

ISSN: 2278-9529

GALAXY

International Multidisciplinary Research Journal

May 2017 Vol. 6, Issue-III



Bi-monthly refereed and Indexed Open Access eJournal

6th Year of Open Access

Editor-In-Chief: Dr. Vishwanath Bite

www.galaxyimrj.com

About Us: <http://www.galaxyimrj.com/about-us/>

Archive: <http://www.galaxyimrj.com/archive/>

Contact Us: <http://www.galaxyimrj.com/contact-us/>

Editorial Board: <http://www.galaxyimrj.com/editorial-board/>

Submission: <http://www.galaxyimrj.com/submission/>

FAQ: <http://www.galaxyimrj.com/faq/>



Treatment of Human Relationship in *The Rainbow*

Dr. Archana Rani

Associate Prof of English &
Deputy Director
O/o Director Higher Education
Haryana, Panchkula.

Article History: Submitted-24/04/2017, Revised-19/05/2017, Accepted-20/05/2017, Published-31/05/2017.

Abstract:

Lawrence is an epoch making novelist. Like Eliot he experimented and developed a new kind of literary genre. He presented his literary text under the scanner of psycho-analytical theory. He presents a profound study of human relationship. Lawrence categorizes that a pure man — woman relationship is based on a balanced view of life. Physical and spiritual life must go hand in hand. He finds that no emotion is supreme or exclusively worth living for rather all emotions go to the achieving of a living relationship between one human being and the other.

Lawrence expresses that everyone must be true to himself, herself, his own manhood, her own womanhood, and let the relationship work out of itself. This means courage above all things and then discipline. Courage to accept the life - thrust from within oneself, and from the other person.

The paper highlights Lawrence's idea of man — woman relationship which is embodied in the central symbol of the rainbow. The rainbow connects the earth with the sky, the physical with the spiritual, the female with the male and yet keeps the two quite distinct. The man and woman must fulfill each other physically, but each one of the partner must also enable the other to transcend his or her limited self and achieve a higher form of being. They must be firmly rooted in their own selves and yet they must be vitally connected.

Keywords: Man-woman, Relationship, psychoanalysis, literary theory.

David Herbert Lawrence (1885-1930) was not only a great creative genius but also gifted with a perfect vision, and he wanted to use novel as a vehicle for communicating his vision of life. He has been condemned and praised superlatively. For example, feminists in general condemned him as a subtle preacher of the male ideology. Simon de Beauvoir in *The Second Sex* and Kate Millet in *Sexual Politics* criticized him but Mark Spilka in her book *The Love Ethic of D. H. Lawrence* praised him for his moral stance. F. R. Leavis, in particular, praised him for his moral vision. *The Rainbow* was published in 1915. Lawrence's two essays '*Morality and the*

Novel' and *'Why the Novel Matters'* seem to form a theoretical base for his moral vision of human relationships. He writes:

The whole is greater than the part. And therefore, I, who am man alive, am greater than my soul, or spirit, or body, or mind, or consciousness, or anything else that is merely a part of me. (*Why the Novel Matters*, 131)

The business of art, he says, is "to reveal the relation between man and his circumambient universe, at the living moment." (*Morality and the Novel*, 128) Man -woman relationship is only one aspect of the whole relationship between a human being and his circumambient universe. In *The Rainbow*, man — woman relationship is the main subject of Lawrence and he traces this relationship over three generations of the Brangwens. To be precise, there are three major relationships that have been depicted — the relation between Tom and Lydia, Will and Anna and Ursula and Anton Skrenbensky. The Brangwen women want something more than blood intimacy with the life around them; they look outward, beyond the farm, to the far off cities and governments, where men moved dominant and creative, having turned their back on the pulsing heat of creation whereas the Brangwens men faced inwards to the teeming life of creation, which poured unresolved into their veins. The women seek some higher form of being. The novel revolves around this search by three generations of the Brangwen family.

