



陈文玉◎著

The Triumph of Women

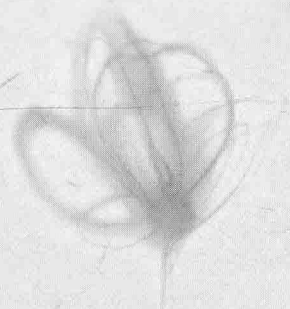
女性的胜利

——劳伦斯《》中女性形象研究



华中科技大学出版社

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藏书章

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中国·武汉

内 容 提 要

本书主要通过文本分析的方法,研究了戴维·赫伯特·劳伦斯小说《虹》中女子在性爱、家庭权力、性格以及视野四个方面对她们男人的超越与胜利,认为这些都表明了作者对女性的赞赏,以及对父权社会、工业化的隐性批判。

此外,本书还研究了劳伦斯对小说中男性人物汤姆、威尔、安东和厄秀拉舅舅汤姆矛盾的态度。一方面,劳伦斯对这些男子的不足之处、弱点进行了批评;另一方面,他对他们寄予了同情。本书揭示了隐藏在小说中人物对新生活的追寻,在追寻、探索的过程中,他们不同程度地从各方面实现了梦想,获得了满足,这也显示了劳伦斯对父权社会及工业化隐性批评的复杂心理。

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Abstract

The book mainly draws on textual analysis and examines Lawrence's representation of women's triumph over men in sexuality, domestic power and character and outlook in *The Rainbow*. It holds that Lawrence's treatment of these topics indicates his eulogy of women and his implicit criticism of the patriarchal society and industrialization.

The book focuses on an interpretation of Anna's childbirth and being a mother, arguing that her identity as a mother indicates her turning from explicit struggle to implicit struggle and her continuous battle against her man and the patriarchal society. When critics examine Anna, they play down her part in the fiction and use a few words with the same idea that she is indulged in sexual love and giving birth to several children, giving up the quest. On the contrary, I argue that Anna, in effect, does not give up the struggle. She quests for a new life, and childbirth and being a mother is a kind of creation, and she gains her fulfillment to some extent through the implicit struggle.

It discusses Ursula's sexuality and outlook as well. In the sexual encounter, she is assertive, confident and initiative and has the corrosive power and destroys Anton Skrebensky both in body and soul. Outlook is investigated from her quest for love, knowledge and the unknown which shows that she is more profound, deeper and wider than the male in outlook.

Culturally, women's sexuality, childbirth and motherhood were marginalized as well as their domestic power, character and outlook. Women were described as passive, inferior and dependent and being dominated image in the patriarchal society by Lawrence's literary forefathers and his contemporaries. On the contrary, Lawrence's views and their views are opposed on these issues. His treatment of these topics indicates his eulogistic perception of women. What's more, it explores Lawrence's ambivalent attitude towards men—

Tom, Will and Anton and Ursula's uncle. On the one hand, Lawrence criticizes the men for their inadequacy; on the other hand, he shows his sympathy for the men. The book reveals the characters' quest for a new life which is implied in the fiction and their fulfilled achievement from various aspects at different extent and Lawrence's complexity of implicit criticism of the patriarchal society.

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Introduction

D. H. Lawrence as a study subject has been explored from various perspectives, which results in different conclusions and a wide range of judgments. Some critics focus on Lawrence and Freudianism, Lawrence and Bible, Lawrence and feminism and Lawrence and Expressionism; others analyze his literary works criticizing mechanical civilization, examine his ideal of the relationship between male and female and explore his love and marriage ethics. What's more, his works are interpreted from the perspective of ecological criticism and narratology. Recently, a rising trend is towards the thematic study which has become a focus again though cultural studies with interdisciplinary notions have become the main voice in literary criticism. However, the thematic interpretations of Lawrence's *The Rainbow* appear inadequate not only for one aspect from the novel by critics but also for the old themes which most critics and readers repeat and share the same views. This unsatisfactory state greatly underlies my choice of research interest.

