

LADY CHATTERLEY'S LOVER AS A RHETORICAL RESPONSE: JUSTIFICATION

FOR D. H. LAWRENCE'S MASK OF OLIVER MELLORS

A Thesis

by

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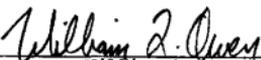
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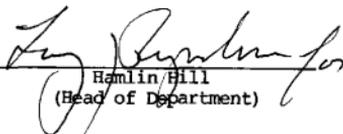
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ABSTRACT

Lady Chatterley's Lover as a Rhetorical Response: Justification
for D. H. Lawrence's Mask of Oliver Mellors. (December 1988)

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Literary scholars debate whether or not Lawrence is worthy of the distinction of successfully combining the poet and the polemicist. Several critics argue that the novelist sacrifices his art to his rhetoric, asserting that his characters are often allegorical and unrealistic. For example, in The Rhetoric of Fiction, Wayne Booth agrees that Lawrence failed to distance himself from his writing, and cites as evidence the characterization of Oliver Mellors in Lady Chatterley's Lover. On the other hand, many scholars refute this criticism, especially concerning the portrayal of the gamekeeper. These critics, such as Michael Squires and Daniel Schneider, support that Mellors effectively serves as Lawrence's artistic and rhetorical mask.

By applying Lloyd Bitzer's theory of "rhetorical situation" to the period in which Lady Chatterley's Lover was composed, Lawrence's characterization of Mellors can be justified. From 1926 to 1928, Lawrence faced three primary exigences, urgencies which called his discourse into being: England's social and political problems, Frieda's infidelity, and his deteriorating health. To respond to actually three audiences—Frieda, himself, and the English population—Lawrence selected the medium of the novel. As a result,

Lawrence rhetorically crafted his work's setting and characterization to motivate his readers toward modifying his situation's exigences. While composing his three drafts, Lawrence was affected by his tuberculosis and by Frieda's egocentricity. Lingering Victorian morality, established English industrialism, and accepted Freudian psychology further constrained the production and the effectiveness of his last novel.

Even though Lady Chatterley's Lover was censored, the novel was not a failure as a rhetorical response. The three versions indicate that Lawrence refined his text until it adequately addressed each of the exigences within his rhetorical situation. Furthermore, the extensive revisions of the gamekeeper emphasize the character's importance as both an artistic and rhetorical agent. Mellors allowed Lawrence to autobiographically speak to Frieda concerning their marriage, while on another level offer phallic consciousness as a solution to England's self-destruction. Mellors also gave Lawrence his final opportunity to present the culmination of his philosophy in a lengthy fictional work. The character enabled Lawrence to artistically present his polemic to a world he felt was doomed.

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CHAPTER I

INTRODUCTION: D. H. LAWRENCE AS POET AND POLEMICIST

In his discussion of Lawrence's poetics, Garrett Stewart writes that "Lawrence has to be the most polemical of the great novelists, and hence the most deeply rhetorical, more deeply than has yet been thought" (225). Similarly, in his introduction to D. H. Lawrence, Harold Bloom states that "Lawrence died four months short of his forty-fifth birthday, with every evidence that he was making a fresh start as poet and as visionary polemicist" (16). Even though many scholars fail to acknowledge Lawrence the rhetorician as profoundly as Stewart and Bloom have done, most cannot resist analyzing the prophecy underlying the novelist's fiction. Lawrence was a prophet of his time, comparable to Blake and Wordsworth in theirs, and by expressing his prophecy in his literature, he artistically combined, as W. R. Jarrett-Kerr notes, "the preacher" and "the poet" (17). Furthermore, Lawrence combined the poet and the polemicist by controversially expressing his moral philosophy through his poetry and his prose. Lawrence's fiction is rhetorical: in the Ciceronian sense, it teaches, it persuades, and it delights. However, there are several critics who believe that Lawrence's attempt to combine the traditionally separate poetic and rhetoric was unsuccessful, especially in his last novel, Lady Chatterley's Lover.

The style of this thesis follows the MLA Style Sheet (1984).

One such scholar is Wayne Booth, who in his influential The Rhetoric of Fiction pedantically calls Lawrence a "confused" and "pretentious" author (81). By explaining the various techniques authors employ to keep themselves out of their fiction, Booth's work provides a comprehensive discussion of character and voice. Booth describes how authors successfully keep their prose fiction rather than non-fiction, how writers create art rather than creating sermons. For example, in his introduction Booth admits that the initial question he raises is whether "rhetoric is compatible with art" (xiv), and he is quick to clarify his definition of "rhetoric" when applied to literature:

In writing about the rhetoric of fiction, I am not primarily interested in didactic fiction, fiction used for propaganda or instruction. My subject is the technique of non-didactic fiction, viewed as the art of communicating with readers--the rhetorical resources available to the writer of epic, novel, or short story as he tries, consciously or unconsciously, to impose his fictional world upon the reader. (xiii)

Thus, Booth analyzes "the author's means of controlling his reader" (xiii) by creating realistic characters who live within the boundaries of their fictional world.¹

In chapter three, "All Authors Should Be Objective," Booth explains that the best method for writers to create believable, lifelike personas is for them to remain consciously divorced from their fiction. In other words, authors might characterize voices in

their texts which reflect their social and political philosophies, but these voices must also independently interact within the contexts of the works. Granted, as an expressive form any text will reflect some aspect of its creator, but when a character appears to speak only an author's tirade or expostulation, as Booth believes Hardy was culpable of doing in The Mayor of Casterbridge (27), the writer corrupts the text, making the fiction less imaginative and more didactic. On the other hand, Booth cites many writers, such as Fielding, Swift, Thackeray, and Joyce, who effectively create characters while revealing nothing about their own personalities. He praises these writers for artistically persuading their audiences to believe that the characters, and the settings in which they perform, are self-reliant of any intervention outside the context of the fiction (75).

To create these realistic voices, and especially to neutralize the narrator, Booth recommends that writers invent "implied authors": "The 'implied author' chooses, consciously or unconsciously, what we read; we infer as an ideal, literary, created version of the real man [the author]; he is the sum of all his choices" (75). Booth further explains that when a writer creates an "implied author," he

creates not simply an ideal, impersonal "man in general" but an implied version of "himself" that is different from the implied authors we meet in other men's works. . . . whether we call this implied author an "official scribe," or adapt the term recently revived by Kathleen Tillotson [in The Tale and the Teller]—the author's "second self"—it is clear

that the picture the reader gets of this presence is one of the author's most important effects. (70-71)

Thus, the artist creates a character whose persona serves a surrogate author within the text. Instead of authors obtrusively telling their audiences what they want them to think or feel as they read, their characters should independently show through their speech and through their actions the message underlying the fiction. Supporting this assertion is a quote, cited in an earlier chapter, from Joseph Warren Beach: "Our main quarrel is with the author who makes his personal appearance a substitute for the artistic presentation of the subject, thinking that talking about the subject is equivalent to presenting it" (25). While discussing modern authors who "talk" more than they "present," Booth directs his attention toward Lawrence.

As an introduction to this section, Booth writes that "It is true, nevertheless, that some works are marred by an impression that the author has weighed his characters on dishonest scales. But this impression depends not on whether the author explicitly passes judgment but on whether the judgment he passes seems defensible in the light of the dramatized facts. A clear illustration can be seen in Lady Chatterley's Lover" (79). Just as he criticized Hardy, Booth scolds Lawrence for undisguisedly forcing his voice into the language of his characters; he blames Lawrence for imposing on his audience unconvincing characters speaking in dubious situations. Although Booth concedes that several scholars, such as Mark Schorer and Rebecca West, praise Lawrence's brilliance as a novelist, he further points out that these critics cannot discuss Lawrence without "spending most

of their energies on the preachments" (80). To Booth, Lawrence is an excellent example of an author who distorts his fiction by arguing his polemic: Lawrence's thumb was pressed very heavily in the pan "containing his prophetic vision of a love that is neither 'love, pure love' nor 'licentious freedom,' a love that can save us from the destructive forces of civilization" (79).² The character that Booth particularly criticizes in the novel is Oliver Mellors, who in his opinion inadequately serves as Lawrence's prophet of love.

Booth argues that Mellors is not consistent throughout the novel. For example, at the beginning of the work he is associated with the working class. He is the gamekeeper of Clifford Chatterley, he often speaks in a Derbyshire dialect, and he was raised in the colliery town of Tevershall. Toward the conclusion of the novel, however, and certainly in his poignant letter written to Constance at the end, Mellors delivers a philosophy which might be considered uncharacteristic of his background. His social and political speeches to Constance are perhaps too intellectual and prophetic for a working-class gamekeeper. Booth briefly mentions this discrepancy in Mellors's characterization, but he specifically points out Lawrence's presence in chapter fourteen, in which Mellors explains to Constance his attitude toward being "warm-hearted in love" (222):

In short, whatever unfairness there is in this book lies at the core of the novel; so long as Lawrence is determined to damn everyone who does not follow Mellors' way, to labor for surface impartiality would be pointless. If we finish the book with a sense of embarrassment at its special pleading,

if we read Mellors' final pseudobiblical talk of "the peace that comes of fucking" and of his "Pentecost, the forked flame between me and you," with regrets rather than conviction, it is ultimately because no literary technique can conceal from us the confused and pretentious little author who is implied in too many parts of the book. Even our memory of the very different author implied by the better novels—Women in Love, say—is not enough to redeem the bad portions of this one. (81)

Maybe Lawrence reveals too much of his philosophy through his mask of Mellors, but within the context of the novel, his gamekeeper is certainly justified in holding the point of view that Booth criticizes.

In an essay entitled "The Rhetorical Stance," Booth describes the "balance" by which he weighs Lawrence's objectivity in characterizing Mellors.³ This article is significant because, as will be discussed later, Lawrence's own artistic theory of voice closely resembles that of his condemner. Booth defines an author's position toward a topic and an audience as the "rhetorical stance": "a stance which depends on discovering and maintaining in any writing situation a proper balance among the three elements that are at work in any communicative effort: the available arguments about the subject itself, the interests and peculiarities of the audience, and the voice, the implied character, of the speaker" (111). Booth further names two corruptions which affect these three variables, "unbalanced stances often assumed by people who think they are practicing the arts of

persuasion" (111): the "pedant's stance" and the "advertiser's stance."

When authors assume the "pedant's stance," they are "ignoring or underplaying the personal relationship of speaker and audience and depending entirely on statements about a subject—that is, the notion of a job done for a particular audience is left out" (111). As Booth mentions, this discourse "appears more for bibliographies than for readers" (111). The second rhetorical position, the "advertiser's stance," "comes from undervaluing the subject and overvaluing pure effect: how to win friends and influence people" (114). The writer manipulates, caring less about informing the readers than winning their attention and support. In relation to his Rhetoric, Booth believes that a writer should present a subject through a voice which draws the reader into the prose without necessarily appearing overtly manipulative or persuasive. In his opinion, Lawrence failed to do this through Mellors: Mellors is too clearly a manipulative persona for Lawrence to promote his doctrine. Booth's criticism has been discussed so extensively in this chapter because it represents most of the negative criticism toward Lawrence, toward Lady Chatterley's Lover, and specifically toward Mellors. In the following sections, not only will a defense be made for Lawrence's "balance" in his last novel, but justification for the role of Mellors will refute those who believe that the gamekeeper is an unrealistic characterization.

There are, however, many critics who agree with Booth that the characters in Lady Chatterley's Lover only espouse Lawrence's preachings. For instance, Marguerite Beede Howe calls them

"caricatures," asserting that the characters in his later fiction lack vitality and are not "informed with a developing idea of the self" (135). Julian Moynahan agrees, stating "As a modern business man Clifford is surely no better than a monstrous caricature" (76-77). Alastair Niven suggests that the harsh contrasts in the novel, such as the cerebral versus the physical or the ruling versus the working classes, cause the characters to be perceived as only models (as in Clifford versus Mellors): "Lady Chatterley's Lover is much less concerned than its two predecessors with giving a fair analysis of modern society or with proper roundness of character: it works more diagrammatically, offering clearly differentiated types. The bones of allegory . . . are clearly evident beneath the surface of the third Lady Chatterley draft" (179). John Stoll agrees, blaming Lawrence for stressing the subject so obviously that "the work becomes unnecessarily polemical, and the characters are often sacrificed to the superimposed thesis" (224-25). Supporting this, Anthony Beal writes that "Lawrence included some of his most brilliant polemics against modern society in this book," but he adds "the only objection to them is that they either have no connexion with, or else completely counter to, the story he is telling" (92). F. R. Leavis goes so far as to write that the novel is "too deliberate, at any rate, to be a wholly satisfactory work of art" (74).⁴

Scott Sanders stands in the middle ground of the argument, representing the view that Lawrence's characters may not be fully developed, but they are not totally allegorical. In his D. H. Lawrence: The World of the Five Major Novels, he writes that Lawrence

may be portraying in Lady Chatterley the types of stable characterizations that he scorned in Galsworthy and Bennett, "characters chiefly defined by their social positions" (181). Nevertheless, Sanders also points out that in Lady Chatterley Lawrence utilizes a narrator (an "implied author") who broods over the work's action, enhancing the novel's realism in a way reminiscent of Flaubert's Madame Bovary (182). Similarly, Sanders believes that "The gamekeeper emerges as a Lawrentian spokesman, theorizing and dogmatizing about love. . . . Mellors forces sex into speech and consciousness. By comparison with the preceding drafts, Lady Chatterley's Lover reads less like a political fable and more like a sexual tract" (181). He also recognizes that there are several contradictions in Mellors's characterization and speech which might lessen the impact of the novel's message (193-94), but he infers that Lawrence separates himself well enough from his gamekeeper for the audience to believe that Mellors is an independent identity.

In other words, Lawrence is the resonating echo behind Mellors's voice (and the other characters' voices as well), but the author adequately masks himself behind the disguise of his character to create realistic fiction. Contrary to what Booth and others believe, Mellors is not a shallow character used by Lawrence as merely a vehicle to express his strictures against modern love, nor is he, as many critics suggest, simply a caricature through which the author rehashes the fertility myth in a contemporary setting. Mellors may be perceived as a static character in the sense that readers see him most frequently as ancillary to Constance's sexual awakening; Lady

Chatterley is the only truly changing, dynamic character in the novel. Furthermore, many of the changes that readers perceive occurring in Mellors may not be considered changes at all. Since Lawrence provides bits of information about Mellors's background throughout the novel, Mellors may appear to develop, but may actually hold the same values and ideas at the end of the text that he held at the beginning. However, as will be shown in chapter three, as the novel progresses Mellors unquestionably becomes less misanthropic toward society, more vocal concerning his philosophy, and more enlightened about love and relationships—he becomes more dynamic as he interacts with Constance. To understand the rhetoric pronounced in Lady Chatterley's Lover, a reader must not necessarily be knowledgeable in Lawrence biography or philosophy; Mellors independently speaks to his audience without Lawrence intervening in the discourse.

Several scholars agree, supporting that the gamekeeper is an objective characterization and is worthy of his often didactic dialogue. For instance, Daniel Schneider directly opposes Booth's criticism:

It is Mellors's metamorphosis in this novel—from a man holding onto solitude as his "only and last freedom in life" to a man beginning to fight actively against "the sparkling electric Thing outside there"—that is ignored when a critic like Wayne Booth tells us that it is impossible to take seriously Mellors's belief that the world will "come all right" if there is more "warm-hearted fucking."

(Psychologist 240)

The most stringent of Lawrence's supporters is Michael Squires, editor of the forthcoming Cambridge edition of Lady Chatterley and probably the authority on Mellors. Squires acknowledges that Mellors is Lawrence's mouthpiece, but he maintains that the characterization is strictly objective:

Lawrence transcends autobiography, though few critics have conceded his advance in characterization. Having bared his personal dilemma in version two Lawrence now shows himself forging a mask to objectify his materials. The mask hides the pain and artistic uncertainty of treating his own situation directly. Now Mellors can stress his ability to . . . mask [Lawrence's] personal dilemma. . . . With surprising success, Lawrence objectifies Mellors's characterization. (Creation 81-82).

Squires has closely analyzed Lawrence's manuscripts of the three versions of the novel—all published: The First Lady Chatterley, John Thomas and Lady Jane, and of course, Lady Chatterley's Lover—and defends in his The Creation of Lady Chatterley's Lover that Lawrence distances himself from Mellors more with each revision. His extensive research proves that Lawrence consciously objectified his persona.

In "New Light on the Gamekeeper in Lady Chatterley's Lover," Squires addresses more specifically the autobiographical dimension of Mellors: "Let me begin by agreeing with the assumption, widely held, that the gamekeeper increasingly becomes a portrait of Lawrence—and then by adding something perhaps more controversial: that Lawrence moves toward self-portraiture in recreating the gamekeeper . . ."

(234). However, he further comments, "Mellors is a studied, consciously contrived, intellectualized characterization, which is not to label it less successful than Clifford's or Connie's. But to imagine Mellors, Lawrence had to hear a voice outside himself, . . . Lawrence consciously distanced himself from his creation. This distance can be usefully gauged by the manuscript revisions" (240-41). Therefore, Squires agrees that Mellors is Lawrence in many parts of the novel, but he also argues that Lawrence objectively masks himself behind this portraiture: "The manuscript revisions of the gamekeeper's characterization document Lawrence's painful attempts to discover truths about himself while he simultaneously forges a mask that will objectify his search for the grounds on which he can be considered a man" (243). Many scholars preceding Squires, particularly the artist's biographers, have also traced Mellors to Lawrence's literary catharsis.⁵

After Lawrence's death, many of his friends published memoirs and biographies depicting their relationships to the author. Catherine Carswell, Helen Corke, Dorothy Brett, Jessie Chambers, Witter Bynner, Mabel Luhan, Richard Aldington, and John Middleton Murry are a few of those who published books about him, and his sister Ada and wife Frieda also wrote accounts of his life.⁶ In fact, Murry was the first to point out that "the sexual youth of Mellors is Lawrence's own youth; there is barely an effort at disguise" (Son of Woman 363). Other biographers, such as Edward Nehls, Harry Moore, Keith Sagar, and Daniel Schneider, also compare Lawrence's life to his last novel. Graham Hough, James Cowan, Mark Spilka, Mark Schorer, Horace Gregory,

and John Carey, among others, have studied Lawrence's doctrine and have similarly applied it to his text. Alastair Niven, H. M. Daleski, and Keith Cushman have recognized themes and character types of Lawrence's earlier works recurring in his last novel. Kingsley Widmer, Stephen Gill, and Evelyn Hinz have each studied Lawrence's three versions and have formulated opinions concerning the revisions. Stephen Spender, E. W. Tedlock, Terry Eagleton, Paul Delany, Denis Donoghue, Norman Page, and Graham Martin have analyzed or defined the historical context of the novel. And there are also volumes of Lawrence letters--Aldous Huxley's, George Zytaruk's, and Moore's are three examples--and two books of unpublished essays--one volume edited by Edward MacDonald and another by Warren Roberts and Moore.

With the plethora of published biographical and critical information, proving if Mellors is or is not expressing Lawrence's philosophy in Lady Chatterley's Lover should not be a difficult task. Furthermore, determining if Lawrence objectively characterizes Mellors, if the character functions realistically in the novel, should also be possible. However, the question may not be if Mellors is or is not Lawrence, but more appropriately why Lawrence would associate himself so closely with a character. When Squires uses "mask" to define Mellors's voice, the term needs qualification. For Lawrence to adequately combine the poet and the polemicist, Mellors must function on various levels as both a rhetorical and an artistic persona. If Mellors is his spokesman, then what exactly did Lawrence want to communicate rhetorically to his audience? Also, how did Lawrence objectively speak his rhetoric through Mellors without blantly

preaching to his readers? The answers may be discovered by analyzing Lawrence's rhetorical situation—determining what stimulated him to compose his novel, who is his intended audience, and how Oliver Mellors applies to both. Contrary to what many critics believe, Lawrence successfully infused his philosophy into his last lengthy creative effort, and the discourse serves as perhaps his greatest polemic while artistically satisfying the criteria of the novel.

