" (*TPS* 344). Earth, the life-giving source, the mother earth, is personified in Kate and Kate promises to stand still, pacified, and Cipriano, as rain gives life to "earth", Kate. If there is no rain, earth cannot renew itself and

becomes infertile; and as the rain Cipriano provides Kate with life. As patriarchy reduces women to their biological existence, the infertility of women makes their life sterile; therefore Cipriano serves as the ultimate signifier of Kate's life.

The rest of their oath is symbolic as well. Kate promises to assist Cipriano in his way to assume power not only on herself but also on humanity as a representative of patriarchal ruler. Cipriano in turn promises to bring peace to her soul:

> 'I, woman, kiss the feet and the heels of this man, for I will be strength to him, throughout twilight of the Morning Star.'
> Kate kneeled and kissed the feet and heels of Cipriano, and said her say.
> 'I, man, kiss the brow and the breast of this woman, for I will be her peace and her increase, through the long twilight of the Morning Star.'
> Cipriano kissed her, and said his say.

(*The Plumed Serpent* 344)

Kate, as a woman kneels before her man, her husband, and she succumbs to his power in the name of assisting him. She is reduced to the stereotypical woman behind each successful man. Cipriano, on the other hand, behaves as a king blessing his servant or slave. So, the marriage ceremony foreshadows the forthcoming master/slave relationship what Lawrence calls marriage.

During the ceremony, Ramón announces the laws of marriage. The most significant point in the law is that neither man nor woman should violate the space between the wife and the husband. As the law-maker, he makes them promise that they never betray this "abiding place" (*TPS* 346). Ramón's implication is that master should always be the master and the servant should always keep her place as the servant. Moreover, he threatens Kate

and Cipriano that if they betray that "abiding place", theirs will not be a marriage "but an agitation" (*TPS* 346). Ramón's lecture is Lawrence's declaration of the continuation of the power relationship which patriarchy values most. His imposition of this ideal through a religious marriage ceremony in which man assumes the role of god and woman the goddess is the most extreme of his sexual politics because although Kate is proposed the status of a goddess, she is expected to be the worshipper, or at least the elevator of the husband. In all the marriage ceremony "Through the device of the heroine, Lawrence has found a vehicle to fantasize what seems to be his own surrender to the dark and male imperious male in Cipriano" (Millett 284).

The ending of Kate and Cipriano's wedding ceremony is equally symbolic. Cipriano, who finally becomes the phallic god Huitzilopochtli, puts on Kate's sash: and Kate, the goddess Itzpapalotl who is the subordinate of Huitzilopochtli, puts on Cipriano's shoes (*TPS* 346). By wearing Kate's belt Cipriano implies that he will rule over Kate forever and in Cipriano's words "shall never leave" her, and by putting on Cipriano's shoes, Kate "shall always be in his spell", namely she will always follow his footsteps never stepping out his rule. This final act is a reaffirmation of the place of the victimizer and the victimized. In Catherine Carswell's words, " 'the true man' [gives] his woman the full satisfaction of being the 'she for God in him' " (qtd. in Siegel 13). Kate's willing acceptance of the oath and her being spellbound in the ceremony is then what makes the assertion of the status quo perilous, therefore a vindication of sexual politics.

Despite this vindication, however, Lawrence does not readily make Kate consent to Cipriano's power. As in Alvina's case in *The Lost Girl*, Kate cannot immediately adapt to the new situation and she goes through a period of self-reflection. As Lawrence asserts "she could not submit, off-hand. It

had to be a slow, organic process" because, the writer continues "anything sudden or violent would destroy her" (*TPS* 433). On that ground, Kate's process of self-questioning is shown as a necessary part of her final enlightenment through her submission to Cipriano.