I will argue that the theme is the quest for a new life which is implied in the novel. This is implicit in its representation of women's triumph over their men in various aspects including sexuality, domestic power, character and outlook and their quest for fulfillment.

In this introduction, I will first give a historical review of D. H. Lawrence, then I will specify my focus and scope of the present study.

1. A Historical Review of D. H. Lawrence

In this literary review, I would like to trace some of the main concerns in *The Rainbow*, showing how Lawrence undergoes the gradual shift from being regarded as an erotic writer, sexist to another Lawrence who is favored and generally acknowledged as important as

Joyce and Woolf in the 20th century English Literature.

Throughout the years, D. H. Lawrence criticism has exhibited several shifts of attention. Though in Lawrence's own lifetime, his literary success lasted only a short time, he was from a promising literary man into a notorious one for the reason that *The Rainbow* was banned by the police. In effect, there are two reasons contributing to its banning as follows: first, it describes sexuality boldly in the novel; second, it presents the perception of anti-war through Ursula's criticism of Skrebensky. In reality, Lawrence dislikes war. On January 5, 1915, he wrote to Arthur McLeod and said: "The war is for those who are not needed for a new life. I hate and detest the war. It is all wrong, all foolish, all a wicked mistake." Rod Rind in *Everyday News* in Oct. 1915 pointed out that *The Rainbow* certainly made Lawrence lose fame, because it had no artistic value, and the book itself was not realistic both in descriptive and didactic aspects and the book was a boring field which worshipped the reproduction. After his death in March, 1930, he was still in bad situation, though E. M. Forster and other critics such as Arnold Bennett publicly declared his high literary standing. Forster viewed him as the greatest novelist in his time. There was a debate on his writings and Lawrence "as a sex crank" was ignored, moreover, the influential critics of Lawrence's generation, T. S. Eliot and John Middleton Murry spoke unfavorably of Lawrence. In the 1950s, F. R. Leavis in his well-known book, *D. H. Lawrence, Novelist* (1955) offered his critical efforts to value highly of Lawrence; D. H. Lawrence, in the English language, was the great genius of our time. He was, as a novelist, the representative of vital and significant development. And *The Rainbow* is a classic, and a major one. He also said, "The rendering of the continuity and rhythm of life through the individual lives has involved a marvelous invention of form. It is the same life, and they are different lives, living differently the same problems—the same though different—in three interlinked generations; that is how the form is

felt." What's more, in his *The Great Tradition*, he said that, "The novel has for theme the urgency, and the difficult struggle, of the higher human possibilities to realize themselves." Besides, a biography of Lawrence entitled *The Intelligent Heart* was written by Harry T. Moore which was published in 1954 and revised in 1974 with the changed title of *The Priest of Love* in which many new facts and numerous documents were added. This biography objectively presented the life of Lawrence. *The Rainbow* also until the 1950s, with the authority's rejudgement by F. R. Leavis and others, became the canon of English literature and began to appear in the readings of school and university. Kettle held that *The Rainbow* had so much, so many aspects, of the essential Lawrence in it. There was an adjustment of critical perspectives which had made Lawrence a major subject in university courses and he was canonised in a different sense as one of the patron saints of the 1960s.

H. M. Daleski's *The Forked Flame* (1965) is a thematic study. In it, he wrote that *The Rainbow*, which was clear, was meant to be more than a psychological or sociological study of marriage and it was a family chronicle. It was not held together by the tight links of a conventionally well-constructed plot. Its organizing principle was rhythmic as F. R. Leavis in *D. H. Lawrence: Novelist* (1955) had acutely pointed out, "a movement that, by recurrence along with newness, brings continually a significant recall of what has gone before." What's more, Daleski also said that Lawrence dealt with three generations in order to discover what was constant in the lives of men and women. He was interested not so much in the interaction of the generations, though this interest was by no means ignored, as in the complexities of being which recurred afresh for each generation.