Lloyd Bitzer's framework for defining rhetorical situation provides an excellent apparatus to defend this assertion. In "The Rhetorical Situation," Bitzer states that "Rhetoric is situational. . . . Rhetorical works belong to the class of things which obtain their character from the circumstances of the historic context in which they occur" (3). He continues, "a work of rhetoric is pragmatic; it comes into existence for the sake of something beyond itself; it functions ultimately to produce action or change in the world; it performs some task" (3-4). Bitzer then cites three constituents within a rhetorical situation: "exigence," "audience," and "constraints." "Exigence" is defined as "an imperfection marked by urgency; it is a defect, an obstacle, something waiting to be done, a thing which is other than it should be" (6); it is something that demands change. There may be many exigences in a situation, but if an exigence, such as "winter," cannot be modified, it is not rhetorical (6); "An exigence is rhetorical when it is capable of positive modification" (7). Bitzer further explains that "In any rhetorical situation there will be at least one controlling exigence which functions as the organizing principle; it specifies the audience to be

addressed and the change to be effected" (7).

The second constituent is "Audience," which is the focus of the rhetoric. A rhetorical discourse "produces change by influencing the decision and action of persons who function as mediators of change" (7), and these persons differ from general readers in that they are directly affected by the exigence. As an example, Bitzer states that it is true that scientists and poets write to audiences, but their audiences are not necessarily rhetorical. Scientific readers observe data and poetic readers experience poetry, but during their readings they are not necessarily influenced to initiate any change: "But the rhetorical audience must be capable of serving as mediator of the change which the discourse functions to produce" (8).

And lastly there are the "Constraints": "persons, events, objects, and relations which are parts of the situation because they have the power to constrain decision and action needed to modify the exigence" (8). Bitzer offers several examples of this term, such as attitudes, beliefs, and traditions, but he also mentions that "when the orator enters the situation, his discourse not only harnesses constraints given by situation but provides additional constraints—for example his personal character, his logical proofs, and his style" (8). Bitzer also includes the Aristotelian proofs in this category. For example the "artistic proofs," the constraints controlled by the rhetor and his method, influence decision and action, as do the "inartistic proofs," the constraints controlled by the situation itself (8).

Bitzer also mentions general characteristics or features of the

rhetorical situation: 1) The rhetorical discourse must be called into existence by a situation in which the rhetor perceives "an invitation to create and present discourse" (9). 2) "Although rhetorical situation invites response, it obviously does not invite just any response" (10); the response must "fit" the situation so that it appropriately answers its impetus. 3) "If it makes sense to say that situation invites a 'fitting' response, then situation must somehow prescribe the response which fits. To say that a rhetorical response fits a situation is to say that it meets the requirements established by the situation" (10). 4) The exigence and its components are real, are objective, and are "publicly observable historic facts in the world" (11). 5) "Rhetorical situations exhibit structures which are simple or complex, and more or less organized" (11). And finally, "rhetorical situations come into existence, then either mature or decay or mature and persist—conceivably some persist indefinitely" (12). More discussion will be given to these items as they apply to Lawrence's rhetorical situation.

Even though it seems "clear that rhetoric is situational" (3), Bitzer also points out ways in which this concept can be misconstrued. For example, he does not mean that for a person to understand a discourse, he or she must necessarily understand its historical context. He also does not mean that "rhetoric occurs in [any] setting which involves interaction of speaker, audience, subject, and communicative purpose" (3); some discourse, such as poetry, also occurs in such settings without being rhetorical. Nor does he mean that rhetorical situation equates persuasive setting; he believes

anyone can be persuaded at any time, so "persuasive situation" is too general (3). And he does not mean that "rhetorical discourse must be embedded in historic context" (3). Using the metaphor of a tree rooted in soil, a plant depending on the earth for its existence, Bitzer points out that "Rhetorical works belong to the class of things which obtain their character from the circumstances of the historic context in which they occur" (3)—rhetorical works draw from the historic context, but are not subsistent on them.

Moreover, Bitzer differentiates between a rhetorical situation and a fictive situation, clarifying that an action within a novel, for example, is only applicable within the fictional setting. On the other hand, he also mentions that "We should note, however, that the fictive rhetorical discourse within a play or novel may become genuinely rhetorical outside fictive context—if there is a real situation for which the discourse is a rhetorical response. Also, of course, the play or novel itself may be understood as a rhetorical response having poetic form" (10). By this definition, Lady Chatterley's Lover may indeed be considered Lawrence's "fictive rhetorical response" to his rhetorical situation. His novel may be considered a direct response to the circumstances occurring within 1926 to 1928, the period in which he composed his creation. Furthermore, Mellors may be the rhetorical mask through which Lawrence responded to his situation and presented his polemic. However, as a "fictive response," the novel may independently respond to the rhetorical situation without necessarily revealing the rhetor behind the rhetoric. Since Lady Chatterley's Lover is art, Lawrence the poet

created a fictional setting which responds to his situation, but which also contains an enclosed, literary universe of its own—with the characters representing the only inhabitants. Thus, Mellors, as an artistic mask, objectively performs within the context of the novel, convincingly interacting with the novel's other characters, and honestly presenting his views concerning political and social issues.

Therefore, in his last novel, Lawrence successfully combines the poet and the polemicist, creating art, but always aware of its potential to motivate its readers toward reform. Before Lawrence began his work, he visited his homeland of Nottingham for the last time in August and September of 1926. Sanders describes that what the novelist witnessed—"the disfigurement of his fields, the decay of his villages, the misery and hopelessness of his people—moved him to write his last, gentlest and most compassionate novel, Lady Chatterley's Lover" (Five Novels 172). After witnessing the pain and suffering of the Nottingham population, Lawrence believed industrialization would cause the destruction of England. Earlier that year the unions had raged a General Strike in support of the miners. Winston Churchill, at the time a government spokesman, declared that class warfare had begun, but the strike ended peacefully with the colliers returning to the pits receiving lower wages than when the protest began. In a letter to S. S. Koteliensky, Lawrence wrote of his fears: "Myself, I'm scared of a class war in England. It would be the beginning of all things" (Moore, Collected Letters 912). Even though not a socialist, Lawrence still freshly remembered the Russian Revolution and Bolshevik philosophy; he had given up on

revolution, but still had subversive inclinations (Sanders, Five Novels 172). At the time, Lawrence was also suffering from tuberculosis, which was worsening, and which finally left him impotent. Frieda, his wife, who had left her previous husband to run away with Lawrence, was licentious; she later had affairs with John Middleton Murry and Angelo Ravagli, two of Lawrence's friends. In October of 1926, he began his first version of Lady Chatterley's Lover.

Undoubtedly, these events motivated Lawrence to compose his last novel. In this thesis, Lawrence's rhetorical situation while he created Lady Chatterley's Lover will be defined in chapter two. To determine the exigences of the novel, Lawrence's psychoanalytical, literary, political, and social theories will be discussed. Analysis will also be devoted to the historical context of England from 1926 to 1928 and to the audience and the constraints affecting Lawrence's rhetorical decisions. In chapter three, Lawrence's rhetorical situation will be applied to Mellors to determine the effectiveness of the novelist's rhetorical mask. If Mellors is Lawrence's rhetorical mouthpiece, then the character should reflect his creator's philosophy. Furthermore, if Lawrence is objective in his characterization, Mellors's language should rhetorically influence the audience without necessarily calling attention to Lawrence. Finally, in chapter four, the effectiveness of Lawrence's polemic will be evaluated; Lady Chatterley's Lover will be analyzed as a "fitting" rhetorical response. Consequently, throughout this thesis Mellors will be judged as an appropriate rhetorical and artistic mask.

Undoubtedly, the work of preceding scholars, especially Squires, has revealed much about the gamekeeper, but a study of Lawrence's rhetorical situation may add pertinent information to the existing literature concerning the novelist's motives and decisions in characterizing Mellors, as well as to refute Booth's charges against Lawrence's objectivity.

In his influential Aspects of the Novel, E. M. Forster describes Lawrence the prophet:

It is no wonder that D. H. Lawrence should have written two penetrating studies of Melville, for Lawrence himself is, as far as I know, the only prophetic writer living today [1927]—all the rest are fantasists or preachers He invites criticism because he is a preacher also—it is this minor aspect of him which makes him so difficult and misleading—an excessively clever preacher who knows how to play on the nerves of his congregation. Nothing is more disconcerting than to sit down, so to speak, before your prophet, and then suddenly to receive his boot in the pit of your stomach. (207)

Interestingly, Forster titles Lawrence prophet and preacher before Lady Chatterley's Lover was published, before the final version was even finished. If he had read Lawrence's last novel before writing this paragraph, Forster would probably have cited the work as an example of Lawrence the prophet. In the 1960 obscenity trial concerning Regina v. Penguin Books Ltd., Forster presented testimony defending the novel, emphasizing the rhetorical power of a work that

many British officials considered pornography. Clearly, the novel made an impact upon the population of 1928, as it did in 1960 and does even today. Perhaps many people are afraid of the novel because they misunderstand Lawrence's motives for composing the work. In this thesis, by analyzing Lawrence the polemicist and the poet, the influence of the novelist's rhetorical situation upon Mellors will show that the book is anything but pornographic. It is one of our greatest novelist's last response to a society he felt was doomed.

NOTES

¹ Besides Booth's Rhetoric, there are several other significant works which discuss the connection between rhetoric and art: I. A. Richards's The Philosophy of Rhetoric, Kenneth Burke's A Rhetoric of Motives, his Language as Symbolic Action: Essays on Life, Literature, and Method, Marie Hochmuth Nichols's Rhetoric and Criticism, Edwin Black's Rhetorical Criticism: A Study in Method, James Kinneavy's A Theory of Discourse, Donald Bryant's Rhetorical Dimensions in Criticism, Winston Weathers's "The Value of Rhetoric to the Creative Artist," and Robert Scott and Bernard Brock's Methods of Rhetorical Criticism: A Twentieth-Century Perspective. Also see Lloyd Bitzer and Edwin Black's The Prospect of Rhetoric: Report of the National Developmental Project and William Tanner and J. Dean Bishop's Rhetoric and Change. Concerning voice, consult Walker Gibson's Persona: A Style Study for Readers and Writers, Richard Larson's "The Rhetoric of the Written Voice," and these articles by Walter Ong: "A Dialectic of Aural and Objective Correlatives," "The Province of Rhetoric and Poetic," "Voice as Summons for Belief: Literature, Faith, and the Undivided Self," and "The Writer's Audience is Always a Fiction."

² In his defense, Booth also cites Stanley Kaufmann's "'Lady Chatterley' at Last," Martin Jarrett-Kerr's D. H. Lawrence and Human Existence, and especially Colin Welch's "Black Magic, White Lies."

³ Since Booth published "The Rhetorical Stance" in 1963, two years after he published The Rhetoric of Fiction, it is not certain if he used the theory presented in his article to analyze Lawrence. However, since the "balances" discussed in both sources are so

similar, it is likely Booth is extending his theory of voice, which was originally directed toward literary critics in his Rhetoric, toward rhetoric and composition scholars in his "Rhetorical Stance."

⁴ In this discussion, it is important to note that Lawrence was an autobiographical novelist--Sons and Lovers is a perfect example--and his characterization is extremely personal, often reflections of his own ego. In fact, in Women in Love, which ironically Booth cites as one of Lawrence's most objective fictions, several scholars believe Birkin (whom critics such as H. M. Daleski and Niven frequently relate to Mellors) is characterized too subjectively: "Birkin, the man who becomes Ursula's lover and husband, is rather too much of a preacher. He is given to dogmatic assertions very much like those of Lawrence himself" (Draper 77).

⁵ There are actually two notes here. First, as will be discussed in chapters two and three, Lady Chatterley's Lover is on one level his spiritual purgation. Secondly, besides the biographers and critics cited in this chapter, also consult the following for more information concerning Mellors's transparency as a character: Katherine Ann Porter's "A Wreath for the Gamekeeper," Eliseo Vivas's D. H. Lawrence: The Failure and the Triumph of Art, David Parker's "Lawrence and Lady Chatterley: The Teller and the Tale," Frank Kermodé's D. H. Lawrence, Mark Schorer's D. H. Lawrence, T. H. Adamowski's "Character and Consciousness: D. H. Lawrence, Wilhelm Reich, and Jean-Paul Sartre," and David Holbrook's The Quest for Love.

⁶ For examples, see Catherine Carswell's The Savage Pilgrimage, Jessie Chambers's D. H. Lawrence: A Personal Record, Richard

Aldington's D. H. Lawrence: Portrait of a Genius But . . ., Dorothy
Brett's Lawrence and Brett: A Friendship, Helen Corke's D. H.
Lawrence: The Croyden Years, John Middleton Murry's Reminiscences of
D. H. Lawrence, and Frieda Lawrence's "Not I, But The Wind . . ."

CHAPTER II

THE IMPETUS OF LADY CHATTERLEY'S LOVER: D. H. LAWRENCE'S
RHETORICAL SITUATION FROM 1926 TO 1928

By 1926, D. H. Lawrence had developed most of his philosophy concerning politics, psychoanalytics, and art, and had demonstrated his theories vividly in his numerous novels, short stories, poems, and paintings. Sons and Lovers, The Rainbow, and Women in Love established him as a successful novelist, and Psychoanalysis and the Unconscious and Fantasia of the Unconscious poignantly expressed his unique psychology. While living as an exile during most of his later years, having traveled to Italy, Mexico, and the United States, Lawrence developed his alternative to English industrialism and capitalism. Reacting against the intellectualism and greed of the English ruling class, Lawrence promoted a reliance on the body, on the instinct. He became fascinated by the primitive religions of Mexican and New Mexican Indians and integrated their beliefs into his ideas of consciousness. Lawrence's concept of "blood intimacy" and his reverence for the phallus as totem had not been well received in his homeland. Several of his novels were banned and many of his paintings were confiscated. By 1926, Lawrence was disappointed with English society. He was dissatisfied with education, apprehensive about politics, and angry about the Great War. The time was appropriate for Lawrence to begin his brilliant polemic, Lady Chatterley's Lover.

Rhetoric originates from occasion; there must be a situation in which change can be inspired through discourse. Even though Lawrence's last novel often reads as his spiritual catharsis, the last chance for a dying novelist to pronounce his beliefs, there are too many instances in the text, such as the depressing descriptions of working-class Tevershall, the aristocratic discussions of politics by Clifford's Cambridge group, and the prophetic explanations of sexuality by Mellors, for one not to realize that Lawrence is responding rhetorically to the issues of his day. Unlike the politician or the preacher, Lawrence offers his polemic through his art. He believed that art mirrors life, and Lady Chatterley's Lover not only reflects the sordidness of English industrialism, but also provides an alternative to the problems facing humanity: a return to the "democracy of touch" (78). Before discussing how Lawrence presented his polemic in his novel--specifically how he voiced his philosophy through Mellors--his rhetorical situation during the novel's composition must be defined.

In 1926 Stanley Baldwin was the British Prime Minister. Having first been selected by King George V in 1923 to replace Bonar Law, and except for the brief government of Labour Party leader J. Ramsay MacDonald from January to November in 1924, Baldwin ruled the British government until June of 1929. MacDonald became his successor, but after the gold crisis of 1931, Baldwin was appointed "Lord President of the Council." As Bentley Gilbert points out, until 1937 "Stanley Baldwin was Prime Minister in everything but name" (78). A Conservative, Baldwin is described as having characteristics similar

to Lady Chatterley's Lover's Clifford: ". . . Baldwin represented the old-fashioned, bluff, honest, Victorian Englishman who was a bulwark against the growing frivolity and cynicism of the twenties and the despair of the thirties" (Gilbert 46)--a personality which Lawrence probably disliked. Gilbert further mentions that Baldwin "was the wrong man to be the leading British politician in the interwar period" (46); he was notorious for allowing problems to escalate, only to intervene when forced to by the situation. Even though Baldwin was seemingly an inept and outdated leader, between 1923 and 1932 he faced only two crises: the run on the Bank of England in 1931 and the General Strike of 1926.

The General Strike of 1926 is one of England's most famous labor disputes, and its effect upon the population is directly responsible for the first version of Lady Chatterley. Gilbert explains the evolution of the strike:

The miners were attempting again, as they had in 1921, to coerce the government and the community. A general strike would have no more effect on the mine owners than a strike of the miners alone, but it would bring the whole weight of labour to bear on the population at large. This threat had been effective in the grim days of 1919 and 1920 with Europe convulsed by Bolshevik rebellion and hundreds of thousands of demobilized soldiers, many still in uniform, tramping the streets. (57)

Between the world wars, the war debt and uprisings in the dominions weakened the British economy. Even so, in his second term, from 1924

to 1929, Baldwin was able to stabilize England. In 1926, unemployment was "about 11 per cent of the insured working class" (Gilbert 56), but rapid growth of new industries created optimism, especially in the south. However, as Gilbert explains, "even if the last half of the decade of the twenties was a time of tranquility, it was not one of safety. The old world was gone and many of the institutions which the nation sentimentally remembered and which Baldwin seemed to symbolize were nearing collapse" (56). One of these dying institutions was the coal industry.

The unfortunate result of this "collapse" was the General Strike of 1926. From 1921 to 1924, negotiations between miners and mine owners steadily improved working conditions in the collieries. In 1925, leaders of the mine workers had hoped to further improve wages. But with Germany's coal production rising, causing prices to lower, mine owners proposed the opposite: lower wages plus longer working hours. Negotiations began, but since foreign demand for coal lessened, the owners "could see no alternative to a return to the 1921 wage structure and the eight-hour day" (Medlicott 223). The miners accused the owners of hoarding profits, and the owners remained firm in their position, knowing British and international Communist organizations would eagerly take advantage of a strike. To support the miners, the trade unions also walked out, but in actuality less than three-quarters of their membership struck. Members of the Trades Union Congress met with government leaders, and on May 12, nine days after the Strike began, the T.U.C. declared the dispute over. However, even though the Trades Union Congress, which formally

represented the "triple alliance"--workers in mining, transportation, and railroading--claimed the strike was over, the miners still rejected the terms of the mine owners and the government.¹

When the strike ended, as Gilbert mentions, "The miners, again deserted by the rest of the labor movement, fought on alone until autumn. On 19 November hunger forced them back to work. But by this time a number of the less productive mines had closed, and about 200,000 of [the colliers] remained not only unemployed but unemployable in their chosen occupation" (59). The miners who did return to work went back to lower wages and longer hours than they had before the General Strike. The mining villages, such as those in the Midlands, were devastated. Whereas the short duration of the strike barely caused the other members of the trade union any food shortages, the holdout of the miners resulted into starvation. In his earlier fiction (Sons and Lovers and "Odour of Chrysanthemums," for example), Lawrence described the resiliency and perseverance of the English working class. He never forgot his upbringing amid the collieries in Eastwood, his father being a miner himself, and he always felt an affinity with the English miners and the people affected by the mining industry. Even though Lawrence kept informed about the General Strike and its effects on the population, when he visited Nottingham and Derby for the last time in August and September of 1926, he was not prepared for the hopelessness and the deprivation that he witnessed.

Lawrence describes his reactions to this trip in "Return to Bestwood," written shortly after his visit, and which most Lawrence scholars believe reveals the impetus of Lady Chatterley's Lover.² In

the first paragraph, Lawrence writes, "I came home to the Midlands for a few days, at the end of September. Not that there is any home, for my parents are dead. But there are my sisters, and the district one calls home; that mining district between Nottingham and Derby" (257). Lawrence then reminisces about his youth in Bestwood, and turns his attention toward the consequences of the strike:

This visit, this September, depresses me peculiarly. The weather is soft and mild, mildly sunny in that hazed, dazed, uncanny sunless sunniness which makes the Midlands peculiarly fearsome to me. I cannot, cannot accept as sunshine this thin luminous vaporousness which passes as a fine day in the place of my birth. . . . But the special depression this time is the great coal strike, still going on. In house after house, the families are now living on bread and margarine and potatoes. The colliers get up before dawn, and are away into the last recesses of the country-side, scouring the country for blackberries, as if there were a famine. (258)

As Peter Schneckner comments, "Rather than rejoice that the colliers, whom he had so often regretted acted like whipped dogs, were fighting back, Lawrence found the strike very depressing" (138). He saw the strike not as the miners liberating themselves from the capitalistic tyranny of the mine owners, but as a revolt in which the miners could not benefit.