Nevertheless, most of the narrations of Kate's resistance to submission to Cipriano are followed by her final resolution in Cipriano's unquestionable superiority in her life. Her questioning his power is mostly accompanied by a final note on her willing submission. In their marriage Kate assumes a passive role but Lawrence prefers to call this passivity "*positive* passivity" and Kate "for the first time in her life" feels tranquility and "absolutely at rest" (*TPS* 438). Although Cipriano constantly ignores her and does not "even take much notice of her" the weird sexual satisfaction she gets from Cipriano makes her leave herself entirely to his hands (*TPS* 438). The weirdness of the sexual intercourse of the two is Cipriano's sadistic withdrawal from Kate when Kate is almost having her orgasm and more absurdly Kate's finding a masochistic pleasure from such a denial (Millett 240):

> When, in their love, it came back on her, the seething electric female ecstasy, which knows such spasms of delirium, he recoiled from her […] By a dark and powerful instinct he drew away from her as soon as this desire rose again in her, for the white ecstasy of frictional satisfaction, the throes of Aphrodite of foam.
>
> (*The Plumed Serpent* 439)

Lawrence's sadistic fantasy creates an adverse affect on Kate. Instead of revolting against the sexual denial, Kate finds that she does not necessarily like the frictional pleasure, and she defends her own victimization:

> And she, as she lay, would realize the worthlessness of this foam-evanescence, its strange externality to her. It seemed to come upon

> from without, not from within. And succeeding the first moment of disappointment, when this sort of 'satisfaction' was denied her, came the knowledge that she did not really want it, that it was really nauseous to her.
>
> (*The Plumed Serpent* 439)

Lawrence's proposal here is that female orgasm is merely an illusion and Kate's finding it "nauseous" as a woman who has experienced such orgasms with her previous husband is an advocacy of the denial of women's presence from the sexual intercourse. With Cipriano, Kate finds something unusual, something that reminds her of her womanhood, and this can only be attained through a perfect passivity allowing the husband to violate her; finally Kate feels like Teresa whom she envied so much. Sex becomes the ultimate motive of their marriage and Kate marvels at "How sex can be when men keep it powerful and sacred, and it fills the world!" (*TPS* 453).

Even after this sexual fulfillment, Kate does not consent readily and she claims that she is "not going to submit even there" (*TPS* 453). However, whenever she questions the superiority of the male, she feels deserted, "the sense of power gone out of her" (*TPS* 456). In her confused mental state, Kate remembers the life that her middle aged friends lead in Europe; but what she finds is a vision of women who have "lost all their charm and allure, and turned into a real grimalkins, grayish, avid, and horrifying, prowling around looking for prey that became scarcer and scarcer" (*TPS* 456). The grimalkins Lawrence describes through Kate's consciousness are the women who lead their own lives without submitting to male power. Yet, he makes Kate think that they "her contemporaries were the most repellent to her" (*TPS* 456). For this very reason Kate decides not to leave Mexico and leave her acquired individuality:

> I ought to want to be limited. I ought to be glad if a man will limit me with a strong will and a warm touch. Because what I call my greatness, and the vastness of Lord behind me, lets me fall through a hollow floor of nothingness, once there is no man's hand there, to hold me warm and limited.
>
> (*The Plumed Serpent* 457)

Kate, like Alvina, is reduced to her biological existence and she is made to confess that in the absence of a man she would be nothing. Accordingly, through a wise modern woman Lawrence justifies his fantasy that the only place for women to exist is in the presence of a man and in a marriage in which the woman willingly submits to male authority. Kate's final decision to stay with Cipriano is, as a result, Lawrence's defense of patriarchal marriage; and her final resolution to stay with her husband is very much like Alvina's not leaving the country in which she feels depressed. As a result, *The Plumed Serpent*, which is one of Lawrence's "leadership novels", remains within the boundaries of "manly conduct and masculine authority" and its parallelisms with Lawrence's philosophy as he very frequently expresses in his discursive writings makes the novel a literary propaganda of sexual politics in Milletean terms (Dorbad 14).

CHAPTER VII

CONCLUSION

This study has aimed at analyzing David Herbert Richards Lawrence's advocacy of sexual politics in his selected novels *The Lost Girl* and *The Plumed Serpent*. It has claimed that the two novels are not only representations of expectations of patriarchy from women but they also aim at a change which is political.