In the 1960s and the 1970s, Fernihough considered that Lawrence was generally valued less as a literary artist than as a guide to genuine living and to personal resistance against a soulless civilization. George H. Ford in *Double Measure: A Study of the Novels and Stories of D.*

H. Lawrence (1965) emphasized some of the mythic dimensions of *The Rainbow* and Lawrence's use of analogies in Chapter 6 "*The Rainbow as Bible*", while in Chapter 7 "*The Rainbow as Novel*", he held that Lawrence as a novelist aimed to find new ways of portraying how men and women feel towards each other. In *the Art of D. H. Lawrence* (1966), Keith Sagar regarded *The Rainbow* as the perfect medium just as Lawrence said in *Phoenix*: "The novel is a perfect medium for revealing to us the changing rainbow of our living relationships." There were some other literary contributors, such as *D. H. Lawrence: The Rainbow and Women in Love* (1969). In this casebook, John Middleton Murry spoke unfavorably of Lawrence's *The Rainbow* and examined *The Rainbow* from thematic study, pointing out that *The Rainbow* was the story of Lawrence's sexual failure, and he also commented on that Ursula was an unconvincing character in *The Rainbow*. She was a composite figure, made of the hated sexual woman, and of some of Lawrence's own manly experiences. Roger Sale examined *The Rainbow* from the perspective of the narrative technique and L. Goldberg explored *The Rainbow*'s some aspects, such as the narrative method, the symbolic patterns, moreover, he examined them not only for the purpose of underlining these aspects' prophetic function, but also for the weighing of their relevance to the work as a whole. He maintained that "*The Rainbow* does possess a magnificent and challenging vitality. [...] Lawrence's greatness is that he gives us the reality by which we can judge him." Julian Moynahan explored the Ritual Scenes in *The Rainbow* and viewpointed that these scenes presented an artistic proof that essential being existed and indicated its nature.

Second-wave feminist criticism took place in the United States in the 1970s. Lawrence was criticized as a sexist writer. Simone de Beauvoir criticizes Lawrence, saying that his only concern was to show how women were mastered. The US feminist Kate Millett in her work *Sexual Politics* (1970) obviously regards Lawrence as a man who

hated women, and whose literary output was devoted to castigating women. She attacked Lawrence, saying that his novels were full of sexual description of the male domination which was the oppressive representation of sexuality and often hilarious and devastatingly analyzed his phallocracy which knocked Lawrence off the pedestal he had been occupying as a sexual and moral example in the 1960s.

Lawrence reached his peak of popularity when a variety of forms of Anglo-American New Criticism pervaded and were dominant in literary study. One focus in cultural criticism is Lawrence's use of imagery in his novels. The earlier critics paid attention to the metaphors including medical metaphors, legal metaphors and Biblical metaphors employed in Lawrence's fiction, and these metaphors are continuously the subject matter of today's critics while the linguistic complexities of Lawrence's work were still unnoticed. In the late 1970s and 1980s, literary criticism in Britain was influenced by the French post-structuralist theory and critics criticized Lawrence being logocentric (the desire for a centre is called "logocentrism"). Logocentrism is the term which Jacques Derrida who constructed the Deconstruction in his classic work *Of Grammatology* called. Some other contributory labours appeared, including treatises by Alastair Niven and F. B. Pinion. Niven's *D. H. Lawrence: The Novels* (1978) discussed Lawrence's ten major novels including *The Rainbow*. This book is suitable for the readers who would like to know the general information and a general critical study about Lawrence's fiction. When Niven concentrated on *The Rainbow*, he pointed out that it approached family life from many more angles than its mere social function. He also considered that "In no other English fiction are social and personal themes interconnected in so metaphysical a context." Pinion's *A D. H. Lawrence Companion* (1978) explored extensively and fully Lawrence's life, thought and works. In this book, when Pinion analyzed *The Rainbow*, he viewed that on the surface, it was three generation's family chronicle, essentially, and it

was an examination of the inner life of society during the change and disintegration period.