Toward the end of "Return to Bestwood," Lawrence explains how the colliers of his youth were "noisy, lively, with strong underworld

voices" (263). However, after the war the colliers went silent, losing their vitality and vigor.³ He writes, "They are the only people who move me strongly, and with whom I feel myself connected in deeper destiny" (264). Then Lawrence prophesizes that "this last time [his last visit], I feel a doom over the country, and a shadow of despair over the hearts of the men, which leaves me no rest. Because the same doom is over me, wherever I go, and the same despair touches my heart. . . . I know we are on the brink of class war" (264-65). Finally, Lawrence provides what may be a statement of his response to the situation's exigence: "I know we must take up the responsibility for the future, now. A great change is coming, and must come. What we need is some glimmer of a vision of a world that shall be, beyond the change. Otherwise we shall be in for a great débâcle" (265). Begun in October, only a month after his visit, Lady Chatterly's Lover may have displayed this "vision of a world" that Lawrence felt was essential for the future of England.

In several of his essays, Lawrence echoes similar feelings concerning the miners. For example, in "Enslaved by Civilization," he writes:

The last time I was back in the Midlands was during the great coal strike. The men of my age, the men just over forty, were there, standing derelict, pale, silent, with nothing to say, nothing to do, nothing to feel, and great hideous policemen from God-knows-where waiting in gangs to keep them in line. Alas, there was no need. The men of my generation were broken in; they'll stay on the lines and

rust there. For wives, schoolmasters, and employees of labour it is perhaps very nice to have men well broken in. But for a nation, for England, it is a great disaster. (581)

Furthermore, in "Nottingham and the Mining Countryside," Lawrence states that

The real tragedy of England, as I see it, is the tragedy of ugliness. The country is so lovely; the man-made England is so vile. I know that the ordinary collier, when I was a boy, had a peculiar sense of beauty, coming from his intuitive and instinctive consciousness, which was awakened down pit. And the fact that he met with just cold ugliness and raw materialism when he came up into daylight, . . . killed something in him, and in a sense spoiled him as a man. . . . In my father's generation, with the old wild England behind them, and the lack of education, the man was not beaten down. But in my generation, the boys I went to school with, colliers now, have all been beaten down.

. . . The root of all disaster is disheartenment. And men are disheartened. The men of England, the colliers in particular, are disheartened. They have been betrayed and beaten. (137)⁴

Lawrence expressed similar opinions about the strike and its influence on England in letters written just before he began the first version of Lady Chatterley's Lover.⁵ Undoubtedly, Lawrence's visit home scarred his impression of his homeland. On August 30, toward the

beginning of his trip, Lawrence wrote to E. H. Brewster, "Curiously, I like England again" (Moore, Collected Letters 933). However, in September Lawrence felt just the opposite: "I hate this damned place" (Nehls 93). These feelings toward England reverberate in the first draft of his novel.

After Lawrence left England, he and Frieda returned to Villa Mirinda, Italy. In a letter to Nancy Pearn dated October 9, Lawrence confessed, "I am thinking about my own activities. I shall try just to do short stories and smaller things" (Moore, Collected Letters 939). In another letter dated October 18, addressed to Frieda's sister Else, Lawrence wrote "I feel I'll never write another novel" (F. Lawrence, "Not I" 204). However, even though Lawrence felt he had lost the creativity and motivation necessary for another long work, on October 22, 1926, he began the first version of Lady Chatterley's Lover.⁶ As Michael Squires comments, "Never working from an outline, he depended bravely on sheer inspiration; and on 27 and 28 October he appears uncommitted to a long work: 'I am working at a story--shortish--don't feel like a long effort.' . . . Yet he apparently wrote rapidly during the next two weeks, perhaps completing 150 and 200 pages" (3). Lawrence finished his draft toward the end of the following month. In a letter written mid-November to publisher Martin Secker, Lawrence warned that his novel may be considered indecent: "I have begun a novel in the Derbyshire coal mining districts--already rather improper" (Secker 79). Even so, the first version is the tamest of the three.

In his first draft, published in 1944 as The First Lady

Chatterley, Lawrence created the germ which would eventually develop into Lady Chatterley's Lover. The theme of the modern mind ruling over the body, of "human intimacy rooted in the willful ego rather than in the physical senses" (Squires, Creation 3) is introduced, and its initial dramatization is consistent in all three drafts. In each version, Constance Reid, an aristocratic woman in her mid-twenties, marries a handsome baron, Clifford Chatterley, who rules over a Midland coal empire. Lawrence's tension of opposites also remains, as in the differentiations between Wragby and the forest, the ruling and the working classes, and Clifford and his gamekeeper (Sanders offers an excellent discussion of these in his Five Novels). Furthermore, in each draft Constance crosses rigid class boundaries, experiences the phallic mystery, and serves as Lawrence's example of rebirth through sexuality. There are also several differences between the versions, which provide evidence concerning the process Lawrence underwent while refining his rhetorical response. Generally, when Lawrence revised, instead of reworking a text, reshaping a draft he had previously created, he would totally rewrite the work. Lawrence would keep his original theme in mind, but his rewriting often resulted in an entirely separate text from his original draft—which is the reason the versions of his last novel are published as three distinct works.⁷

In the first version, Lawrence strongly emphasizes class distinction. Whereas in final draft Constance and Mellors are from different classes but possess likenesses—Mellors possessing gentlemanly qualities and being educated, for example—in the first

draft, Lady Chatterley and the gamekeeper share no similarities. Of the pair, Constance does not change drastically through the drafts. Lawrence makes her more oppressed and provides more information to explain her motives, but the design of her characterization remains constant. However, in the first version she is less compassionate toward her lover; she is more willful and independent. For example, at the end of the first version, her assertiveness toward Parkin at the Tewson home leaves the fate of their relationship up in the air. Furthermore, Constance expresses more political commentary in the first version than in the last. After Constance speaks to Parkin, and after Duncan Forbes and the ex-keeper dine together, Constance and Duncan discuss communism and the need for human contact. She is actually more open with Duncan, who seemingly takes the form of Sir Malcolm in the last version (*Squires*, *Creation* 53), about her pregnancy than she is toward her child's father. Significantly, at the end of the novel, the polarity caused by class differences is unreconciled.

Actually, Lawrence's characterization of Parkin does not allow him to obliterate class boundaries. In this version, Parkin speaks only in Derbyshire dialect, accentuating his ties to the working class. Even though he is associated with the proletariat, he is "feared and disliked in the district . . . at war with everybody," mostly for reporting poachers from Tevershall (26). As *Squires* comments, Parkin is "instinctive and fierce, . . . often demeaned by Lawrence's animal imagery" (*Creation* 64). His misanthropic attitude makes him aggressive, brutal, and often inarticulate. Toward

Constance, he can share his body, but he is alienated from everything else in her world. After his employment as gamekeeper, he moves to Sheffield to work in a steel factory. He moves into the home of Bill Tewson, who is also employed at the factory and who is active in the labor movement. When Constance visits Parkin at this home, it is obvious from the uneasiness of the situation, which is almost comical, that a merging of the classes will not occur in this version. Parkin later becomes the secretary of a local communist league, reinforcing his devotion to the working class, and neglecting any connection he has with Constance. As Scott Sanders writes, "Despite Lawrence's efforts, Connie remains trapped in this impasse. Parkin never overcomes his bitterness towards class, nor can she ever fully overcome her revulsion against his class, or her fear of being pulled down and humiliated by the common mob" (Five Novels 178).

Apparently dissatisfied with his first attempt at a response to England's social and political problems, Lawrence immediately began his revision on December 1, 1926. In what would be published as John Thomas and Lady Jane, Lawrence de-emphasized the political flavor of the theme and began reinforcing the underlying concept of "tenderness," which later permeates the relationship between Constance and Mellors in Lady Chatterley's Lover. Even though Lawrence stressed his closeness to the miners, to the working class, he was not a proponent of communism or socialism. As Stephen Spender asserts, "One of the deepest feelings in Lawrence--perhaps the deepest--was his intense hatred of ugliness, especially industrial ugliness. And though detesting the middle class English, he had ambivalent feelings

toward the workers. Au fond, he thought that a proletarianized England would be an ugly and vulgar place" (74).⁸ As an alternative to the "industrial ugliness," Lawrence proposed "phallic consciousness," which he considered to be the unifying agent between men and women. In his letters, Lawrence defined the concept as "common sense" (Huxley 724), the "source of all real beauty, and all real greatness" (716), and the "awareness of basic physical realities" (718). Essentially, "phallic consciousness" is the culmination of Lawrence's religion of the "blood."

In Lawrentian psychoanalysis, the body is the source of consciousness, not the mind. As Daniel Schneider comments, Lawrence "regarded mental activity as the effect of bodily activity, not the cause of it" (Consciousness 50). With the diaphragm as the center point, the body is divided into quadrants, designated by the ganglionic nervous system. Charged with impulses, the front of the body, is "sympathetic," characteristically open and receptive. Just the opposite, the back of the body is "voluntary," composed of the unreceptive will. The impulses in the top of the body, as in the brain, are spiritual and comprise thought. In the back part of this area is the "will to unification," the impulse that signals attraction and promotes love. The lower part of the body, such as the buttocks, is sensual and triggers sensation. In its back portion is the "will to domination," which causes repulsion and influences power. Lawrence further associated the male with the upper part of the body, which he cosmically signified as "water"; the female corresponded with the lower portion, relating to "fire." Intuition and instinct, the

receptors of the impulses, originate in the blood, which is composed of the psyche.⁹

In "blood consciousness," there is the duality of opposites between sympathetic and voluntary, spiritual and sensual, and attraction and repulsion. In the blood is where "we have our strongest self-knowledge, our most powerful conscience" ("Two Principles" 236). Moreover, in his "A Propos to Lady Chatterely's Lover," Lawrence wrote that "the blood is the substance of the soul, and of the deepest consciousness. It is by blood that we are In the blood, knowing and being, or feeling, are one and undivided" (349). Influenced by John Burnet's Early Greek Philosophy, as well as by Indian religions, Lawrence believed that the sexual union, the merging of bloods and the uniting of water and fire, was mediatory between man and the cosmos.¹⁰ The sexual "correspondance of blood" combines cosmic opposites to create a mysterious "otherness": "this dual, a love which is the motion of melting, fusing together into oneness, and a love which is the intense, frictional, and sensual gratification of being burnt down, burnt apart into separate clarity of being, unthinkable otherness and separateness" ("Love" 154). In "Two Principles," he continues, "There in the sexual passion the very blood surges into communion, in the terrible sensual oneing. There all the darkness of the deeps, the primal flood, is perfected, as the two great waves of separated blood surge to consummation, the dark infinitude" (236). "Phallic consciousness" is an element of "blood consciousness": whereas the latter invites both attraction and repulsion, phallic consciousness is primarily a unitive, compassionate

force.

When Lawrence began composing the first version of Lady Chatterley's Lover, this philosophy was already formulated. The draft's shallow portrayal of his psychoanalytics possibly necessitated its revision; his discourse did not appropriately contain the ammunition needed to meet his situation's exigence. Therefore, the first version became an exigence as well. Lawrence did not adequately blend his theory of phallic consciousness with the threat of class war and industrialism to produce a text which would influence the English population, his audience, to mediate change. When Lawrence began his second version, there was yet another exigence influencing his discourse. In 1926, Lawrence and Frieda had lived together for fourteen years, the same number of years that Parkin and Bertha Coutts had been married in version two. In The Forked Flame, H. M. Daleski has already mentioned that Coutts provides "a partial representation of Frieda" (290), and Squires in his Creation is also quick to conclude the similarities between the fictional and real-life couples are close (chapter three will discuss this extensively). Thus, Lawrence may have also been influenced by the exigence of his wife's infidelity, making the novel a response, in the form of an example, to strengthen their relationship.

Lawrence was an extremely autobiographical writer.¹¹ For example, Michealis is characterized after Michael Arlen, and in many of his novels there are flashes of Dorothy Brett, Jessie Chambers, Louisa Burrows, and John Middleton Murry. When Lawrence wrote version two in 1926 and 1927, his tuberculosis was worsening, eventually

leaving him impotent. Shortly before he began composing his drafts, he and Frieda were having problems: she continually wanted to visit her two daughters and Lawrence could not tolerate her whining. While Frieda was on one of these trips, Lawrence travelled to Ravello with Dorothy Brett. Even though he was for the most part devoted to his wife, there were two evenings on this trip in which, "to be successfully male," Lawrence tried, unsuccessfully, to make love to Brett.¹² Frieda's adultery is more well known. Keith Sagar provides a description of her relationships:

Frieda was a extraordinary mixture of openness and prejudice, naïvety and low cunning, intelligence and stupidity She was utterly amoral, sexually. In the midst of their happiness in Gargnano, she kept Harold Hobson at home, while Lawrence and David Garnett went botanizing in the mountains. Her relationship with Angelo Ravagli in Lawrence's last years was more or less open. Immediately after Lawrence's death Murry accepted the relationship she had offered him several years earlier. She loved Lawrence and depended on him totally, as did he on her; affairs did not seem to her to affect that relationship. Lawrence from the first tried to bully her. She took her revenge in several ways. If Lawrence was an irresistible force, Frieda was an immovable object. (Life of Lawrence 57)

Contrary to Sagar's claim that the affairs did not "affect that relationship," Lawrence may have felt the need to reassert his male

authority and to ease the tensions between himself and his wife. In an attempt to define his manhood, Lawrence may have sentimentalized Parkin's aggressive personality in version two to justify himself to Frieda.

Moore, Squires, Emile Delavenay, and others have discussed the similarities between the gamekeeper and Lawrence. Undoubtedly, the connection between the two are strong. However, in terms of his rhetorical situation, if Lawrence's discourse is a response directed toward his wife, his discourse addresses two different audiences: the literate English population and Frieda. To respond effectively to both, the medium of the novel allowed Lawrence the flexibility to target both readers. By dramatizing the theme of Lady Chatterley's Lover, he is able to show England its problems and to offer a solution. Yet through characterization and setting, he is also able to familiarize his novel to his wife. With the added exigence of his wife's infidelity, Lawrence's second version is more rhetorical than the first. To accomodate his text to his readers, he builds on previous ideas, such as expanding upon Constance's visit to the Marehay farm by describing her first orgasm with Parkin, or romanticizing the night before she travels to France by having her and Parkin run into the rain nude, later only to decorate themselves with flowers. In this draft, Lawrence's idea of "tenderness" is more profound than in any of the other versions.¹³

In this second version, Constance is more feminine. For instance, Lawrence's addition of the scene in which Lady Chatterley gives Mrs. Bolton the "monstrous," "Victorian," "largish black

japanned box" (158-59) gives Constance depth. The reader sees her in a minor scene, but it sheds light on her feelings, making her more personal, especially while she is away from the two main male characters. Clifford is also made more lifelike. With the aid of Bolton, he begins to transform his physical impotence into industrial potency. Clifford's desire to improve the mines shows a side of himself not visible in the first version. Also in the second draft, Clifford is not the perverse man-child dependent on his housekeeper that he is in the final version. Parkin also evolves, becoming more realistic as a man and as a lover. He is still not the sophisticated Mellors of the final version, but his speech is "quiet, almost correct" (220) and he is less misanthropic. For example, in this version, Parkin only acts as a witness when poachers are arrested. Furthermore, even though he has a fight with Dan Coutts, Lawrence makes it clear that the gamekeeper did not start the brawl, and that he was the obvious loser—deserving of the reader's sympathy. This version is romantic, not as intensely political as version one. At the end of the work, Parkin and Constance meet to exchange letters and to discuss their future at Hucknall Church, "where long ago Byron must have limped in his unhappy inability to feel sure in his love" (371). The scene is optimistic; the reader is reasonably assured that the phallic consciousness shared by the pair has allowed them to successfully cross class boundaries.

Roland Gant, in his introduction to John Thomas and Lady Jane, attributes this feeling to the realism of Parkin: "But Parkin was different, far more real and far more acceptable to the reader, who

understands from the beginning what Lawrence intended to say, i.e. that sexual attraction, tenderness, love transcend the barriers of class, background, and tradition" (viii). However, Lawrence was still unsatisfied with this draft as well. He completed version two in late March of 1927, not beginning its revision until the following December. In the meantime, Lawrence painted—his Boccaccio Story was done during the composition of version two—and he visited the Etruscan tombs on the Italian coast between Naples and Terracina.¹⁴ (Etruscan Places was published posthumously in 1932.) Also during this time, Lawrence was deliberating on how he would publish his novel. In a letter written to Nancy Pearn dated 12 April 1927, Lawrence wrote,

I am in a quandary about my novel, Lady Chatterley's Lover. It's what the world would call improper. But you know it's not really improper—I always labour at the same thing, to make the sex relation valid and precious, instead of shameful. And this novel is the furthest I've gone. To me it is beautiful and tender and frail as the naked self is, and I shrink very much even from having it typed. Probably the typist would want to interfere—Anyhow, Secker wants me to send it [to] him at once. (Moore, Collected Letters 972)

More significantly, during the summer, Lawrence's lungs, diseased with tuberculosis, hemorrhaged. His worsening health threatened the completion of his last novel.

After Lawrence received intensive medical attention and recuperated in Germany, he possessed neither the energy nor the drive

to finish his work. He began questioning its chances of being published anyway. He wrote to Brett on March 8, 1927, "I've done my novel--I like it--but it's so improper, according to the poor conventional fools, that it'll never be printed. And I will not cut it" (Moore, Collected Letters 969). He had difficulty with censors in the past, and he anticipated the reception critics would give to Constance and Parkin's lovemaking and the references to the phallus. However, the call for his discourse was so strong that he decided to rewrite the novel one last time.

In his Creation, Squires explains that Lawrence made few corrections while he rewrote his final version. His handwriting was larger, "less precise, less well controlled" (8). Unquestionably Lawrence was ill during most of its composition, which emphasizes the urgency Lawrence must have felt to finish Lady Chatterley's Lover. Even though constrained by disease, Lawrence was extremely motivated to complete what would be his greatest polemic, and what would hopefully spare England from its self-destruction. Yet if Lawrence could not find a publisher, the novel would obviously weaken as a rhetorical response since its only audience would be Lawrence's friends.

Before his tuberculosis left him an invalid, Lawrence wrote a remarkable 724 pages in about six weeks, finishing his novel in early January of 1928 (Squires, Creation 9). After concluding his work, Lawrence would publish, under the craftsmanship of Pino Orioli, unexpurgated versions of his work; less sexually explicit versions would be sent to publishers Martin Secker in London and Alfred Knopf in New York. Concerning publication, another exigence, although minor

compared to the ones already discussed, was introduced to the situation. Even though Lawrence opposed capitalism, which he labeled a destructive force in his first version, he was determined, "with Lady Chatterley, to make himself independent" financially (Squires, Creation 11). Although Lawrence initially targeted the English population, expanding his audience to Britain and the United States would undoubtedly increase the novel's profits. Lawrence assumed the role of businessman quite seriously, exonerating his work to prospective subscribers by making a critical distinction between "sexual" and "phallic." In a letter written March 15, 1928, Lawrence explains the difference: "Meanwhile, I'm busy printing my new novel in Florence—1000 copies, of which 500 for America. It is a nice and tender phallic novel—not a sex novel in the ordinary sense of the word. . . . I sincerely believe in restoring the other, the phallic consciousness, into our lives: because it is the source of all real beauty, and all real greatness" (Moore, Collected Letters 1046).

Lawrence also addresses the differences in "Pornography and Obscenity" and his "A Propos to Lady Chatterley's Lover," which will be discussed in chapter four. However, the primary method that Lawrence uses to justify his scenes of nudity and sexual intercourse in the novel is to emphasize their purposes in the context of the work. Lawrence does not provide the reader with descriptions of sexuality simply to arouse emotions; he does so to promote the importance of the physical instinct, to reveal the mystical, unitive power of the phallus, and to provide his readers with a source of rebirth and rejuvenation. Lawrence faced several constraints applied

by his conservative audience, an English population which still clung to Victorian attitudes: the "optimism born of new science, the dominance of Puritan ideals tenaciously held by the rising middle class, and the example of a royal court scrupulous in its adherence to high standards of 'decency' and respectability combined to produce a spirit of moral earnestness linked with self-satisfaction which was protested against . . . as hypocritical, false, complacent, and narrow" (Holman 461). Intellectualism reigned, as exemplified by the dominance of Freudianism, which Lawrence attacked in his two psychoanalytical treatises. The censors not only mirrored the "prim and properness" of English society, but they also represented the cerebral critics who saw no purpose in Lawrence's obsession with the body. They neglected to consider the function of sexuality in the framework of Lady Chatterley's Lover itself.