In order to explain gender relations as a power relationship it has made use of Kate Millett's theory of sexual politics and Jacques Derrida's Metaphysics of Presence. Kate Millett considers the relationship between genders as a relationship based on oppression in which women are victimized and men are the victimizers. According to her theory, patriarchy applies several ways to impose this kind of relationship starting with rendering women to their biological existence and subjugating them in the process of socialization including education, occupation and marriage. Literature is accepted by Millett as the most powerful weapon to convey these ideas; therefore it is accepted to be a political means.

The first part of this thesis, therefore, looked into Lawrence's ideas on gender issues and art in his philosophical writings in order to show the parallelism between his ideas and their reflections in his selected literary works.

Lawrence believes that art is more effective on human soul when compared to abstract philosophies. Philosophy on its own is too dry to comprehend, and since there is no lifelike person to identify with in philosophy, it is hard

to grasp philosopher's intentions. The point is expressed through Alvina's consciousness in *The Lost Girl*. When Alvina compares films and living performances, she notes that anything that a spectator can identify with is more appealing to the human soul:

> The film is only pictures, like pictures in the *Daily Mirror*. And pictures don't have any feelings apart from their own feelings. I mean the feelings of the people who watch them. Pictures don't have any life except in the people who watch them.
>
> (*The Lost Girl* 144)

So are the novels for Lawrence. Novels dramatize philosophies, and people identify themselves with the characters in the novels as they do with the characters in films (*P* 520). While a philosopher is abstracted when s/he philosophizes, a novel may very well import the same idea by allowing readers to put themselves in the characters' shoes. Thus, a philosopher can again be resembled to a living performer as Alvina in *The Lost Girl* expresses: "It is because they can spread themselves over a film and they can't over a living performer. They are up against the performer himself. And they hate it" (*TLG* 144). Like the living performer, philosopher has her/his own identity, and what s/he preaches is her/his personal opinions and deductions. Therefore, the philosophy s/he makes is directly identified by her/his personality, and it is not easy to identify oneself with another person who manifests an idea and most probably propagandizes that idea.

According to Millett, Lawrence was very well aware of this fact, and that's why she found him so dangerous (239). Like Millett, William York Tindall claims that "Lawrence's art seems at times to carry a message with a preacher's anxiety" and his art even "intensifies" the effect of his philosophy (vi). In order to impose his male fantasies Lawrence chooses literature and propagandizes through his literary characters whom readers

can easily identify with. *The Lost Girl* and *The Plumed Serpent* are two of his novels in which he advertises his philosophies.

Lawrence's philosophy in the two novels is in this sense accepted as sexual politics propaganda through which the expectations of patriarchy from women are promoted. Both novels hope to reveal that women's search for identity is a vain attempt since their identity is already defined by patriarchy and any kind of deviation from that predetermined identity is "an accidental aberration", therefore is bound to fail (*TLG* 34).

In order to support his views, Lawrence chooses two women of two different backgrounds. The characters were analyzed thematically in accordance with Millett's theory of sexual politics and it has been found out that the operation of sexual politics is present in both novels within the same framework including the reduction of these women characters to their biological existence, their exclusion from educational and occupational life, patriarchy's advocacy of the need for a superior male in the relationship between the sexes and the need for a consummate marriage in order to sustain the balance in the relationship. Moreover, this study has shown that these are in perfect harmony with Lawrence's didactic essays, and this parallelism between philosophy and literature is identified as a literary propaganda of sexual politics.

In *The Lost Girl*, Alvina is presented as a young woman who tries her way in the world by going through a search for identity. However, Lawrence's implication is that Alvina is indeed searching for a male who would signify her womanhood. In order to make Alvina realize this, Alvina is not only denied equal educational opportunities with men but she is also excluded from the professional world.

Moreover, Lawrence never fails to lead Alvina to education and occupation without making her long for the presence of a man. In fact, he implies that because Alvina lacks a male companion and is unmarried for a long time, she tries to survive by dealing with things which are external to her nature. As he coins at the very beginning of the novel, Alvina is the example of a group of women of Woodhouse whom he calls "sexless workers" (*TLG* 12).