In the 1980s, Carol Dix viewed Lawrence as a sort of female writer who masked with masculine appearance in *D. H. Lawrence and Women* (1980). In the introduction, she expressed her dissatisfaction with Kate Millett's misjudgment of Lawrence and said that "The one theme running through my book is that, far from degrading women, far from treating them as inferior objects, as Lawrence is accused of by Kate Millett, he saw more in women, and the feminine principle, than did most of his contemporaries." She added that Lawrence had also clarified how he saw man and woman as two individuals, struggling to work out how they could live side by side. Hilary Simpson's *D. H. Lawrence and Feminism* (1982) discussed Lawrence's work concerning the theme of sexual relationships and gender roles and viewed that Lawrence endorsed Feminist Movement and his *The Rainbow* was influenced by the movement. Martin Green's "D. H. Lawrence: The Triumph of The Sisters" in *The English Novel in the Twentieth Century* (1984) found Lawrence in *The Rainbow* genuinely identified with women whose view was similar to Carol Dix. Peter Balbert and Phillip L. Marcus co-edited *D. H. Lawrence :A Centenary Consideration* in 1985, there are eleven contributors to this collection. In the critical essay on *The Rainbow* written by Peter Balbert named "Logic of the Soul: Prothalamic Pattern in *The Rainbow*", he viewed that *The Rainbow* was a testament to the conservative impulse in Lawrence that was at the heart of his most apocalyptic dictrines; it reflected a sensibility inclined toward traditional forms of worship, stability, and passion, even though he wished to transmute and invigorate the forms. He also considered that Ursula's compulsion to follow logic of her soul into an affair with Skerbensky was not merely the manifestation of either physical desine or ego. Four years later, his work *D. H. Lawrence and the Phallic Imagination* (1989) was published; he studied Lawrence's five novels including *The Rainbow*.

The essays are on sexual identity and feminist misreading; the title of the commentary essay on *The Rainbow* is also "Logic of the Soul". The difference is the words after it, i. e. "Marriage and Maximum Self in *The Rainbow*". Most part of this essay is the same as the essay "Logic of the Soul: Prothalamic Pattern in *The Rainbow*" published four years ago. There are a few differences as follows; There are six pages more than the previous one; twelve paragraphs are added, among which two paragraphs are quotations; sixteen notes are added. The added content is mainly about feminist misreading, for instance, Kate Millet and Hilary Simpson's misreading of *The Rainbow*. Kate Millet simply commented on the woman Lydia in the first generation and Anna in the second generation. She described them as a reflection of Lawrence's view of women as "marry and smother them", and she despised the marriage. Simpson failed to understand Lawrence's critique to Winifred Inger. *The Legacy of D. H. Lawrence* (1987) edited by Jeffrey Meyers traces the literary and cultural influence of Lawrence's ideas and his art on the English and American novelists, poets and travel writers. Concerning the review on *The Rainbow* in *D. H. Lawrence New Studies* (1987) edited by Christopher Heywood is Roger Ebbatson's "A Spark beneath the Wheel: Lawrence and Evolutionary Thought" and Henry Schvey's "Lawrence and Expressionism", the former holds that Lawrence's *The Rainbow* is permeated by the process of individuation, and "Lawrence's insight into this process derives substantially from Herbert Spencer, and *The Rainbow* and *Women in Love* are to some extent a fictional rendition of Spencer's principle of evolution and dissolution." The latter attempts to show us Lawrence's affinities with expressionism and he cited the presence of various expressionist characteristics in *The Rainbow* and *Women in Love* and examined Lawrence's ideal of relationship between man and woman. In *The Spirit of D. H. Lawrence* (1988) edited by Gamini Salgado and G. K. Das, critics explored Lawrence from various perspectives, such as P. N. Furbank focused on the philosophy of