Lawrence believed that the novel has the capacity to teach, but the author should be careful to keep himself or herself out of the text, so not to preach.¹⁵ In "Morality and the Novel," he asserted that the novelist should maintain a balance between himself and his universe: "Morality in the novel is the trembling instability of the balance. When the novelist puts his thumb in the scale, to pull down the balance of his own predilection, that is immorality" (58). To influence an audience, a novel should present a picture of life, much like a "Kodak" camera does, by focusing on its intricacies and sharpening the viewers' perceptions ("Art and Morality" 523). However, to learn from this presentation, the novel must offer fresh images. It should not be "hag-ridden, by such stale old 'purpose,' or

idea-of-himself, that [the artist's] inspiration succumbs" ("The Novel" 418), such as regurgitating the dry messages of allegorical literature. The novel should recreate life, as it is actually lived, in all its complexities. To dramatize this, Lawrence believed that characters should realistically "live" within a context of a fiction. They should be allotropic, possessing egos of their own which evolve through the progression of a novel.¹⁶ To combat the constraints applied by his audience--English and American readers, Frieda and his friends, and fundamentally himself (all of whom comprise one collective group)--Lawrence integrated the political version of draft one with the "tenderness" version of draft two to create a final version which objectively speaks to all his readers.

Thus, Lady Chatterley's Lover becomes his rhetorical device to constrain "the decision and action needed to modify the exigence" (Bitzer 8). By classifying his novel a constraint, a vehicle for Lawrence to manipulate his audience toward social and political change, every aspect of the work becomes rhetorical. For example, Lawrence's literary style, his paragraphing, and his word choice could each be analyzed for their effect on his novel's readers. However, Lady Chatterley's setting and characterization are Lawrence's most significant tools to influence his audience, dominating any of his other techniques in the novel. For instance, at the beginning of the second chapter, Lawrence describes Wragby's proximity to Tevershall, which relates closely to his 1926 picture of the Midlands:

Wragby was a long low old house in brown stone, begun in the middle of the eighteenth century, and added on to, till it

was a warren of a place without much distinction. It stood on an eminence in a rather fine old park of oak trees, but alas, one could see in the near distance the chimney of Tevershall pit, with its clouds of steam and smoke, and on the damp, hazy distance of the hill the raw struggle of Tevershall village, a village which began almost at the park gates, and trailed in utter hopeless ugliness for a long and gruesome mile: houses, rows of wretched, small, begrimed, brick houses, with black slate roofs for lids, sharp angles and wilful, blank dreariness. (10)

In this short description, Lawrence introduces the polarity between Wragby and Tevershall that is continued throughout the novel. Later in the work, in chapter eleven when Constance visits Squire Winter, Lawrence devotes eight pages to a more detailed discussion of differences between the working-class and ruling-class environments (163-71).

Several Lawrence scholars have discussed the distinctions between the sterility of the Wragby estate and the potency of Sherwood Forest.¹⁷ As a refuge, the gamekeeper's hut enables Constance to leave the aristocracy and to experience the serenity and earthiness of the gamekeeper's life. As a character, Constance is the only figure in the Lady Chatterley theme who is completely reborn through phallic consciousness. Mellors is a catalyst in her growth, but neither he nor Clifford are given the depth that Lawrence attributes Lady Chatterley. Her husband becomes more sophisticated throughout the three versions, but his roles of paraplegic, author, industrialist,

aristocrat, intellect, and finally psychoanalytical invalid cause him to be a seemingly stereotypical figure. He strategically serves as Constance's and Mellors's antagonist, and besides the reorganization of his mines, he reflects all the evils that Lawrence saw in society. Even though there are traits of Lawrence personified in both Constance and Clifford, the narrator is perhaps the most expressive of Lawrentian philosophy.

As in most novels, the narrator in Lady Chatterley's Lover describes the setting and reveals insight concerning situations. The speaker paints a picture of the novel's action. Lawrence's voice is heard most profoundly in the narrator when Constance and Mellors make love: it explains information about sexuality which Mellors is unable to communicate. In the novel, the narrator sets the tone, as in the first line "Ours is essentially a tragic age, so we refuse to take it tragically," and provides commentary when Constance cannot. Analyzing the differences between Constance and the narrator, Squires points out that "whereas Constance responds intensely to stimuli, discovering truths about herself and her society, the narrator prefers the role of intellectual and cynic, responding to human experience with categorical assertions, barbed and acute. Standing close to Lawrence himself yet preserving a separate voice, the narrator offers the most radical critique of all. . . ." (Creation 148).

There are other characters who serve as rhetorical constraints. The Irish playwright Michealis arouses Constance's passion, but their relationship fails to ignite blood intimacy; his will is not strong, making him defenseless and ineffectual. Hilda reflects the sterility

of the "modern woman," progressive, cerebral, and frigid. Just the opposite of Michealis, her voluntary impulses greatly exceed her sympathetic, causing her will to overpower any sense of love. Duncan Forbes also portrays, as does Clifford, an example of perverted, self-fulfilling sexuality. He is a "modern artist," creating angular and tubular forms which originate only from the intellect, ignoring the felt sense of the body. Ivy Bolton represents the bitter working-class; she is hardened by the death of her miner husband and by the corruption of the avaricious mine owners. Her personality appears congenial toward Clifford, but once Constance begins her affair with Mellors, her covetness of the ruling class becomes obsessive. Sir Malcolm Reid, Constance's father, portrays the old England that is fading away. He is a man of the body, recognizing at the beginning of the novel that his daughter's pallor is a result of her celibacy. And finally, Tommy Dukes, a member of Clifford's Cambridge group, espouses Lawrence's psychoanalytics: "Real knowledge come out of the whole corpus of the consciousness; out of your belly and your penis as much as out of your brain and mind" (37). He also believes a man should say "shit" in front of a lady if that is what he means (40). However, Dukes can express this attitude, but he is unable to put his talk into action.

Oliver Mellors acts where Dukes cannot; Dukes describes phallic consciousness and Mellors shows how it is fulfilled. The gamekeeper experiences the most revision of the three versions, and Lawrence refined the character until he became a suitable rhetorical mask to speak to his audience. As the exigences called the discourse into

being, Lawrence molded his keeper from Parkin to Mellors to objectively respond to his rhetorical situation through the screen of the novel. Through the character, Lawrence is able to address England's social and political problems, to offer a solution through phallic consciousness, to voice his feelings about his marriage to Frieda, to refine the text into its final form, and to express the culmination of his philosophy in his final novel. Undoubtedly, Lady Chatterley's Lover was directly influenced by the situation in which it was composed. The question now is how objectively did Lawrence present his polemic through his art. The answer is the focus of the next chapter: Lawrence's response to his rhetorical situation through the constraint of Mellors.

NOTES

¹ For more information concerning the General Strike, see G. A. Phillips's The General Strike: The Politics of Industrialist Conflict, Jeffrey Skelley's The General Strike 1926, and Henry Pelling's Modern Britain 1885-1955.

² See Scott Sanders's D. H. Lawrence: The World of the Five Major Novels, Michael Squires's The Creation of Lady Chatterley's Lover, Graham Martin's "'History' and 'Myth' in D. H. Lawrence's Chatterley Novels," and Richard Wasson's "Class and the Vicissitudes of the Male Body in the Works of D. H. Lawrence." Moore's and Sagar's biographies also discuss the essay.

³ In his "Autobiographical Fragment," composed in October of 1927, Lawrence also wrote, "Now it seems so different. The colliers of today are the men of my generation, lads I went to school with. I find it hard to believe. They were rough, wild lads. They are not rough, wild men. . . . When I was a boy, a collier who was a good husband was an exception to the rule, and while the women with bad husbands pointed him out as a shining example, they also despised him a little, as a petticoat man" (817).

⁴ For more of Lawrence's opinion concerning miners and industrialism, refer to the essays "The Miner at Home," "On Coming Home," and his two "Autobiographical Sketches" in volumes one and two of Phoenix.

⁵ In a letter dated May 1, 1926, Lawrence wrote, "I feel depressed about the coal strike" (Moore, Collected Letters 908). On June 24, he states, "That beastly coal strike, it sounds too dreary

for words. Coal was the making of England, and it looks as if coal were to be the breaking of her too" (921). On September 15, he reiterates what he wrote in his Bestwood essay: "This strike has done a lot of damage--and there is a lot of misery--families living on bread and margarine and potatoes--nothing more. The women have turned into fierce communists--you would hardly believe your eyes. It feels a different place--not pleasant at all" (937). In December 1926, written at the same time he was finishing the first version of Lady Chatterley, Lawrence writes that the strike was "like a spear through one's heart. I tell you, we'd better buck up and do something for England to come, for they've pushed the spear through the side of my England" (952).

⁶ Scholars can only speculate when Lawrence began his novel. However, in The Creation of Lady Chatterley's Lover, Squires writes, "Suddenly, the creative force surging over him, he went to work, filling front and back of two large ruled manuscript books in his exquisite hand. Lawrence began writing about 22 October, when the cool autumn weather enclosed the Mirenda, for a date appears at the top of page 41 of the manuscript, beside a muddy paw print: 'Smudges made by/ John, the dog, near/ stream behind San Polo Mosciano!/ 26 Oct 1926.' Having already completed forty pages by this time, Lawrence presumably had begun writing several days earlier" (2-3).

⁷ Squires writes in his Creation that after the reworking of The Sisters into The Rainbow and Women in Love, "Lawrence never again welcomed the chore of major revision" (28). Possibly after 1920, Lawrence "came to prefer the extension of a shorter work or, what is

like an extension, the full-scale rewriting of a longer work" (28). As an example, Squires points out that The Fox was composed in 1918, rewritten in 1919, and given a new conclusion in 1921 (28).

⁸ Lawrence called for social changes in attitudes and feelings, not upheavals of political systems or ideologies. For instance, in 1926 Lawrence exclaimed "I feel the Bolsheviks are loutish and common.--I don't believe in them, except as disruptive and nihilistic agents. Boring!" (Moore, Collected Letters 912). More revealing is a letter written in December of 1928, in which he urged that "It's time there was an enormous revolution--not to instill Soviets, but to give life itself a chance. What's the good of an industrial system piling up rubbish, while nobody lives. We want a revolution not in the name of money or work or any of that, but of life. . . . The dead materialism of Marx socialism and soviets seems to me no better than what we've got" (Moore, Collected Letters 1110). Concerning Lawrence's political and social observations, consult his "Aristocracy," "Blessed are the Powerful," "Dull London," "On Human Destiny," "Red Trousers," "The State of Funk," and "Education of the People," "Insouciance," "Germans and English," "A Letter from Germany," "Indians and English," "On Being Religious," and his foreward to Women in Love. Also see Michael Kirkham's "D. H. Lawrence and Social Consciousness."

⁹ In his "Two Principles," Lawrence specifically wrote, Be that as it may, the duality of sex, the mystery of creative otherness, is manifest, and given the sexual polarity, we have the fourfold motion. The coming-together

of the sexes may be the soft, delicate union of pure creation, or it may be the tremendous conjunction of opposition, a vivid struggle, as fire struggles with water in the sun. From either of the consummations birth takes place. But in the first case it is the birth of a softly rising and budding soul, wherein the two principles commune in gentle union, so that the soul is harmonious and at one with itself. In the second case it is the birth of a disintegrative soul, wherein the two principles wrestle in their eternal opposition: a soul finite, momentaneous, active in the universe as a unit of sundering. The first kind of birth takes place in the youth of an era, in the mystery of accord; the second kind preponderates in the times of disintegration, the crumbling of an era. But at all times beings are born from the two ways, and life is made up of the duality. (234-35)

Also explaining Lawrence's psychoanalytics, see his "Study of Thomas Hardy," "The Crown," "We Need One Another," "The Real Thing," "Sex versus Loveliness," "Making Love to Music," "Pornography and Obscenity," and especially "The Reality of Peace." Besides his two psychoanalytical treatises, also see Murray Schwartz's "D. H. Lawrence and Psychoanalysis: An Introduction."

¹⁰ Lawrence was also influenced by materialists such as Charles Darwin, Thomas Huxley, Ernst Haeckel, Herbert Spencer, and William James (see selected works in bibliography). Furthermore, his psychoanalytics has strong traces to Schopenhauer and Nietzsche. In

The Consciousness of D. H. Lawrence, which is an excellent analysis of the evolution of Lawrence's philosophy, Daniel Schneider discusses Delavenay's connection of Lawrence to Edward Carpenter's Love's Coming of Age and J. G. Davey's The Ganglionic Nervous System. Also see John Humma's "D. H. Lawrence as Friedrich Nietzsche," Alan Zoll's "Vitalism and the Metaphysics of Love: D. H. Lawrence and Schopenhauer," and Schnieder's "D. H. Lawrence and the Early Greek Philosophers."

¹¹ Keith Sagar even traces Wragby to the Sutton Scarsdale, an eighteenth-century hall near Renishaw, and has linked its last occupants, William Arkwright and Agnes Mary Summers-Cox, to Clifford and Constance Chatterley (Life 211).

¹² Brett explains the encounter this way:

Lawrence suddenly walked into my room in his dressing gown. "I do not believe in a relationship unless there is a physical relationship as well," he said. I was frightened as well as excited. He got into my bed, turned, and kissed me. I can still feel the softness of his beard, still feel the tension, still feel the overwhelming desire to be adequate. I was passionately eager to be successful, but I had no idea what to do. Nothing happened. Suddenly Lawrence got up. "It's no good," he said and stalked out of the room. . . . All the next day Lawrence was a bit glum. Nothing was said. And I was too tense and nervous to say anything, even if I had known what to say. That night, he walked into my room and said, "Let's try it again." So again he got into my bed, and there we lay. I felt

desperate. All the love I had for him, all the closeness to him spiritually, the passionate desire to give what I felt I should be giving, was frustrated by fear and not knowing what to do. I tried to be loving and warm and female. He was, I think, struggling to be successfully male. It was hopeless, a hopeless horrible failure. (Brett III)

After this experience, Brett and Lawrence never saw each other again, but he wrote to her later: "One has just to forget, and to accept what is good. We can't help being more or less damaged. What we have to do is to stick to the good part of ourselves, and of each other, and continue an understanding on that. I don't see why we shouldn't be better friends, instead of worse. But one must not try to force anything" (Moore, Collected Letters 893).

¹³ For a discussion of Lawrence's perception of "tenderness," consult Mark Spilka's "Lawrence's Quarrel with Tenderness."

¹⁴ For a color facsimile of Boccaccio Story, see page six of Sagar's section on Lawrence's paintings in The Life of D. H. Lawrence.

¹⁵ In "Why the Novel Matters," Lawrence wrote that "The novelist is superior to the philosopher, scientist, and saint because he presents the whole of life, not its parts (such as scientists put parts of something under a microscope for investigation). The novel is the one bright book of life. Books are not life. They are only tremulations on the ether. But the novel as a tremulation can make the whole man alive tremble. . . . The novel is the book of life" (535). Lawrence also discusses his literary theory in "Art and the Individual," "Introduction to These Paintings," "The Novel and the

Feelings," "Surgery for the Novel--or a Bomb," and "Study of Thomas Hardy," in the two volumes of Phoenix. Also consult John Worthen's D. H. Lawrence and the Idea of the Novel.

¹⁶ Lawrence's famous letter to Edward Garnett in 1924 about allotropic characterization specifically reads,

The certain moral scheme is what I object to. In Turgenev, and in Tolstoy, and in Dostoievsky, the moral scheme into which all the characters fit--and it is nearly the same scheme--is, whatever the extraordinariness of the characters themselves, dull, old, dead. . . . That is where the futurists are stupid. Instead of looking for the new human phenomenon, they will only look for the phenomena of the science of physics to be found in human beings. They are crassly stupid. . . . You mustn't look in my novel [probably Sons and Lovers] for the old stable ego of the character. There is another ego, according to whose action the individual is unrecognizable, and passes through, as it were, allotropic states which it needs a deeper sense than any we've been used to exercise, to discover are states of the same single radically-unchanged element. (Huxley 200)

¹⁷ For specific references, see Kingsley Widmer's "The Pertinence of the Modern Pastoral: The Three Versions of Lady Chatterley's Lover," Squires's "Scenic Construction and Rhetorical Signals in Hardy and Lawrence," Graham Hough's The Dark Sun, Colin Clarke's River of Dissolution: D. H. Lawrence & English Romanticism, John Humma's "The Interpenetrating Metaphor: Nature and Myth in Lady Chatterley's

Lover," Sagar's The Art of D. H. Lawrence, Sanders's Five Novels, and Julian Moynahan's The Deed of Life.

CHAPTER III

OLIVER MELLORS AS A RHETORICAL CONSTRAINT: A DISCUSSION OF THE
GAMEKEEPER'S FUNCTION AS AN ARTISTIC AND RHETORICAL MASK

Within the rhetorical situation of 1926-28, to which Lady Chatterley's Lover is a response, Lawrence faced three primary exigences, urgencies which called his discourse into being: England's social and political problems, Frieda's infidelity, and his deteriorating health. As with any rhetorical response, there must be an addressed audience which will modify the exigence, which will improve or correct the imperfection which initially stimulated the creation of the discourse. In Lawrence's situation, his response is aimed at three distinct readers: the English population, Frieda, and himself. Furthermore, determining how well this audience reacts to his response depends on the situation's constraints, which "have the power to constrain decision and action needed to modify the exigence" (Bitzer 8). In Lawrence's case, lingering Victorian morality, established English industrialism, and accepted Freudian psychology each influenced how successfully his novel was received by the English population. Moreover, Frieda's stubborn egocentricity and his worsening tuberculosis undoubtedly affected the production of his text. To counter these forces, Lawrence resorted to the medium of the novel, and strategically applied, through setting and characterization, his own artistic and rhetorical devices to motivate his audience toward modifying his situation's exigences.

To discuss comprehensively how Lawrence used setting and characterization to persuade his audience would be well beyond the purpose of this chapter, as well as that of this thesis. Undoubtedly, in Lady Chatterley's Lover Lawrence vividly describes the devastating effects of English industrialism upon Tevershall and its surrounding villages, and he brilliantly contrasts the potency of the forest to the sterility of Wragby. Furthermore, most of his characterizations may be considered symbolic.¹ For example, Clifford portrays the crippled ruling class, Ivy Bolton and Michaelis represent the greedy "class bounders" (Lady Chatterley 26), and Constance exemplifies rebirth through phallic consciousness. However, of all the constraints that Lawrence imposes upon his audience through his discourse, his characterization of Oliver Mellors is his most rhetorical. Specifically, Mellors allows him to unify each part of his audience, thus giving his response the potential to effectively initiate the modification of each of the exigences within his rhetorical situation. In this chapter, how Mellors functions as a rhetorical constraint in Lady Chatterley's Lover will be analyzed; in the next chapter, the effectiveness of this constraint, and the novel as a whole, upon the audience, and subsequently the exigences, will be evaluated.

As was briefly discussed in the last chapter, Mellors is the most revised character in the novel; rarely does Lawrence leave a section of the gamekeeper's dialogue unchanged. In The Creation of Lady Chatterley's Lover, Michael Squires traces the revision of Mellors to Lawrence's need to justify himself to Frieda:

The revisions in all three manuscripts demonstrate Lawrence's continuing uncertainty about the most effective means of delineating the gamekeeper, and it is no surprise that his characterization has stimulated much discussion. Those who have asked why his characterization changes so radically usually argue that he must come to deserve Connie, and acquire a personality that allows the lovers to reject class barriers. Yet during the novel's long gestation, Lawrence also felt increasingly compelled to justify to Frieda her decision to stay with him after temptation beckoned. (She read the manuscript as he wrote it.) At the same time, he was able to assert his position on their recurrent conflicts—especially about who should be master in a relationship. I believe that the tensions within Lawrence's marriage encouraged him to alter the gamekeeper's status. (64)

As mentioned in chapter one, several biographers (such as Moore, Sagar, and Delavenay) have linked the gamekeeper to Lawrence, but none are more thorough in their analysis than Squires.