Applying the Lawrencean concept of a successful relation to Tom and Lydia relationship we can easily understand to what extent they succeeded in achieving a pure relationship. Tom, we know is 28 years old and Lydia is 34. Tom seems to suffer from a kind of duality in love relationship. Almost in the same moment Tom feels one with Lydia as well as recognized her foreignness. It is through her that he seeks fulfillment and yet remains ever unsatisfied with her. Thus their married life is characterized by a kind of love - hate rhythm. Moments of extreme passion for each other followed by moment of extreme hostility marks the story. Lydia's pregnancy makes things still worse for him. As the months of pregnancy advance, he feels more and more left out. And in the final days she is virtually unaware of him. Lydia makes him realize that if he has been feeling neglected by her, he too has done nothing to win her, to make her love him. To her first husband, she was something, a woman. But to Tom she is nothing. Tom tried to encroach upon Lydia's freedom. Of course, there are moments of coming together, as Lawrence writes:

Their coming together now, after two years of married life, was much more wonderful to them that it had been before. It was the entry into another circle of existence, it was the baptism to another life, it was the complete confirmation. They forgot everything past and discovered a new life, and they were mighty glad of it. (*The Rainbow*, 93)

But the moments of such pure and balanced relationship do not last long. Tom and Lydia fell prey to a kind of master - slave relationship, wherein Lydia is superior to Tom. Lydia also



makes it clear to Tom that she is waiting for him to meet her not to bow before him rather she wants his active participation in her being.

The next relationship to be discovered is that between Will and Anna. This time Will is the stranger who enters Anna's world. Anna turns to him in the hope of enlarging her experience, "In him the bounds of her experience were transgressed: he was the hole in the wall, beyond which the sunshine blazed on an outside world." (*The Rainbow*, 187) He also seems to have a capacity for creative fulfillment since he is an artist interested in wood — carving. But he suffers from inner inadequacy. Anna tries to find in him: "an escape; in him the bounds of her experience were transgressed. It was a new reserve, a new independence that she found in him." (*The Rainbow*, 252) Anna is married but fails to achieve the expansion she had expected and Will pathetically loses in a struggle for dominance. She, pregnant and naked, dances his nullification. At this stage of the marriage, Anna is "victrix" but she is still not quite fulfilled.

Next we come to Ursula and Skrebensky. All of the Brangwens, Ursula's desire for an individual fullness of being is most intense. But Skrebensky is the least qualified to help her to achieve this fullness. He wants to enjoy with her only the physical consummation of their love:

If he could but have her, how he would enjoy her, if he could but net her brilliant, cold, salt burning body in the soft iron of his own hands, net her, capture her, hold her down, how madly he would enjoy her. (*The Rainbow*, 372)

This is how his mind works. Since he is obsessed with lust, Ursula uses him as an instrument to satisfy her lust, but for want of essential vitality in him, he is annihilated by her in the process. In the stack yard scene when they passionately kiss each other and make love, she virtually destroys him. The novelist comments:

And her soul crystallized with triumph, and his soul was dissolved with agony and annihilation. So she held him there, the victim, consumed, annihilated. She has triumphed; he was not any more. (*The Rainbow*, 427)

Lawrence holds the view that a pure man — woman relationship is based on a balanced view of life. Physical and spiritual life must go hand in hand. He finds that no emotion is supreme or exclusively worth living for. All emotions go to the achieving of a living relationship between one human being and the other human being. He says:

Each must be true to himself, herself, his own manhood, her own womanhood, and let the relationship work out of itself. This means courage above all things and then discipline. Courage to accept the life - thrust from within oneself, and from the other person. Discipline, not to exceed oneself any more than one can help courage, when one has exceeded oneself, to accept the fact and whine about it. (*Morality and the Novel*, 130)

The novel ends on a note of hope — a hope for a balanced and pure relationship among all things including man and woman relationship. Lawrence's idea of man — woman relationship is embodied in the central symbol of the rainbow. The rainbow connects the earth with the sky, the physical with the spiritual, the female with the male and yet keeps the two quite distinct. The man and woman must fulfill each other physically, but each one of the partner must also enable the other to transcend his or her limited self and achieve a higher form of being. They must be firmly rooted in their own selves and yet they must be vitally connected.

Works Cited:

Aldington, Richard. *D. H. Lawrence: Portrait of a Genius*. New York: Rutledge, 1950.

Lawrence, D. H. *The Rainbow*. London: Penguin Books, 1949. Print.

----- "Why the Novel Matters" in *20th Century Literary Criticism: A Reader*. Ed. David Lodge, London: Longman, 1972. Print.

-----"Morality and the Novel" in *20th Century Literary Criticism: A Reader*. Ed. David Lodge, London: Longman, 1972. Print.

Splika, Mark. Ed. *D. H. Lawrence: A Collection of Critical Essays*. New York: Prentice-Hall, 1963. Print.

----- *The Love Ethic of D. H. Lawrence*. Loomington: Indiana University Press, 1955.