Lawrence's presentation of Cicio as the savior of Alvina is a device to remind her of the necessities of her sex and that she searches for her identity in wrong places. In the end, by marrying Alvina and Cicio he elevates Alvina to the status of sexed worker. Alvina is a sexed worker because her married life is not much different from women's place in typical patriarchies. She deals with domestics, becomes the object of her husband's sexual demands and submits to his superior power and deeper understanding. Furthermore, she is satisfied in her new state and does not want to go away from the protective presence of her husband Cicio. Alvina's final delight in the marriage can be accepted as a reflection of Lawrence's philosophy of sexual politics in a Milletean reading. As Lawrence defends that marriage in which women are submissive to their husbands is the "magic of life", his ending the novel with a baby in Alvina's womb and happy with her dominating husband is certainly a propaganda of sexual politics in Millett's terminology.

The Plumed Serpent is no different from *The Lost Girl* although Lawrence's strategy is quite different in that the novel is based on ritualistic glorification of manhood and subjugation of women rather than a representation of the relationships in the western world.

This time, in order to promote his male fantasies, Lawrence chooses a middle aged intellectual woman who is discontented with her European

background. Kate Leslie, the protagonist of the novel, is a woman who has experienced more than Alvina and therefore who has a deeper understanding of life. Still, she does not feel complete and searches for the thing she lacks. Although her search is characterized by her search for her "soul", Lawrence immediately introduces that what she lacks and searches for is not individuality but sexuality and a man who can fulfill her desires. For this reason, he juxtaposes her European background with primitive Quetzalcoatl religion which she is completely alien to. While she is discovering this new religion she discovers herself. Nonetheless, this self is not really her self but her husband Cipriano's self and she simply accepts her negation in their marriage leaving all her intellectual background. In Millett's sexual politics, then Kate's willing victimization at the end of the novel is again an instruction of Lawrence to bring modern, independent women back to patriarchal marriage in which women are subjugated to male power and make them content with this power relation.

In the light of all these, it has also been concluded that not only men but also women were presented as the contributors to the continuation of the patriarchal system in both novels. While men are prescribing the rules monitoring self-searching women in their adaptation process, the women in both novels, in the end, obey the rules dictated by men, and while doing this, they give up their intentions of being self-sufficient individuals willingly. For instance, Alvina in *The Lost Girl* voluntarily resigns her post to follow Cicio to Italy, although the position she will have in her marriage will be even more inferior than being a nurse since the nature of Lawrentian marriage requires woman's absolute submission to the husband. However, she doesn't seem to resent her decision and acts as a tribute for the concretization of the patriarchal system. Likewise, in *The Plumed Serpent*, Kate decides to settle in Mexico just to be under the protection of the phallic figures Ramón and Cipriano instead of remaining single despite her

awareness of the awaiting subjugation in her marriage with Cipriano. Her resolution is therefore similar to Alvina's. Considering her intellectual background, Lawrence's presentation of Kate's resolution of staying with Cipriano and submitting to his power as a voluntary act is deliberately an indication of sexual politics since it is the woman who decides to remain in the patriarchal cycle. Therefore, in the light of Millett's theory, it has been claimed that by portraying women who adopt the values of patriarchy without resistance and who act in alliance with patriarchy in the continuation of the system, Lawrence aims to instruct his readers as a part of his literary propaganda.

Although Millett's theory of sexual politics is considered by some critics like Connell and Evans to have limitations today, her theory concerning the application of patriarchal propaganda through literature seem to be relevant to the understanding of the power relations operating in Lawrence's novels *The Lost Girl* and *The Plumed Serpent*. Even though the major female characters of both novels try to break this power relation they find their true identities in the men they marry. As a result, they remain as representatives of oppressed women in society. Moreover, in both novels women are also presented to be the ones who finally assist men to ply the practices of the patriarchal system after realizing the supposed limitations of their nature. Thus, it is concluded that Lawrence's portrayal of search for identity is not to promote women's movement of independence but only a means of patriarchal propaganda to make women quit their struggle for independent individuality and to guide such women back to patriarchy, and these two novels are realizations of Simone de Beauvoir's assertion that Lawrence "wrote guidebooks for women" (qtd in Millett 239).

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