Squires believes that Lawrence's purpose for self-portraiture in the novel is to redefine "true manhood" to Frieda" (64). In his discussion, Squires argues that as Lawrence revised his drafts, the gamekeeper progressively gains both male and female attributes. In the final version, Mellors is virile and masculine, but he is also weak, tender, and compassionate—stereotypically female characteristics. Lawrence felt that true consciousness demands the

union of the male and the female, represented by the psychoanalytical combination of water and fire.² This may explain why the inarticulate and aggressive Parkin turns into the intelligent and caring Mellors. As a result, as the gamekeeper's characterization softens, the distance between himself and Constance lessens. In the first version, Parkin is molded by the politics of his society, despising the ruling class so much he joins a communist league. He interacts with Constance, but their relationship fails to establish whether or not their attraction is stimulated by love or by lust. In the second version, Parkin is no longer motivated strictly by class, but he is still not independently in control of his actions: he is portrayed merely as a catalyst to Lady Chatterley's achieving new consciousness. In the final version, not only does Parkin change to Mellors, but he also becomes Constance's equal. He transcends class boundaries, is capable of making intelligent decisions, and is worthy of expressing his philosophy of "being warm-hearted in love, in fucking with warm hearts" (222).

Therefore, not only does Mellors trigger Constance's rebirth, but he also becomes a suitable spokesman to ease the friction in Lawrence's marriage to Frieda. As Squires mentions, Frieda read each draft, and it is probable that she noticed what her husband was attempting through his characterization. In fact, in her Memoirs, Frieda wrote that "Lawrence identified himself with both Clifford and Mellors; that took courage" (389). Actually, an analysis of all the characters in the novel would likely reveal that they are tinted with Lawrence autobiography, as illustrated in the dialogue of Tommy Dukes.

As mentioned in the second chapter, Dukes mirrors the role of Mellors in many ways: "Tommy Dukes speaks for the author, diagnoses the problem of the cast of characters at Wragby, and prepares the reader for Mellors's viewpoint" (Stoll 228). Peter Scheckner also recognizes this, and adds that there are three Lawrence spokesmen in the novel: Mellors, Dukes, and the narrator (163). This assertion is supported by identifying sections of Lawrence's letters in his fiction. For instance, in a letter dated November 17, 1925, Lawrence exclaims: "Why doesn't somebody finally and loudly say shit! to it all!" (Moore, Collected Letters 865). This compares closely to Duke's statement: "Oh, intellectually, I believe in having a good heart, a chirpy penis, a lively intelligence, and the courage to say 'shit!' in front of a lady" (40).³ However, Lawrence leaves too many autobiographical clues for Mellors not to be considered his primary rhetorical mask.

Reinforcing this, Squires points out nine similarities between the author and the character that Lawrence refined during his revisions: 1) Both have black moustaches--from versions two to three, the gamekeeper's moustache changes from red to black. 2) Both have blue eyes--Lawrence changes the keeper's eyes from brown to reddish brown to blue. 3) Both have similar physical features--in the first version Parkin is robust; in the last draft he becomes thin, frail, with eyes showing detachment. 4) Both had pneumonia--both suffer from coughing, but the reference is probably to Lawrence's tuberculosis. 5) Both were collier's sons. 6) Both had travelled to India. 7) Both had returned home to their "class"--Lawrence returned home to the colliery town of Bestwood in 1926; Mellors returns to working-class

Tevershall after serving as an officer in India. 8) After returning home, both witness the "pettiness and vulgarity" caused by English industrialism. 9) And finally, both men are born during the same year--1885.⁴ After his analysis, Squires concludes that "Gradually, Mellors turns into a fascinating version of Lawrence" (68).

Not only does Lawrence relate himself to the gamekeeper, but he also compares his marriage to that between Mellors and Bertha Coutts. Scholars such as Squires, H. M. Daleski, and John Middleton Murry have pointed out the similarities between Frieda and Coutts, noting that both couples, at the time the final version of the novel was written in 1927, had lived together for fourteen years.⁵ If these scholars are correct, Lawrence certainly does not describe a "tender" relationship with his wife. Before Mellors explains to Constance his marriage to Bertha, he tells her about the first girl he "had," a daughter of a schoolmaster who stimulated him toward "poetry and reading," but who did not like sex--she liked to talk and kiss rather than have intercourse. Mellors's second relationship was with a teacher, who also "loved everything about love, except the sex" (216). He then tells Constance that after these two relationships he decided he "wanted a woman who wanted [him], and who wanted it" (216). In comparison to his own life, Lawrence could be relating the schoolmaster's daughter to Jessie Chambers, who, characterized as Miriam in Sons and Lovers, also wanted a more cerebral than physical love with the novelist. The second woman could possibly be Louisa Burrows, who trained to be a teacher with Lawrence at University College between 1906-08. Frieda surely knew of Lawrence's earlier

relationships, and while she read his third draft, she may have noticed the connection between her husband's fiction and his past.

Concerning Frieda's identification with Coutts, their strongest link may be their selfishness. For example, Mellors confesses that

Those other "pure" women had nearly taken all the balls out of me, but she was all right that way. She wanted me, and made no bones about it. . . . [But then] she treated with insolence. And she got so's she'd never have me when I wanted her: never. Always put me off, brutal as you like. And then when she put me right off, and I didn't want her, she'd come all lovey-dovey, and get me. And I always went. But when I had her, she'sd never come-off when I did. Never! She'd just wait. If I kept back for half an hour, she'd keep back longer. And when I'd come and really finished, then she'd start on her own account, and I had to stop inside her till she brought herself off, wriggling and shouting, she'd clutch clutch with herself down there, an' then she'd come off, . . . I got sick of it: and she got worse. She sort of got harder and harder to bring off, and she'd sort of tear at me down there, as if it was a beak tearing at me. . . . Self! Self! Self! all self! . . . It was a low kind of self-will in her, a raving sort of self-will. (217-18)

As Lawrence's biographies indicate, when Frieda eloped with the novelist she "made no bones" about what she wanted, but there is nothing specifically written about the sexual relationship between

Lawrence and Frieda prior to 1926. After this year, Lawrence's tuberculosis left him impotent, so this passage spoken by Mellors could be describing Frieda's lack of compassion for her husband's failing sexual performance.

There are, however, traits in Bertha which do not resemble those in Frieda. True, Lawrence and Frieda argued, often violently, and Frieda was possibly as promiscuous, if not as liberal, as her fictional counterpart. Yet Lawrence also writes that Bertha comes from a working-class background, she has Mellors's baby, and when she returns to the gamekeeper, she is rejected.⁶ If Lawrence is indeed speaking to Frieda through the mask of Mellors, and if the character acts as a constraint to persuade Frieda to become closer to her husband, why does Lawrence infer that his wife will be rejected? Lawrence may be giving Frieda an example of what might happen if she does not become less egotistic; he loved her, but he could have certainly threatened her with divorce. The answer may lie with Constance's baby. In the beginning of the novel, Constance "brings herself off" using Michaelis in the same way that Bertha rubs her "beak" on Mellors. As the novel progresses, Constance learns about the tenderness of phallic consciousness and experiences the selflessness involved in the sexual consummation of blood intimacy. More to the point, Mellors confesses his prophecy of blood consciousness to Constance, but he may also be declaring it to Frieda as well. Thus, the baby that is created from Mellors and Constance's love, as opposed to the child that was conceived "out of hate" (218) between Mellors and Bertha, may symbolize the possible regeneration of

love between Lawrence and his wife.

Lawrence's personification of himself through Mellors is evident, but the relationship between Mellors and Constance does not obviously lend itself to a comparison with Lawrence and Frieda.⁷ As a rhetorical prop, the baby may indeed reflect the rebirth Lawrence desired in his marriage, but it also is crucial to the objectification, to the masking, of Lawrence's identity. As was cited in the first chapter, scholars such as Marguerite Beede Howe, Alastair Niven, and Julian Moynahan criticize Lawrence for sacrificing his characterization for his rhetoric, for creating one-sided caricatures whose only purposes appear to be to speak Lawrence's philosophy. More specifically, Wayne Booth calls Lawrence a "confused and pretentious little author" (Rhetoric 81), condemning the novelist for interjecting too much of his doctrine into the dialogue of his characters—especially into the speech of Mellors. However, as has been discussed in the previous chapter, Lawrence agreed with Booth that writers of fiction must keep their hands "out of the pan" of their creations. Lawrence believed that the novel is extremely rhetorical, but it must also remain artistically separate from its creator; it should objectively show the intricacies of life and offer its readers a new way of looking at their universes without the novelist pointing his finger, preaching to the audience.⁸

Obviously, readers unfamiliar with Lawrence would not read his last novel and recognize the similarities between the author and the gamekeeper. General readers, such as the English population, would rely on the realistic presentation of the setting and characterization

to convince them to believe what the novel communicates. Unquestionably, Lawrence knew that his last novel had to be realistic, that he could not simply rely on his ethical appeal to persuade his audience toward social change, but the exigence created by his tuberculosis may have intensified his artistic desire to stay out of his text. Lawrence felt the urgency to respond to the England he witnessed in 1926, as he also sensed the necessity of speaking to Frieda, but as he rewrote his drafts, and as his health worsened, it was questionable whether or not he would have the strength to finish his response to both exigences.⁹ Realizing that he did not have long to live, Lawrence probably felt the intrinsic need to demonstrate his philosophy one final time through literature: Lady Chatterley's Lover became his last major artistic expression. As his revisions indicate, Lawrence rewrote his novel until he created an acceptable dramatization of life, and contrary to Booth's criticism, Mellors enabled him to objectify his last long imaginative effort.

As an artistic constraint, which enforces the realism of the work, Mellors functions as Clifford's antagonist, as Constance's liberator, and as an agent to accentuate the personalities of lesser characters, such as Ivy Bolton, Hilda Reid, and Duncan Forbes.¹⁰ Most scholars analyzing Lady Chatterley's Lover point out that the gamekeeper reflects other fictional Lawrence spokesmen: Frank Annable in The White Peacock, Rupert Birkin in Women in Love, Joe Boswell in The Virgin and the Gypsy, Lovat Somers in Kangaroo, and Don Ramon of The Plumed Serpent.¹¹ But as the revisions show, the creation of Mellors was primarily a product of Lawrence refining his response to

the exigences within his rhetorical situation. As a constraint, not only does the gamekeeper become more complex with each draft, but he also grows within the setting of the novel. Even though he is not as dynamic as Lady Chatterley, his importance increases as the plot unfolds. In fact, whereas the first part of the novel to page sixty-eight, when Constance sees Mellors washing himself, pays little attention to the keeper, the last section is dedicated to him, which is especially evident by the full presentation of his letter to Lady Chatterley. Mellors is indeed an autobiographical representation of Lawrence, and he most certainly expostulates his creator's social and political views, but in the context of the novel, as an artistic creation, he reinforces Lady Chatterley's Lover's theme.

Lawrence considered calling his final version Tenderness, and Mellors's evolution from misanthropically avoiding contact with the world outside the forest to loving and caring for Constance is crucial to the definition of phallic consciousness, which is the core of the novel.¹² Lawrence introduces Mellors as Clifford and Constance are walking in the woods. Ironically, it is during their discussion of Constance possibly bearing an heir to Wragby that Mellors strolls past the couple after Flossie. The description foreshadows the keeper's later effect on Constance: "A man with a gun strode swiftly, softly out after the dog, facing their way as if about to attack them; then stopped instead, saluted, and was turning down hill. It was only the new gamekeeper, but he had frightened Connie, he seemed to emerge with such a swift menace. That was how she had seen him, like the sudden rush of a threat out of nowhere" (46). It is here that Lady

Chatterley notices that Mellors is "like a gentleman," that in his "impersonal eyes" there is a look of "suffering and detachment," and that he says little, but when he does speak it is in a broad Derbyshire dialect—which he uses as a mask whenever he feels threatened (47-48).¹³ Something about Mellors reminds her of Tommy Dukes, who causes her to evaluate the effectuality of her life at Wragby, and even though the keeper appears frail, he seems curiously "full of vitality": "Her woman's instinct sensed it" (48).

After this scene, Constance's next meeting with Mellors is when she responds to his daughter's crying. Interestingly, the daughter is named Connie Mellors, which may foreshadow Mellors and Lady Chatterley's later spiritual union. Mellors is cold toward the youth, and when Constance returns the child to her grandmother's she learns that the girl is afraid of her father. Characteristically, the keeper remains misanthropic until his first intercourse with Constance. Regardless that he politely tells Lady Chatterley that he will have a key made to the hut where the hens are kept, he does not exhibit any genuine kindness or tenderness until he is awakened, as is Constance, to the "mysterious stillness" (124) surrounding their blood intimacy. It is also not until their first lovemaking that Mellors fails to lapse into his dialect while talking to Constance, which indicates he is becoming more comfortable, more open, as the novel progresses. Mellors continues to grow, and to become more vocal, as Lawrence devotes more attention to the development of his relationship to Lady Chatterley. At the end of the novel, when he dines with Sir Malcolm and when he describes the Grange Farm, he appears to have shed some,

but definitely not all, of his hatred for humanity. Mellors still voices his animosity toward industrialism and greed, and his discussion with Hilda is not pleasant, nor is his talk with Duncan Forbes congenial, but he does become more receptive to the world outside Sherwood forest: he grows into a realistic characterization.

Not only does Mellors's interaction with other characters make him believable, but Lawrence's strategic placement of bits of the keeper's biography also convincingly molds the character into a successful artistic constraint. As the novel progresses, Lawrence uses Clifford, Bolton, and the narrator to reveal pieces of the keeper's complicated past. This not only develops the character into more than a mere caricature, but it also strengthens his individuality by contrasting him to the novel's other personalities. For example, after Constance's first meeting with Mellors, she asks Clifford about the man who stimulated her curiosity. She asks, ". . . but where did he come from?" And Clifford pompously answers, clearly displaying his conceited, ruling-class attitude: "Nowhere! He was a Tevershall boy . . . son of a collier, I believe" (49), further mentioning that Mellors's father worked for Sir Geoffrey, the former baron of Wragby. Later, after Constance talks to Mellors for the first time at the hut, Clifford offers more information about his keeper, emphasizing his animosity toward Mellors's transcending class boundaries: "He thinks he's something exceptional. . . . He didn't come out of the army until last year, I believe, and then, naturally, it isn't easy for a man like that to get back to his own level. He's bound to flounder. But he does his duty all right, as far as I'm concerned. Only I'm not

having any of the Lieutenant Mellors touch" (96). It appears that the more Clifford tells Constance about Mellors, the more she separates from him and his intellectualized world.

Eliseo Vivas believes that in the first part of the novel Clifford and Constance are just as misanthropic as Mellors, adding that Clifford's opinion of Mellors further suggests the strong polarities between the classes (127). Ivy Bolton's description of the keeper reveals the same type of malice as Clifford's, except she is a speaker from Mellors's own class. After Bolton spots Mellors standing in the lane, after his sleepless night thinking about Constance, she confesses that she once had a crush on him, that he had received a scholarship from Sheffield Grammar School, and that after his schooling he became a blacksmith because he "was frightened to go out and face the world" (155). She also thinks to herself about Mellors's not taking advantage of transcending the class boundaries, which she yearns to do: "Really, some people can't take their chances when they've got them! . . . Well well! So her ladyship had fallen for him! . . . A Tevershall lad born and bred, and she her ladyship in Wragby Hall! My word, that was a slap back at the high-and-mighty Chatterleys!" (155). Bolton's soliloquies concerning Mellors and his affair with Constance serves as a touchstone for Lawrence to discuss the destructiveness of envy and avarice: at the end of the novel Mellors optimistically anticipates his life with Constance; whereas, Clifford and Bolton perversely survive in the desolation of their isolated world.

Clifford and Bolton are incapable of escaping the shackles

applied by the restrictiveness of their classes. Even though Lady Chatterley spurns Michaelis for "class bounding," she later realizes the freedom involved in classlessness, of accepting values inherent in both ruling and working classes. Mellors exemplifies this independence. He can adequately discuss, no matter how drunkenly, his intentions toward Constance with Sir Malcolm Reid, as well as speak in his broad Derbyshire dialect to Tevershall miners about issues affecting their village. This ability to transcend classes makes Mellors, of all the characters besides Lady Chatterley, the most human and lifelike, and Lawrence provides enough background concerning the keeper to counteract the many autobiographical references addressed to Frieda. For instance, the narrator develops Mellors's motives for returning home to the woods outside Tevershall:

He was temporising with life. He had thought he would be safe, at least for a time, in this wood. There was no shooting as yet: he had to rear the pheasants. He would have no guns to serve. He would be alone, and apart from life, which was all he wanted. He had to have some sort of a background. And this was his native place. There was even his mother, though she had never meant very much to him. And he could go on in life, existing from day to day, without connection and without hope. For he did not know what to do with himself. (151)

Mellors's background and his relationship to the other characters satisfy Lawrence's artistic exigence, to create a realistic character, but further analysis of the gamekeeper moves into another area, the

effectiveness of Mellors as a rhetorical mask.

As Booth emphasizes in The Rhetoric of Fiction, the primary goal of an author composing imaginative discourse is to persuade the audience that the events in the text are real, to make readers forget that the work is fiction. As has been discussed, Lawrence uses Mellors to autobiographically address Frieda and to objectively create art, but he also combines these to express his philosophy and to motivate the English population toward social change. As an artistic mask, Mellors enables Lawrence to satisfy Booth's requirement for art, but on another level, as a rhetorical mask, the gamekeeper allows him to persuade his audience against the problems caused by industrialism, and to offer phallic consciousness as a possible solution. Concerning politics, the narrator explains that after the war, Mellors comes home only to "find there, what he had forgotten during his absence of years, a pettiness and a vulgarity of manner extremely distasteful" (151). This echoes Lawrence's opinion of England after his visit in 1926, but it also serves as an appropriate image of a man returning home to a world of Clifford Chatterleys, Bertha Coutts, and Ivy Boltons. Subsequent descriptions by the keeper have the same effect; they reinforce Lawrence's brilliance in maintaining distance from his character, yet rhetorically motivating his audience toward correcting the bleakness of the setting.

A vivid example of this is Mellors's view of the Stacks Gate colliery. While Mellors is checking the boundaries of the Wragby estate for rabbit traps, he rests at the top of a knoll that overlooks the mine. The discouraging scene reverberates Lawrence's view of the

1926 Midlands:

There was no sound save the noise, the faint shuffling noise from Stacks Gate colliery, that never ceased working: and there were hardly any lights, save the brilliant electric rows at the works. The world lay darkly and fumbly sleeping. It was half-past two. But even in its sleep it was an uneasy, cruel world, stirring with the noise of a train or some great lorry on the road, and flashing with some rosy lightening-flash from the furnaces. It was a world of iron and coal, the cruelty of iron and the smoke of coal, and the endless greed that drove it all. Only greed, greed stirring in its sleep. (152-53)

Earlier, Mellors had stood on the same knoll and witnessed the "Sharp, wicked electric lights An undefinable quick of evil in them! And all the unease, the ever-shifting dread of the industrial night in the Midlands" (126). At this point in the novel, Mellors believes that if he and others fight the "sparkling electric Thing," monstrous industrialism, they will be "trodden down in the rush of mechanised greed or of greedy mechanism" (127-28). As these scenes indicate, Lawrence paints a picture of a world desperately needing change.

As Constance travels through Tevershall on her way to Shipley Hall, she also witnesses the "grey, gritty hopelessness" (164) of the world surviving around the mine.¹⁴ As she views the effects of industrialism, she remembers that this is the birthplace of Mellors, that his father had worked in these pits: "Yet Mellors had come from such a father. Not quite. Forty years had made a difference, an

appalling difference in manhood. The iron and the coal had eaten deep into the bodies and the souls of the men" (171). Furthermore, she recognizes that Mellors's classlessness separates him from the village's ugliness, but he is still susceptible to its horrible effects: "Yet Mellors had come out of all this!--Yes, but he was as apart from it all as she was. Even in him there was no fellowship left. It was dead. There was only apartness and hopelessness, as far as all this was concerned. And this was England, the vast bulk of England: as Connie knew, since she had motored from the centre of it" (164). As is later evident, Mellors is rescued from the destructiveness that class differentiation and industrialism manufactures, but he was lucky to be saved. As Constance felt as she motored past the gruesome images of the miners, "With such creatures for the industrial masses, and the upper classes as she knew them, there was no hope, no hope any more" (164).

Realistically, it seems that Mellors, in possessing human motives, would have taken advantage of being a member of the upper class, of remaining a master instead of returning home to be a slave. However, Mellors states that the colonel whom he served in India, and whom he loved and revered, told him that the middle class (the ruling class) was the "mingiest set of ladylike snipe ever invented: full of conceit of themselves, frightened even if their boot-laces aren't correct, rotten as high game" (234). He adds that,

Their spunk is gone dead. Motorcars and cinemas and aeroplanes suck the last bit out of them. I tell you, every generation breeds a more rabbity generation, with india

rubber tubing for guts and tin legs and tin faces! Tin people! It's all a steady sort of bolshevism just killing off the human thing, and worshipping the mechanical thing. Money, money, money! All the modern lot get their real kick out of killing the old human feeling out of man

(234-35)

After this social criticism, Lawrence's voice is clearly evident in Mellors's ultimatum for the future:

To contemplate the extermination of the human species and the long pause that follows before some other species crops up, it calms you [Constance] more than anything else. And if we go on in this way, with everybody, intellectuals, artists, government, industrialists and workers all frantically killing off the last human feeling, the last bit of their intuition, the last healthy instinct; if it goes on in algebraical progression, as it is going on: then ta-tah! to the human species! (235)

In his letter to Constance at the end of the novel, Mellors re-emphasizes the catastrophe which will occur if English society does not change. It is also Lawrence's final application of Mellors to constrain the decision and action of the English population: "If things go on as they are, there's nothing lies in the future but death and destruction, for these industrial masses" (327).¹⁵ To prevent this outcome, to avoid the "black days ahead" (222), Mellors asserts that he would tell the working class to stop working for money, to "drop the whole industrial life" (237), and to end the "industrial

epoch absolutely" (238). As an alternative, the keeper echoes Dukes's call for a return to the "democracy of touch." As Mellors stresses, humanity needs a return to "bodily awareness, and that natural physical tenderness, which is the best, even between men . . . it's tenderness, really; it's cunt-awareness. Sex is really only touch, the closest of touch. And it's touch we're afraid of. We're only half-conscious, and half alive. We've got to come alive and aware" (301). Lawrence's answer to the imminent social catastrophe that Mellors forecasts is phallic consciousness, the unifying power experienced in blood intimacy. Undoubtedly, Lawrence's rhetorical response to his situation by graphically describing the sexuality between the keeper and Lady Chatterley, as well as his explicit sexual vocabulary, shocked many of his readers, but at the time, regardless of the consequences, Lawrence felt the urgency to express unreservedly his alternative religion and save England from total collapse.

In his novel, Lawrence not only displays the process of breaking out of class restraints through Mellors's relationship with Constance, but he also uses it to define the keeper's own social growth. One negative criticism concerning the flatness of Mellors may be that at the beginning of the work he has already internalized his philosophy of the body; he is already a man immersed in the purifying power of the forest, and similar to the keeper in Lawrence's second version, he functions solely as Constance's springboard to true consciousness. Obviously, if Mellors would have been characterized differently, Constance's spiritual regeneration may not have been as profound, but in the evolution of their relationship, Mellors learns to love as much

as Constance learns to feel. Through the gamekeeper, Lawrence is able to dramatize the culmination of his philosophy. To borrow a phrase by Mark Spilka, the rhetorical mask of Mellors gives Lawrence the opportunity to pronounce his "ethic of love."¹⁶

As mentioned previously, when Constance first meets Mellors, she mysteriously recognizes the gamekeeper as a threat to her intellectual life with Clifford. She intuitively feels the repulsion and attraction characteristic of Lawrence's ganglionic theory, and curiously studies Mellors's manner and actions. At the beginning of the novel, Lawrence attributes Constance's thinness and apathy to her relationship with Clifford, who like Hilda believes in sexuality in the "modern way" (13), as personal and intellectualized. Of course, Clifford's sterility accentuates the aridness of Wragby and his world, and his injury restricts any sexual intercourse with Constance, but even though during the novel's time setting Clifford sees little use for sex, he actually ignored its spiritual benefits before he entered the war as well. When Constance goes to the hut to deliver a message to the keeper, and when she spies Mellors washing himself, naked from the waist up, she encounters "in some curious way . . . a visionary experience: it had hit her in the middle of her body. . . . [she saw] Not the stuff of beauty, not even the body of beauty, but a lambency, the warm, white flame of a single life, revealing itself in contours that one might touch: a body!" (68). However, even though Lady Chatterley instinctively feels pulled toward Mellors, she repulses the attraction: "Connie received the shock in her womb and she knew it; it lay inside her. But with her mind she was inclined to ridicule. A

man washing himself in a backyard! . . . She was rather annoyed; why should she be made to stumble on these vulgar privacies?" (68).

When she returns home, she goes to her room and examines her nude body in a mirror, noticing how she has lost the figure her German lovers had once admired. It is here that Lawrence shows her shifting consciousness: "The mental life! Suddenly she hated it with a rushing fury, the swindle!" (73). During her next scene with Mellors, when she discovers the hut occupied by the hens, Lawrence stresses the silence of the woods and the fertility that it contains.¹⁷ Constance defines the location as her "sort of little sanctuary," and she recognizes it is also here that Mellors hides himself from the modern world: "His recoil away from the outer world was complete; his last refuge was this wood; to hide himself there!" (92). Constance begins to identify with Mellors, but the class differentiation still exists. For example, when Mellors tells her that he will leave the hut whenever she visits, she becomes angry, referring hatefully to his Derbyshire dialect. Stressing his psychoanalytics, Lawrence utilizes the keeper's relationship with Constance to illustrate the attraction and repulsion inherent in blood consciousness. No other passage exhibits this better than when Constance watches the keeper fix the hut's coops:

So Connie watched him fixedly. And the same solitary aloneness she had seen in him naked, she now saw in him clothed: solitary, and intent, like an animal that works alone, but also brooding, like a soul that recoils away, away from human contact. Silently, patiently, he was

recoiling away from her even now. It was the stillness, and the timeless sort of patience, in a man impatient and passionate, that touched Connie's womb. She saw it in his slender, sensitive loins; something patient and withdrawn. She felt his experience had been deeper and wider than her own;" (93)

Mellors responds to her studying him:

She was so drifted away that he glanced up at her quickly, and saw the utterly still, waiting look on her face. To him it was a look of waiting. And a little thin tongue of fire suddenly flickered in his loins, at the root of his back, and he groaned in spirit. He dreaded with a repulsion almost of death, any further close human contact. . . . He dreaded her will, her female will, and her modern female insistency. And above all he dreaded her cool, upper-class impudence of having her own way. (93)

After this description, and after she returns home "in confusion, not knowing what she thought or felt" (100), Lawrence emphasizes Clifford's affiliation with industrialism and Constance's desire to bear a child. During Constance's next trip to the hut, as she carefully handles a chick, she becomes overwhelmed by the motherhood of the hens and begins to cry. Mellors, intuitively sensing her sympathetic impulse, strokes her "flank, in the blind instinctive caress" (123). In the lovemaking scene which follows, Lawrence emphasizes the peaceful, the dreamlike atmosphere and uses fire, flame images to describe the feelings experienced by Connie and the keeper.

When they are finished, Mellors ponders the complications such an incident involves, but Constance responds that "It's just love" (125) which initiated their actions. During their second coupling, Constance wills "herself into separateness" (133), confessing how ridiculous she views the male buttocks thrusting toward orgasm. Moreover, later in the novel, Constance struggles with her feelings for Mellors by exclaiming, "I want to love you, but I can't" (185). But after she has her own climax with the keeper, the affinity between the two becomes stronger; as their intercourse becomes more frequent, Mellors and Constance become spiritually closer, obliterating class boundaries through the tenderness of their blood intimacy.

Lawrence's direct references to phallic consciousness, to the agent of this tenderness, are inserted into the text usually whenever Constance reflects about her lovemaking with Mellors or whenever Mellors espouses his sexual and social theories. For example, almost halfway into the novel, Constance discusses the phallus as totem: "Ah yes, to be passionate like a Bacchante, like a Bacchanal fleeting through the woods, to call on Iacchos, the bright phallus that had no independent personality behind it, but was a pure god-servant to the woman! The man, the individual, let him not dare intrude. He was but a temple-servant, the bearer and keeper of the bright phallus her own" (144). Moreover, she states that "She could feel in the same world with her man, the nameless man, moving on beautiful feet, beautiful in the phallic mystery" (147). She recognizes the phallus as "the primal root of all beauty" (188), and as Mellors makes love to her, the insertion of his penis compares to "a strange slow thrust of peace,

the dark thrust of peace and a ponderous, primordial tenderness, such as made the world in the beginning" (187). To emphasize the significance of phallic consciousness, Lawrence does not merely show its beneficial effects in every intercourse scene with Mellors and Constance. As a contrast, to objectively support its magnificence, he reveals incidents when sexual coupling fails to awaken its participants to cosmic consciousness.

As has already been discussed, Mellors's marriage to Bertha Coutts basically occurred out of lust: he wanted sex with a woman and she was willing to oblige him. Mellors metaphorically compares Bertha's clitoris to a beak to infer the personal, self-fulfilling sexuality of his wife, a sexuality contrasted by the self-sacrificing nature of phallic consciousness. Constance often describes Mellors in animalistic terms, associating him with instinct and with nature. After Constance visits the Flints, the lovmaking scene which follows is definitely not the gentle, tender scene that took place in the hut; this time Mellors rapes Lady Chatterley. Before Mellors makes her lie down under a pile of dead tree boughs, Constance notices "his eyes, tense and brilliant, fierce, not loving" (141). Mellors tears her underclothes, thrusts into her, and humps her body as she lays inert. Surprisingly, undoubtedly emphasizing the naturalness and instinctive nature of the meeting, Constance has her first orgasm with Mellors, climaxing at the same time as he does. However, during another encounter, Constance felt "Cold and derisive . . . and though she lay perfectly still, her impulse was to heave her loins, and throw the man out, escape his ugly grip, and the butting over-riding of his absurd

haunches. His body was a foolish, impudent, imperfect thing, a little disgusting in its unfinished clumsiness. For surely a complete evolution would eliminate this performance, this 'function'" (185).

Just as Lawrence expostulated that England must extinguish its obsession with class boundaries, in true consciousness, defined in his psychoanalytical theory, two people become an infinite, they become one entity by experiencing the cosmic mystery. To voice his abomination of personal, masturbatory sexuality, Lawrence has Mellors describe to Constance the motives behind "cold-hearted fucking":

Anything for a bit of warmheartedness. But the women don't like it. Even you don't really like it. You like good, sharp, piercing cold-hearted fucking, and then pretending it's all sugar. Where's your tenderness for me? You're as suspicious of me as a cat is of a dog. I tell you it takes two even to be tender and warm-hearted. You love fucking all right: but you want it to be called something grand and mysterious, just to flatter your own self-importance. Your own self-importance is more important to you, fifty times more, than any man, or being together with a man. (223)

As the first lovemaking scene between Lady Chatterley and the gamekeeper exemplifies, Lawrence emphasizes that to avoid the "prophetic gloom . . . the death of all desire, the death of all love," modern society must learn to again be "warm-hearted in love, in fucking with a warm heart," stressing that if "men could fuck with warm hearts, and the women take it warm-heartedly, everything would come all right" (222).

Even though his novel describes "warm-hearted fucking," censors considered Lawrence's examples pornographic and obscene. As the uninhibited nature of Mellors suggests, in the context of the novel words such as "cock," "cunt," and "fuck" provide the best vocabulary for Lawrence to specifically explain the keeper's philosophy. Furthermore, understanding Mellors's background, would the gamekeeper realistically not use the words English authorities labeled profanity? Concerning the same issue, Lawrence illustrated sexuality not to excite his audience, but to present them dramatizations of healthy, vibrant, honest tenderness between a man and a woman. As will be discussed in chapter four, Lawrence clearly states in his "Pornography and Obscenity" that he is stringently opposed to literature invented solely to sexually arouse its readers. Contrary to what the censors believed, his intentions in writing Lady Chatterley's Lover were to innocently portray what actually occurs when a man and a woman make love. For example, when Constance watches Mellors's penis become erect, or when she catches a bit of its moisture on her breast, Lawrence is exhibiting a realistic picture of a woman's awakening sexuality. When she takes his "balls" into her hand and thinks about how Mellors's penis seemingly has a mind of its own, she gives the keeper the opportunity to assert that "the root of sanity is in the balls" and that the ruling class is only "half-balled" (234-35)—so absorbed in the intellect that they have forgotten the center of their consciousness is in the body.

Considering the Victorian constraints applied by his English audience, Lawrence may have indeed been too progressive in the

explicitness of his descriptions. However, considering his illness, and realizing that Lady Chatterley's Lover would be his final novel, Lawrence probably felt that through the rhetorical mask of the gamekeeper, he could successfully show England that there was nothing wrong about discussing sexuality. Lawrence also faced constraints imposed by Freudian psychologists. Several scholars even trace Mellors's "tipping up" (239) of Constance after they have danced naked in the rain to Lawrence's latent homosexuality.¹⁸ Frieda denied any truth in such accusations, but the keeper's anal intercourse with Lady Chatterley and his touching "the two secret openings to her body, time after time" (241) raise the question of Lawrence's judgment. For example, when Bertha Coutts returns to Mellors's cottage and is denied what she wants, she spreads gossip throughout Tevershall that the keeper enjoyed her in "the Italian way" (290). Earlier, Mellors explains that "Then there's the ones that love everything, every kind of feeling and cuddling and going off, every kind except the natural one. They always make you go off when you're not in the only place you should be when you go off" (219). The question arises why Lawrence approves of Mellors making love to Constance anally, but scorns it otherwise.

The answer lies in the love between a man and a woman, in the blood marriage between "John Thomas and Lady Jane" (226). Lawrence justifies sexuality if it is generated by love; he emphasizes sexuality's destructiveness if it is not. Mellors scorns Coutts liberal sexuality because it is self-centered; he approves of Constance's, not recognizing it as deviant, because it is stimulated

by mutual gratification--giving as well as taking. As was briefly discussed in the first part of this chapter, Constance's baby symbolizes the growing tenderness that she shares with Mellors. Significantly, after Constance returns Connie Mellors to her grandmother, the child is ignored in the text. The gamekeeper's daughter was created out of Bertha's selfish love, is definitely a product of the working class, and is as self-centered as her mother. On the other hand, the other child will be born out of tenderness, will not represent a certain class since its mother has transcended those boundaries, and represents a product of the instinctive passion shared between Constance and Mellors. At the end of the novel, the two may shortly shed their titles of Lady Chatterley and of gamekeeper. As the baby grows in Constance's womb, it will continue to represent the classlessness of its parents, but it also personifies the tenderness created out of the merging of the duality existing in blood consciousness.

However, as the novel concludes, there is no guarantee that Constance will join Mellors at the Grange Farm. As Lydia Blanchard writes, "As the story of two lovers, Lady Chatterley's Lover is curiously unfinished. The future of Mellors and Lady Chatterley is unresolved, and in 'A Propos,' Lawrence makes clear the uncertainty that the two will ever be freed from their previous marriages to come together again" (30). Regardless of what happens after the novel's conclusion, inside the text Lawrence successfully addresses the problems facing the English population and warns Frieda against further infidelity. Furthermore, Mellors allows Lawrence to create a

realistic, objective novel while rhetorically expressing the culmination of his philosophy. As he states in Lady Chatterley's Lover, the novel can "inform and lead into new places the flow of our sympathetic consciousness, and it can lead our sympathy away in recoil from things gone dead. Therefore, the novel properly handled, can reveal the most secret places of life: for it is in the passional secret places of life, above all, that the tide of sensitive awareness needs to ebb and flow, cleansing and refreshing" (106). Lawrence satisfied this definition through his last novel. He accomplished the literary task of showing the "secret places of life," especially with the help of Oliver Mellors.

NOTES

¹ I use "considered" because in a letter to D. V. Lederhandler, dated 12 September 1929, Lawrence wrote:

Yes, the paralysis of Sir Clifford is symbolic—all art is au fond symbolic, conscious or unconscious. When I began Lady C., of course I did not know what I was doing—I did not deliberately work symbolically. But by the time the book was finished I realized what the unconscious symbolism was. And I wrote the book three times—I have three complete MSS.—pretty different, yet the same. The wood is unconscious symbolism—perhaps even the mines—even Mrs. Bolton. (Huxley 832)

² In "The Achievement of Balance in Lady Chatterley's Lover," Gavriel Ben-Ephraim writes that

The paradox [oneness of male and female joined together] is that oneness can be found only in conjunction with the other; Lawrence does not describe the losing of the self to find it, but the finding it once only by finding it twice—first in its aloneness and, again, in its unity. The true source of vitality, thus, is relationship; man and woman create themselves when they create something new beyond themselves. (136)

³ Squires provides two other examples of Lawrence's letters turning into dialogue. A portion of a letter he wrote to Rolf Gardiner on December 18, 1927, becomes Mellors's speech (Creation 69):

Lawrence

If I were talking to the young, I should say only one thing to them; don't you live just to make money, either for yourself or for anybody else.

And then I'd teach 'em if I could, to dance and sing together. The togetherness is important. (Moore, Collected Letters 1027)

Another letter refers to the source of Michaelis, Michael Arlen (Creation 228):

Lawrence

There's something about him I rather like--something sort of outcast, dog that people throw stones at by instinct, and who . . . wants to bite 'em--which is good. (Moore, Collected Letters (1023)

But . . . he's a sad dog. (1024)

Mellors

"If a man could say to [the colliers]: Dunna think o' nowt but th' money . . . neither for us-selves nor for anybody else." (236-37)

["Why, I'd teach the men to dance again, the old dances, all together: the old wild dances. And to sing . . . together."] (Version 3, Folio 508)

The Narrator

There was something about him Connie liked. . . . An outcast, in a certain sense. . . . Michaelis had been much kicked, so that he had a slightly tail-between-the-legs look. . . . And how he hated [those who kicked him]!

(20)

. . . such a sad dog. (26)

⁴ From the descriptions of ages, Squires explains that if in 1922, the setting of the novel, Mellors is ten years younger than Ivy Bolton, who was forty-seven, and is nearly ten years older than Constance, who was twenty-seven, then Mellors must be thirty-seven, born in 1885. However, later in the work, Mellors tells Sir Malcolm Reid that he is thirty-nine. Squires believes that Lawrence's discrepancy is more an "error in recall than his attempt to disguise the autobiographical parallel" (Creation 228).

⁵ While defining the exigence of Frieda's infidelity in chapter two, references were made to Daleski's and Squires's comparisons of Frieda and Bertha. Specifically, Squires writes,

If [Dorothy] Brett is right in saying that Lawrence was ready to leave Frieda as early as 1926 (Lawrence and Brett V), then he would have been distressed with Frieda at just this time [while composing his final version]. Moreover, Bertha claims she was a model wife to Parkin "for fourteen years" (V2 196). It is a shock to realize that when Lawrence was composing version 2 in 1926-27, he and Frieda had been living together as man and wife for precisely fourteen years. . . . As soon as Bertha and the keeper separate, she has an affair with a local collier; similarly, Frieda's affair with Ravagli may have begun as early as 1926. Stung, Lawrence saw Frieda as coarse and vulgar, (Creation 63)

John Middleton Murry, who was a friend of the Lawrence's, further explains that Frieda was "a woman who made demands upon [Lawrence's]

masculinity which he could not satisfy, and his loathing for her is now uttered [in Lady Chatterley] with a fearful nakedness of physical hatred" (396). Daleski provides an excellent discussion of the comparison between Frieda and Bertha in his Forked Flame, pages 288-92.

⁶ Frieda was the second daughter of Baron Friedrich von Richthofen, and was married to Professor Ernest Weekley. Frieda had three children from her marriage to Weekley, but had none from Lawrence. And finally, Frieda was married to Lawrence almost sixteen years, from 1914 to 1930—she never separated from Lawrence long enough to compare to Bertha's leaving Mellors.

⁷ Mark Schorer refutes any connection by stating that "Connie and Mellors are not Frieda and D. H. Lawrence, and Lawrence has the dramatic tact to recognize as much in the third version" (Introduction 29).

⁸ Moynahan discusses the urgency of Lawrence's last novel being realistic: "Since the central theme of Lady Chatterley's Lover is concreteness versus abstraction, it is appropriate that the success of Lawrence's representative method should depend largely on richly concrete realizations of persons, settings, and situations, that the power of prophesy should depend on the power of his art to particularize meanings which suggest broader conditions and widely applicable truths of experience" (150).

⁹ On October 31, 1927, Lawrence wrote that "Altogether the world is depressing—and I feel rather depressed. My bronchials are such a nuisance, and I don't feel myself at all. I'm not very happy . . . I

feel I don't want to work—don't want to do a thing—all the life gone out of me" (Moore, Collected Letters 1015).

¹⁰ In "War, Love, and Industrialism: The Ares/Aphrodite/Hephaetus Complex in Lady Chatterley's Lover," Evelyn Hinz and John Teunissen compare the triangle between Mellors, Constance, and Clifford to its mythical counterpart. They write,

. . . it could be argued that Lawrence's initial resistance to the Ares/Aphrodite/Hephaetus complex derived from a lack of personal identification, and conversely that his ultimate capitulation had to do with the adulterous triangle—he, Frieda, and Ravegli—in which he found himself at the time of writing Lady Chatterley's Lover. The relevance of this experience to Lady Chatterley's Lover has been discussed elsewhere, however, and for the present what is important is simply to point out that such biographical considerations are not alien to a mythic reading of Lawrence's novel.

(219)

¹¹ See specifically Keith Cushman's "The Virgin and the Gypsy and Lady Chatterley's Lover," Scott Sanders's D. H. Lawrence: The World of the Five Major Novels, Mark Schorer's Introduction to Lady Chatterley's Lover, Harry Moore's The Priest of Love, Donald Gutierrez's Lapsing Out: Embodiments of Death and Rebirth in the Writings of D. H. Lawrence, H. M. Daleski's The Forked Flame: A Study of D. H. Lawrence, Julian Moynahan's The Deed of Life: The Novels and Tales of D. H. Lawrence, and Eliseo Vivas's D. H. Lawrence: The Failure and the Triumph of Art.

¹² Lawrence wrote on January 6, 1928: "I've been re-writing my novel, for the third time. It's done, all but the last chapter. I think I shall re-christen it Tenderness" (Huxley 705).

¹³ Several scholars, such as Squires and Sanders, touch on Mellors's language, but Richard Leith's "Dialogue and Dialect in D. H. Lawrence" and Norman Page's Speech in the English Novel specifically discuss the character's linguistic schizophrenia. D. E. Gerard's "Glossary of Eastwood Dialect Words Used by D. H. Lawrence in His Poem, Plays, and Fiction" helps to better understand Lawrence's choices in dialoguing his gamekeeper.

¹⁴ One of Lawrence's most rhetorical descriptions of Constance's trip is this:

Tevershall! That was Tevershall! Merrie England!
 Shakespeare's England! No, but the England of today, as
 Connie had realised since she had come to live in it. It
 was producing a new race of mankind, over-conscious in the
 money and social and political side, on the spontaneous,
 intuitive side dead, but dead. Half-corpses, all of them:
 but with a terrible insistent consciousness in the other
 half. There was something uncanny and underground about it
 all. It was an underworld. And quite incalculable. How
 shall we understand the reactions in half-corpses? When
 Connie saw the great lorries full of steelworkers from
 Sheffield, weird, distorted, smallish beings like men, off
 for an excursion to Matlock, her bowls fainted and she
 thought: Ah God, what has man done to man? What have

leaders of men been doing to their fellow men? They have reduced them to no less than humanness; and now there can be no fellowship any more! It is just a nightmare. (164)

¹⁵ Mellors also refers to the nationalization of the coal industry, which was discussed during the General Strike of 1926:

They talk a lot about nationalisation, nationalisation of royalties, nationalisation of the whole industry. But you can't nationalise coal and leave all the other industries as they are. . . . Whatever you make you've got to sell it. The men are very apathetic. They feel the whole damned thing is doomed, and I believe it is. And they are doomed along with it. Some of the young ones spout about a Soviet but there's not much conviction in them. there's no sort of conviction about anything, except that it's all a muddle and a hole. Even under a Soviet you've still got to sell coal: and that's the difficulty. (325)

¹⁶ Spilka's excellent work on Lawrence's method for describing love in his fiction is The Love Ethic of D. H. Lawrence.

¹⁷ In "Lady Chatterley's Loving and the Annihilation Impulse," Scott Sanders writes that "The notorious lovenaking with the gamekeeper puts [Constance] back in touch with her body. But even before she lies down for the first time in the keeper's hut, she enters into communion with the forest itself; and this connection . . . is more fundamental and comprehensive than the sexual one" (8). Furthermore, in "The Achievement of Balance in Lady Chatterley's Lover," Ben-Ephraim adds that "Connie and Mellors share fear of

intimacy, but this is overcome in a setting that dramatizes their cowardice. Connie is shamed into awakesness when she visits the keeper's hut and feels envy toward the hens in their nearby coops. The hens' 'soft nestling' ponderosity of the female urge, . . . causes her to feel feminine" (146).

¹⁸ For discussion concerning the meaning of sexuality in the novel, refer to James Cowan's "Lawrence, Joyce, and the Epiphanies of Lady Chatterley's Lover," Lydia Blanchard's "Lawrence, Foucault, and the Language of Sexuality," Frederick McDowell's "'Moments of Emergence and of a New Splendor': D. H. Lawrence and E. M. Forster in Their Fiction," and Diane Trilling's "D. H. Lawrence and the Movements of Modern Culture," Kate Millett's Sexual Politics, and John Haegert's "D. H. Lawrence and the Ways of Eros." There is an abundance of scholarship written in this area.

CHAPTER IV

CONCLUSION: LADY CHATTERLEY'S LOVER AS A "FITTING"

RHETORICAL RESPONSE

As has been discussed in chapter three, Oliver Mellors provides D. H. Lawrence with the versatility to respond to each of the exigences within his rhetorical situation. As a rhetorical constraint, the gamekeeper enables Lawrence to autobiographically voice to Frieda his feelings concerning his turbulent marriage. On another level, the character refutes English industrialism and modern sexuality, allowing his creator to argue against the forces responsible for the decay of the Midlands in 1926, and to persuade the English population toward social and political reform in 1928. As an artistic constraint, Mellors's interaction with the novel's other characters helps Lawrence to successfully dramatize English life in the early 1920s. As the revisions indicate, while Lawrence refined his last novel, he devoted most of his attention toward making the gamekeeper more realistic. Most importantly, however, the mask of Mellors permitted Lawrence to extensively assert his philosophy before his death, to present the culmination of his social, political, artistic, and psychoanalytical beliefs in one last polemic—to motivate his audience toward modifying the exigences, the imperfections, existing in his world.

The effectiveness of Mellors to perform these tasks depended on the adequacy of Lady Chatterley's Lover; as a rhetorical response, the

novel had to apply appropriately to the situation which necessitated its creation. As Lloyd Bitzer states, "Although rhetorical situation invites response, it obviously does not invite just any response. . . . it must be a fitting response, a response that fits the situation" (10). He adds that "If it makes sense to say that situation invites a 'fitting' response, then situation must somehow prescribe the response which fits. To say that a rhetorical response fits a situation is to say that it meets the requirements established by the situation" (10). In the case of his last novel, Lawrence could not have selected a better medium to respond to his rhetorical situation. He was an extremely prolific essayist and letter writer, as well as a master of longer non-fiction, but to successfully address himself, Frieda, and the English reading public, the artistic and rhetorical power of the novel was far superior. His situation's requirements demanded that three types of readers become motivated to modify three separate exigences. The novel, with its capacity for interpretation on various levels, allowed Lawrence to fulfill this requisite. However, even though Lady Chatterley's Lover possessed the potential for successfully constraining its audience toward change, and even though the mask of Mellors allowed Lawrence to speak to these readers in different degrees, the reception the novel received limited its actual rhetorical effect.

Obviously, for a polemic to influence its readers, the readers must have access to the text. Today, the general public may know nothing about D. H. Lawrence, nor have familiarity with his literature, but when asked about Lady Chatterley's Lover their first

response may be that they have heard it is a "dirty," "pornographic" work. This is partially caused by libraries banning the book and by the two movies depicting, rather poorly, the sexual exploits of Lady Chatterley (films which luckily Lawrence could not view). When Lawrence was close to concluding his final version, he anticipated the censorship it would undoubtedly receive. As was mentioned in chapter two, Victorian attitudes which perpetuated sexual close-mindedness and Freudian psychology which attributed any action socially unacceptable to sexuality were negative constraints not only upon Lawrence's last novel, but also upon The Rainbow and Women in Love. In 1928, prospective publishers, such as Martin Secker in England and Alfred Knopf in America, could not risk printing the novel, even in its expurgated form (which they both finally published in 1932).¹ Since no major publishers would print Lady Chatterley's Lover, and because he was extremely determined to voice his rhetorical response to his English audience, Lawrence resorted to private publication.²

To type his manuscript, Lawrence first hired Nelly Morrison, a friend who lived close to Lawrence's Villa Mirinda in Florence. He asked her to type the work, but also mentioned that "even you may be shocked" (Squires, Creation 8). She was, and sent the manuscript back to its author. To justify his novel, Lawrence responded to her on January 8, 1928, by asserting, "And remember, although you are on the side of the angels and the vast majority, I consider mine is the truly moral and religious position. You suggest I have pandered to the pornographic taste: I think not. To the Puritan all things are unpure, to quote an Americanism. Not that you are a Puritan, nor am I

impure. . . . What a mercy you haven't seen the rest! I finished it today" (Moore, Collected Letters 1032). With Morrison's finished five chapters, Lawrence gave the responsibility of typing his second notebook of manuscript to Catherine Carswell, and Aldous Huxley's wife Maria typed the rest. After Lawrence corrected their typescript, he sent the finished product to Pino Orioli, owner of a small printing shop in Florence. As Lawrence describes in his "A Propos of Lady Chatterley's Lover," "the book was set up in a little Italian printing shop, such a family affair, in which nobody knew one word of English. They none of them knew any English at all, so they were spared all the blushes: and the proofs were terrible" (359). He continues,

Then one paper wrote pitying the poor printer who was deceived into printing the book. Not deceived at all. A white-moustached little man who has just married a second wife, he was told: Now the book contains such-and-such words, in English, and it describes certain things. Don't print it if you think it will get you into trouble! "What does it describe?" he asked. And when told, he said, with the short indifference of a Florentine: "O! ma! but we do it every day!" (359)

On June 7, 1928, the prints were finished, and on July 28 Orioli began sending the hard-covered product to booksellers and friends.³ Responses were mixed, with many of his friends praising his daring and several publishers cancelling future orders. Then on August 30, Lawrence told S. S. Koteliansky that U. S. Customs were confiscating the novel as obscenity (Squires, Creation 190-91). British banning of

the work soon followed, but regardless of the restrictions, the book's subscriptions thrived. Furthermore, as the book became prohibited, and as it could not reach its subscribers through the mail, pirated versions increased tremendously.⁴ As the book gained popularity, for the attention it was given as art as well as pornography, criticism condemning the work emerged publically. For example, on October 24, 1928, The Sunday Chronicle called the novel "one of the most filthy and abominable ever written" (Nehls 264). The English newspaper John Bull on October 20 cited the work as "the most evil outpouring that has ever besmirched the literature of our country. The sewers of French pornography would be dragged in vain to find a parallel in beastliness" (Nehls 262). On January 19, the paper urged customs officials to "tighten their control over . . . all such trash" (Squires, Creation 193).⁵

As refutation against the prohibition of his novel, Lawrence argued against censors deciding whether or not his work was socially acceptable to his 1928 audience. In a letter written to Morris Ernst on November 10, 1928, Lawrence warned that "Our civilization cannot afford to let the censor-moron loose. The censor-moron does not really hate anything but the living and growing human consciousness. It is our developing and extending consciousness in its newest, most sensitive activity, its the vital growth. To arrest or circumscribe the vital consciousness is to produce morons, and nothing but a moron would wish to do it" (Huxley 769). Moreover, concerning the sending of his paintings to the United States, Lawrence wrote, "But it would be useless to send them to America now—too much stupid fuss over Lady

C. Why so much fuss over simple things? They ought to censor eggs, as revealing the intimate relations between cock and hen. Though they don't necessarily--so there!" (Huxley 760). No matter how Lawrence felt toward his novel being confiscated and labeled indecent, the constraints generated by censors and postal officials definitely weakened the rhetorical effect of his novel: if a section of his intended audience was denied access to Lady Chatterley's Lover, obviously lessened was the opportunity for Lawrence to motivate them to modify the exigences within his rhetorical situation.

Even so, Lawrence remained firm in his support of his polemic, justifying that his novel was a phallic, rather than a pornographic, affirmation of life. For example, on April 12, 1927, Lawrence wrote, "I am in a quandary about my novel, Lady Chatterley's Lover. It's what the world would call very improper. But you know it's not really improper--I always labour at the same thing: to make the sex relation valid and precious, instead of shameful. And this novel is the furthest I've gone. To me it is beautiful and tender and frail as the naked self is, and I shrink very much even from having it typed" (Moore, Collected Letters 972). Lawrence's point of view is reiterated more strongly in a letter written closer to the novel's conclusion, on March 9, 1928, to E. D. McDonald: "Of course the book isn't proper: but it is phallic. I shall expect Mrs McDonald anyhow to stand by it. I shall expect you to stand by it too. One may get awfully fed up--as you were: but for all that, one must fight. And phallic reality is what one must fight for" (Moore, Collected Letters 1042). Moreover, on April 2, Lawrence defends that true drama

(Lawrence considered most of his fiction tragedy) must be phallic:

It is frankly a phallic novel. But then I think it's the death of the phallic consciousness which is making us go so withered and flat, filmy, in our lives. . . . Essential drama is essentially phallic, and where the phallic consciousness is dead, there's no essential drama. Of course I don't mean merely sex, the modern sex. That's a thing of mental consciousness and cerebral reactions, reflected down on to the physical, and rather repulsive.

(Huxley 727)

On March 15, 1928, Lawrence continues to discuss his motives for composing Lady Chatterley's Lover with Curtis Brown: "I believe in the phallic consciousness, as against the irritable cerebral consciousness we're afflicted with: and anybody who calls my novel a dirty sexual novel is a liar. It's not even a sexual novel: it's phallic. Sex is a thing that exists in the head, its reactions are cerebral, and its processes mental. Whereas the phallic reality is warm and spontaneous--but basta!--you've had enough" (Huxley 718). This extends into a letter written two days later to Rolf Gardiner:

It is strictly a novel of the phallic consciousness as against the mental consciousness of today. For some things, you will probably dislike it: because you are still squeamish, and scared of the phallic reality. It is perfectly wholesome and normal, and man and a woman. But I protest against its being labelled "sex." Sex is a mental reaction nowadays, and a hopelessly cerebral affair: and

what I believe in is the true phallic consciousness. But you'll see. . . it's a bomb, but to the living, a flood of urge—and I must sell it. And it's part of the crusade that we are both for, and uno mano lava l'altra. (Huxley 721)

However, probably his most revealing correspondence which justifies his rhetorical response is to Lady Ottoline Morrell, who agreed with the censors that the novel was too sexually explicit:

About Lady C.—you musn't think I advocate perpetual sex. Far from it. Nothing nauseates me more than promiscuous sex in and out of season. But I want, with Lady C., to make an adjustment in consciousness to the basic physical realities. I realize that one of the reasons why the common people often keep—or kept—the good natural glow of life, just warm life, longer than educated people, was because it was possible for them to say ———! or ——— without either a shudder or a sensation. If a man had been able to say to you when you were young and in love: an' if tha ———, I'm glad, I shouldna want a woman who couldna ——— nor ——— surely it would have been a liberation to you, and it would have helped your heart warm. (Huxley 781)⁶

This letter, which is dated December 28, 1928, is significant for three reasons: Huxley's omitted words, the use of dialect, and its connection to Lawrence's "A Propos of Lady Chatterley's Lover."

To begin with, at the bottom of page 781 in Huxley's edition of Lawrence's letters, there is an explanation for the first "———" in the letter: "The law being what it is, I have been compelled,

reluctantly, to excise some words." The edition was published in the United States in 1932, four years after Lawrence attempted to modify the way people spoke and wrote about sexuality. Secondly, several of the omitted words can be traced to Mellors's dialogue in Lady Chatterley's Lover. For example, after the gamekeeper touches the "two secret openings" to Constance's body, Mellors states, "An' if tha shits an' pisses, I'm glad. I don't want a woman as couldna shit nor piss" (241).⁷ This letter not only reinforces the importance of Mellors as a rhetorical mask, but it also displays the moral constraints applied by censorship in not allowing Huxley to cite the actual words. If someone did not associate the passage in the letter to Lawrence's last novel, he or she would probably infer that the words are "dirty," "obscene," obviously taken from a socially unacceptable vocabulary because they are restricted from being printed on the page. This was what Lawrence was responding to in Lady Chatterley's Lover; he wanted to show that there was nothing wrong with sexuality, and he met head on with the conservatism of a world full of Clifford Chatterleys and Arnold B. Hammonds. And finally, the letter introduces the beliefs to be expressed a little over a year later in "A Propos of Lady Chatterley's Lover."

"A Propos" is Lawrence's non-fictional companion to Lady Chatterley's Lover. His response to the exigences within his rhetorical situation lasting from 1926 to 1928 is his last novel, but perhaps Lawrence was so frustrated and angered by the politics involved in its acceptance that he composed this essay as his final pronouncement of phallic consciousness. In other words, if the

rhetorical situation is extended to 1930, "A Propos" is probably his response to the exigence created by his novel being banned: the essay is Lawrence's vindication against the "censor-morons." However, concerning the purpose of this chapter, to evaluate Lady Chatterley as a fitting response, Lawrence defines specifically in "A Propos" the rhetoric contained in his final novel. As his defense, Lawrence states exactly the purpose of his work:

And this is the real point of this book. I want men and women to be able to think sex, fully, completely, honestly, and cleanly. Even if we can't act sexually to our complete satisfaction, let us at least think sexually, complete and clear. . . . Years of honest thoughts of sex, and years of struggling action in sex will bring us at last where we want to get, to our real and accomplished chasity, our completeness, when our sexual act and our sexual thought are in harmony, and the one does not interfere with the other.

(332)

For the English population to regain this "completeness," Lawrence believed they must be shown the rejuvenative power of sexuality; they must be shown the unifying potency of phallic consciousness.

Through Clifford Chatterley and Hilda Reid, Lawrence demonstrated the effects of not maintaining the balance between the mind and the body. Through their ineffectual, alienated, and malevolent lives, he displays the consequences of relying too strongly on the intellect, while ignoring the instinct. Lawrence believed that the English population, especially its youth, maintained and supported attitudes

similar to these two characters, both of whom are antagonistic toward Mellors, the author's spokesman. To save a "sexless England"--to counteract the "poor, nervous, counterfeit phallus of modern 'nervous' love"--Lawrence proposes that England listen to his gamekeeper's advice, to acknowledge the redemptive strength of phallic consciousness (352).⁸ He writes,

For the new impulse to life will never come without blood contact: the true, positive blood-contact, not the nervous negative reaction. And the essential blood-contact is between man and woman, always has been so, always will be. . . . If England is to be regenerated--to use the phrase of the young man who seemed to think there was need of regeneration--the very word is his--then it will be by the arising of a new blood-contact, a new touch, and a new marriage. It will be a phallic rather than a sexual regeneration. For the phallus is only the great old symbol of godly vitality in a man, and of immediate contact.

It will also be a renewal of marriage: the true phallic marriage. And, still further, it will be marriage set again in relationship to the rhythmic cosmos. The rhythm of the cosmos is something we cannot get away from, without bitterly impoverishing our lives. (352)

To motivate his audience toward perceiving sexuality as natural and cleansing, Lawrence justifiably applied an explicit vocabulary to his descriptions of physical love.

As has already been discussed, English and American censors did

not share Lawrence's opinion concerning a "healthy" way to talk or to write about sexuality. As the novelist admits in the last portion of his "A Props," there is a rhetorical purpose for the language deemed pornographic by conservative readers:

And these notes, which I write now almost two years after the novel was finished, are not intended to explain or expound anything: only to give the emotional beliefs which perhaps are necessary as a background to the book. It is so obviously a book written in defiance of convention that perhaps some reason should be offered for the attitude of defiance: since the silly desire to e'pater le bourgeois, to bewilder the commonplace person, is not worth entertaining. If I use the taboo words, there is a reason. We shall never free the phallic reality from the "uplift" taint till we give it its own phallic language, and use the obscene words. (358)

As he discusses in "Pornography and Obscenity," published in 1929, the majority of the population considered sexuality synonymous with lust, and words such as "fuck," "cunt," and "cock" connotated licentiousness and perversion. Sexuality was only a "dirty little secret" (177), and anything stimulating physical arousal was to be prohibited.

Unfortunately, the censors had difficulty differentiating between pornography and art.

Similar to "A Props," "Pornography and Obscenity" affirms the rhetorical significance of Lady Chatterley's Lover. Specifically, in this essay Lawrence reacts against how the "mob," the majority of the

population, decides what is and what is not proper. For example, he offers the mob meaning of "bread" as simply "stuff made with white flour into loaves that you eat" (171). However, individually, "bread" may mean "the white, the brown, the corn-pone, the home-made, the smell of bread just out of the oven . . ." (171), among several other definitions influenced by personal experience. Lawrence believed that words describing sexuality are translated similarly: "Which brings us back to our subject of pornography and obscenity. The reaction to any word may be, in any individual, either a mob-reaction or an individual reaction. It is up to the individual to ask himself: Is my reaction individual, or am I merely reacting from my mob-self?" (172).

Lawrence argues against the moral majority's influence on the population by demanding that his audience determine what is indeed suitable to be read. Pessimistically, he concludes that "When it comes to the so-called obscene words, I should say that hardly one person in a million escapes mob-reaction" (172). Yet Lawrence also recognizes the potential force of his novel in breaking down Victorian attitudes concerning sexual language: "Now if the use of the so-called obscene words will startle man or woman out of a mob-habit into an individual state, well and good. And word prudery is so universal a mob-habit that it is time we were startled out of it" (173).

As confutation against the "prudery" his work received, Lawrence cites the standard definition of "pornography" as something "calculated to arouse sexual desire, or sexual excitement," asserting that "stress is laid on the fact, whether the author or artist

intended to arouse sexual feelings" (173). Admittedly, Lawrence states that unconsciously a writer might attempt to arouse sex appeal, but in his case, he stringently argues that his novel, as with all his fiction, is far from pornographic. He states:

Then what is pornography, after all this? It isn't sex appeal or sex stimulus in art. It isn't even a deliberate intention on the part of the artist to arouse or excite sexual feelings. There's nothing wrong with sexual feelings in themselves, so long as they are straight-forward and not sneaking or sly. The right sort of sex stimulus is invaluable to human daily life. Without it the world grows grey. Pornography is the attempt to insult sex, to do dirt on it. This is unpardonable. . . . The insult to the human body, the insult to a human relationship! Ugly and cheap they make the human nudity, ugly and degraded they make the sexual act, trivial and cheap and nasty. (174-75)⁹

Lawrence believed that pornography incited readers toward personalizing sexuality, as an "invariable stimulant to the vice of self-abuse, onanism, masturbation, call it what you will" (178)—the sexual egocentrism reflected in Michaelis, Bertha Coutts, Hilda Reid, and toward the beginning of the novel, *Lady Chatterley*. As a reaction to self-centered sexuality, he emphasizes in the last paragraph of his essay the importance of modifying Victorian and Freudian attitudes toward intercourse:

It is, we can only repeat, a condition of idiocy. And if the purity-with-a-dirty-little-secret lie is kept up much

longer, the mass of society will really be an idiot, and a dangerous idiot at that. For the public is made up of individuals. And each individual has sex, and is pivoted on sex. And if, with purity and dirty little secrets, you drive every individual into the masturbation self-enclosure, and keep him there, then you will produce a state of general idiocy. For the masturbation self-enclosure produces idiots. Perhaps if we are all idiots, we shan't know it. But God preserve us. (187)¹⁰

To save his homeland from this "idiocy," Lawrence had to openly discuss sexuality in Lady Chatterley's Lover; he had to bring the "dirty little secret" out into the open.

Unfortunately, many readers did not want this "secret" revealed. However, regardless of the censorship, and as "A Propos" and "Pornography and Obscenity" support, Lawrence was justified in his decision to explicitly describe sexuality. As his rhetorical response, it was imperative that Lawrence used language which vividly portrayed the power of phallic consciousness. Moreover, as his last creative effort explaining his philosophy, it was necessary that he unreservedly show the evolution of the blood consciousness between Constance and Mellors. Furthermore, for Mellors to adequately serve as a rhetorical mask, the character is required, if he is to be realistic, to use natural, working-class terminology to explain his theory of sexuality. Considering Lawrence's affinity with the miners, he did not want to misrepresent their sexual vocabulary just to appease the "mob-ruled" English and American censors. He also did not

want to continue intellectualizing sex by making it secretive, by expurgating so-called "pornographic" scenes; he believed the concealment of sexuality was at the heart of English society's problems. To also stimulate his readers toward modifying the 1928 perceptions of sexuality as only something which should be discussed in whispers, he had to apply sexual terminology to exemplify its benign rather than cancerous effects.

It would be a while before these perceptions would change. As Anthony Burgess writes, Lawrence had little impact on manipulating English readers toward modifying the exigences within his rhetorical situation:

. . . the only book by Lawrence that everybody wanted to read in the thirties was the one they were not permitted to read: Lady Chatterley's Lover. Such Laurentians as Huxley and Aldington were more popular than the master himself The literary historians confirm that, between his death and the outbreak of the Second World War, Lawrence was remembered as a doubtful prophet but almost totally ignored as a writer. He had written a dirty book and had his exhibition of dirty paintings raided by the police; the brilliance of Sons and Lovers and Women in Love had either not yet been acknowledged or had been occluded. (5-6)

Moreover, English politics and society remained, as suggested in the book's being banned, as conservative as they had been in mid-1926. In 1929, with Prime Minister Ramsay MacDonald beginning his second term, a coal mining bill reduced working hours from eight to seven and a

half hours, but unemployment among colliers was still high. Unfortunately for them, even though the Labour party controlled seats in Parliament, the Local Government Act of 1929 "reformed" the Poor Law of 1834 in a way that an individual would be given aid "only under semi-penal conditions"—the government believed that the only reason a person needed relief was "derived from his own laziness" (Bentley 64). Even though Lawrence's fear that the Midlands would deteriorate into slums never occurred, Clifford-like leaders remained in control of England: "MacDonald's government resembled his previous one. It was a combination of intellectuals and trade union leaders" (Bentley 71). Thus, the ruling class remained in control of the country, with the workers, including the Eastwood colliers, continuing to serve as industrial slaves.

As a response to Frieda's adultery, Lawrence's last novel did not stop her promiscuity, but considering her stubborn will, the task may have been impossible. As has been mentioned, shortly after her husband's death, she had a relationship with John Middleton Murry and later married Angelo Ravagli. However, she and Lawrence were closer before his death than they perhaps had ever been. Harry Moore's biography of the novelist explains that even though during the composition of Lady Chatterley's Lover Lawrence often isolated himself from Frieda, while he was slowly dying of tuberculosis he demanded that she remain close to him. While at the Ad Astra sanatorium in France, he told Frieda's daughter Barbara that her mother did not care for him any more, "the death in me is repellent to her" (502). Yet Frieda saw Lawrence every day, and even when he told her one time

"Your sleeping here does me no good" (502), she continued to stay with him. Lawrence did not want to die in a sanatorium, so Frieda moved him to Villa Robermond. Shortly before he died during the first night there, she describes how she periodically held his emaciated ankle: ". . . it felt so full of life, all my days I shall hold his ankle in my hand" (504). Although there is little testimony from Frieda that the novel--she liked the first, less romantic version best of the three--caused her to be less egocentric in her marriage, Lawrence's autobiographical connection with Oliver Mellors probably strengthened her feelings toward her husband.

As was discussed in chapter one, scholarship varies in regard to Lawrence's artistic objectivity in characterizing his last novel, especially concerning his gamekeeper. As was also mentioned, the most important questions are not if Lawrence's philosophy is too evident in the text or if the novel is realistically presented. The critical question is why Lawrence wrote his novel, and perhaps more significantly, what determined the characterization of Mellors. After analyzing the rhetorical situation in which the novel was created, and after studying Mellors as a constraint through which Lawrence attempts to motivate his audience toward change, it is clear that Lady Chatterley's Lover is not only strongly rhetorical, but it is also sufficiently artistic. Concerning the novel as a fitting response to Lawrence himself, as his last long imaginative work and as a poetic confession of his beliefs, Lawrence succeeded, regardless of the criticism of scholars such as Wayne Booth and Marguerite Beede Howe. Lawrence believed that a text must be independent of its creator, but

he also recognized that an artist lives within the universe of his or her fiction: "And that again is what I think about writing a novel: one can live so intensely with one's characters and the experience one creates or records, it is life in itself" (Moore, Collected Letters 851).¹¹ In Lady Chatterley's Lover, using the mask of Mellors, Lawrence balances autobiography and fiction, rhetoric and poetic, to respond effectively to each of the exigences within his rhetorical situation.

Even though Mellors is Lawrence's most effective persona, further analysis of Clifford, Constance, and Ivy Bolton, as well as that of the work's setting, will strengthen the position that the exigences within Lawrence's rhetorical situation lasting from 1926 to 1928 were the primary impetuses of his last novel. Furthermore, by examining more extensively the rhetorical effect the text had on future audiences, such as readers in the 1960s and 1970s, the lasting effect of Lawrence's polemic can be better understood. This is significant, because like most radical rhetorical responses, Lawrence's discourse was definitely not received warmly when it was initially made public.¹² True, his last novel was censored, Frieda remained licentious, and critics condemned his characterization, but Lawrence did indeed constrain his audience's decision. As has been argued in this thesis, Frieda's feelings toward Lawrence did change, Mellors is objectively presented, and Lawrence successfully expressed his polemic. Change is slow, and even if his novel was banned, Lawrence radically challenged how people thought about sexuality, if not questioning laws relating to pornography and art. In 1928, Lawrence may not have totally

persuaded the English population against industrialism or Freudianism. However, as years pass, Lawrence's rhetorical response in the form of Lady Chatterley's Lover appears to be an excellent answer to his situation.

Any novel can be analyzed rhetorically, as any discourse can be studied by applying Lloyd Bitzer's definition of "rhetorical situation." Yet there are few novels which match Lawrence's brilliance in combining rhetoric and art. There are few novels written by Lawrence that reveal his philosophy so comprehensively and descriptively. And there are few novels which contain a character who so strategically serves as both a rhetorical and artistic mask as Oliver Mellors. Lawrence's last novel still has the capability of initiating social change, as evident in its still being banned by many libraries. The famous trial of Regina v. Penguin Books Ltd. in 1960, over thirty years after the novel was published, exemplifies the relevance of the work to contemporary readers. Lady Chatterley's Lover is not only D. H. Lawrence's fitting response to his rhetorical situation, and Oliver Mellors not only functions as an effective characterization, but the novel is worthy of greater literary acceptance than what it currently receives. It is not Lawrence's best written novel, nor is it his most developed, but it is definitely more than just a "dirty" book. Lady Chatterley's Lover is Lawrence's 1928 polemic, and is a brilliant example of an author's response to the imperfections existing in his world.

NOTES

¹ Both Secker and Knopf believed that Lady Chatterley's Lover was too sexually explicit for them to risk its publication, but they prompted Lawrence to privately print an expurgated edition. In a letter to Alfred Knopf, Lawrence wrote, "I was awfully pleased to get your letter saying you didn't find Lady Chatterley's an abomination Because the London people have all been trying to make me feel tremendously in the wrong, and holding up pious hands afraid of touching pitch: which I don't forgive 'em, and shan't" (Moore, Collected Letters 1055). Furthermore, Michael Squires explains, (Secker, in fact, welcomed private publication, "for we shall be able to go ahead with an ordinary [expurgated] edition suitable for the commercial market without having to deal with the author's natural reluctance to make any concessions in the matter of the text" [unpub. letter to Curtis Brown, 9 Feb. 1928].) Unsurprised, Lawrence wrote: "I don't care a straw about a public edition: only the copyright" (unpub. Texas. 17 Mar. 1928). The respected literary agent Curtis Brown had told him that it was impossible to copyright indecent, obscene, or blasphemous books. Moreover, Lawrence knew that the smut-hunters, frenzied by four-letter words, "may easily call the Florentine edition [published by Orioli] indecent" (MS 101). (Creation 11-13)

In his Creation, Squires's "In the Beginning: A Narrative" and "The Fate of the Novel: A Narrative" offer excellent discussions of the

process in which Lawrence published Lady Chatterley's Lover.

² Lawrence wrote to Lady Glenavy on February 3, 1928,

And moreover I've got on my conscience a novel I wrote, and which is much too shocking—verbally—for any publisher. Says shit! and fuck! in so many syllables. So if it's going to be published I'll have to do it myself—therefore think of bringing it out this spring privately in Florence—1000 copies, half for England, half for America—at two guineas" (Moore, Collected Letters 1036).

In 1929, in a letter to Mollie Skinner, Lawrence writes about the possibility of publishing his first version, but emphasizes that he will not change anything in Lady Chatterley's Lover:

Suddenly I have the bright idea that the first version of Lady C. may be the right one for Knopf and Secker. I believe it has hardly any fucks or shits, and no address to the penis, in fact hardly any of the root of the matter at all. You remember the first version is the one you had bound for Frieda, and it is in your flat. I wish you would just glance through the so-called hot parts, and tell how hot they are. I'm sure they are hardly warm. And I'm sure I could expurgate the flies off of that virgin ointment—whereas our Lady C. I cannot, absolutely cannot, even begin to expurgate. (Moore, Collected Letters 1167)

³ In a letter to Orioli dated 28 June 1928, Lawrence enthusiastically praised the work:

Lady Chatterley came this morning, to our great excitement,

and everybody thinks she looks most beautiful, outwardly.
 . . . Now let us hope she will find her way safely and quickly to all her destinations. When you send to America, send a line to Dr McDonald, Philadelphia, and to Mabel asking them to cable when they get the book: and when you send to England, the same: I already asked Koteliansky and Barbara Low to notify you immediately they receive the book.
 (Moore, Collected Letters 1065)

⁴ Lawrence informally discusses the pirated versions at the beginning of "A Propos," which originally was to be called "My Skirmish with Jolly Roger" (the pirate's banner). In his Creation, Squires mentions sections in Lawrence's unpublished letters which also reveal his opinion concerning imitations of his novel. Specifically, on August 27, 1928, Lawrence wrote to Orioli: "sure as life the book will be pirated in USA and we shall be done in the eye" (191).

⁵ Lawrence's novel received critical support as well. See John Middleton Murry's "The Doctrine of D. H. Lawrence: Lady Chatterley's Lover" and Edmund Wilson's review of the work for The New Republic. Concerning the novel as pornography, many scholars have discussed its sexuality and censorship: Sybille Bedford's "The Last Trial of Lady Chatterley," Harry Moore's Sex, Literature, and Censorship, Evelyn Hinz's "Pornography, Novel, and Mythic Narrative: The Three Versions of Lady Chatterley's Lover," David Gutierrez's "The Impossible Notation: The Sodomy Scene in Lady Chatterley's Lover," C. H. Rolph's The Trial of Lady Chatterley: Regina vs. Penguin Books Limited, Renatus Hartogs's "Intercourse with Lady Chatterley," Craig Munro's

"Lady Chatterley in London: The Secret Third Edition," and John Sparrow's "Regina v. Penguin Books Ltd.: An Undisclosed Element in the Case."

⁶ The letter continues,

Think of poor Swift's insane But of horror at the end of every verse of that poem to Celia. But Celia --- ---!- -you see the very fact that it should horrify him, and simply devastate his consciousness, is all wrong, and a bitter shame to poor Celia. It's just the awful and truly unnecessary recoil from these things that I would like to break. It's a question of conscious acceptance and adjustment—only that. God forbid that I should be taken as urging loose sex activity. There is a brief time for sex, and a long time when sex is out of place. But when it is out of place as an activity there still should be the large and quiet space in the consciousness where it lives quiescent. Old people can have a lovely quiescent sort of sex, like apples, leaving the young quite free for their sort. (781)

⁷ The reference to "warm heart" also reflects Mellors's much cited "I believe in being warm-hearted. I believe especially in being warm-hearted in love, in fucking with a warm heart. I believe if men could fuck with warm hearts, and the women take it warm-heartedly, everything would come all right" (222).

⁸ Lawrence specifically explains phallic consciousness as this:

. . . marriage is no marriage that is not basically and

permanently phallic, and that is not linked up with the sun and the earth, the moon and the fixed stars and the planets, in the rhythm of days, in the rhythm of months, in the rhythm of quarters, of years, of decades and of centuries. Marriage is no marriage that is not a correspondence of blood. For the blood is the substance of the soul, and of the deepest consciousness. It is by blood that we are: and it is by the heart and the liver that we live and move and have our being. In the blood, knowing and being, or feeling, are one and undivided So that only when the conjunction is of the blood, is marriage truly marriage. . . . This is marriage, this circuit of the two rivers, this communion of the two blood-stream, this, and nothing else; as all the religions know. . . . And the phallus is the connecting link between the two rivers, that establishes the two streams in oneness, and gives out of their duality a single circuit, forever. (349)

⁹ In a letter written to Aldous Huxley on March 27, 1928, Lawrence offers examples of authors he believed "insulted" sex:

Your ideas of the grand perverts is excellent. You might begin with a Roman—and go on to St. Francis—Michael Angelo and Leonardo—Goethe or Kant—Jean-Jacques Rousseau or Louis Quatorze. Byron—Baudelaire—Wilde—Proust: they all did the same thing, or tried to: to kick off, or to intellectualize and so utterly falsify the phallic consciousness, which is the basic consciousness, and the thing we mean, in

the the best sense, by common sense. (Huxley 724)

¹⁰ As mentioned in chapter two, Lawrence's two psychoanalytical treatises, Psychoanalysis and the Unconscious and Fantasia of the Unconscious, provide excellent refutation against Freudian psychology.

¹¹ In "Pornography and Obscenity," Lawrence offers another view of an author becoming one with his or her writing:

The only positive effect of masturbation is that it seems to release a certain mental energy, in some people. . . . The sentimentalism and the niggling analysis, often self-analysis, of most of our modern literature, is a sign of self-abuse. It is the manifestation of masturbation, the sort of conscious activity stimulated by masturbation, whether male or female. The outstanding feature of such consciousness is that there is no real object, there is only subject. This is just the same whether it be a novel or a work of science. The author never escapes from himself, he pads along within the vicious circle of himself. There is hardly a writer living who gets out of the vicious circle of himself—or a painter either. Hence the lack of creation, and the stupendous amount of production. It is a masturbation result, within the vicious circle of the self. It is self-absorption made public. (180)

¹² Also worth noting is Bitzer's statement that ". . . rhetorical situations come into existence, then either mature or decay or mature and persist—conceivably some persist indefinitely" (12). Even though the exigences created by Frieda's infidelity and Lawrence's

tuberculosis are not existing urgencies today, the social attitudes toward sexuality that Lawrence's discourse reacts against are still prevalent. As exemplified in Lady Chatterley's Lover still being banned in many areas, the rhetorical situation of his response has not yet concluded.

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