Lawrence; Das compared Lawrence and Forster on their vision of a living religion; Salgado explored Lawrence as historian; George J. Zytaruk viewed Rananim as Lawrence's failed Utopia. Yale University's professor Harold Bloom edited *D. H. Lawrence's The Rainbow* (1988) and offered an introduction. In his eyes, though *The Rainbow* has its defects, "it is one of the few novels in English literature that seems worthy of comparison to the epic narratives of Tolstoy and Melville." Critics made critical studies on *The Rainbow* from different respects, such as Alan Friedman regarded the rainbow as a developing rejection of old forms, Colin Clarke viewed *The Rainbow* as a reductive mode of energy, Scott Sanders traced the traditional dialectic of nature against society in *The Rainbow* through ideological reading, Evelyn J. Hinz studied the theme of *The Rainbow*, analyzing that Lawrence had no evolutionary vision in it and interpreted the theme of the fall by the demonstration of eternal recurrence. Another thematic study of Lawrence's ambivalent view on marriage which is lonely and sad yet has ultimate hope is attributed to *The Rainbow* by Robert Kiely. Daniel J. Schneider spoke highly of *The Rainbow* which he depicted as a truly excellent achievement by examining the unique form of it.

This period also saw a series of collection of critical essays on D. H. Lawrence, such as Dennis Jackson and Fleda Brown Jackson's *Critical Essays on D. H. Lawrence* (1988) and Peter Preston and Peter Hoare's *D. H. Lawrence in the Modern World* (1989). The essays concerning *The Rainbow* are Jack F. Stewart's "Expressionism in *The Rainbow*" in the former, Mark Kinkead-Weekes' "The Sense of History in *The Rainbow*" in the latter. Stewart associated some scenes with expressionism by analyzing the scenes, and defined expressionism originated in Germany and distinguished expressionism and futurism. Mark studied the sense of history, viewing that *The Rainbow* was a historic novel. More importantly, Peter Balbert's *D. H. Lawrence and the Phallic Imagination* (1989) offers us the essays on Lawrence's representation of sexual identity. One of the essays

relevant to *The Rainbow* is “Logic of the Soul: Marriage and Maximum Self in *The Rainbow*” which mainly argues that Tom grows and struggles for the unknown as the plot of the novel develops, besides, the role of Ursula’s self-defining sex with Skrebensky is purgative. In this period, John Worthen (1989) offered a biography of Lawrence from the perspective of Lawrence’s literary life as a professional writer.

Lawrence’s letters, *Selected Letters of D. H. Lawrence* (1979), which was compiled and edited by Boulton, and his works *Study of Thomas Hardy and other essays* (1985) especially the essays “Study of Thomas Hardy” and “Why the Novel Matters” which first appeared in 1936 in *Phoenix* and “Morality and the Novel” and *Psychoanalysis and the Unconscious and Fantasia of the Unconscious* (2004) which were both edited by Bruce Steele have become an indispensable aids for the readers to understand his fiction and his philosophy. Furthermore, many Laurentian critics note that the philosophy of Sigmund Freud (1856—1939) and Friedrich Wilhelm Nietzsche (1844—1900) had strong impact on the forming of Lawrence’s philosophical views, particularly, after he married Frieda Weekley who very much admired the German philosopher. His *Psychoanalysis and the Unconscious* was first published in 1921 and *Fantasia of the Unconscious* in 1922.

In his letters, essays and reviews, Lawrence airs his views on many issues such as cultural, social and political problems. Take gender relation as an example, in 1912, he wrote a letter to Edward Garnett:

It seems to me queer you prefer to present men chiefly —as if you cared for women not so much for what they were in themselves as for what the men saw in them. So that after all in your work women seem not to have an existence, save they are the projections of the men... No, I don’t think you have a high opinion of women.

The 1990s saw Duane Edwards’s treatise *The Rainbow: A Search*

for *New Life* (1990) in which the theme of *The Rainbow* is studied. Edwards investigates that Ursula is first at the edge of darkness and after making the unconscious conscious, she searches for new life; he also analyses the importance of surety in Alfred's generation and assumes that there is an invisible connexion between Tom and Lydia. In addition, he views that infinite sensual violence is undergone between Anna and Tom, they do not have surety and dissatisfy their marriage, and they often quarrel and struggle, their struggle is "a war", "their love-making is a battle." There were several other contributors, including biography by Jeffrey Meyers who mentioned the suppression of *The Rainbow*. Meyers holds that *The Rainbow* which introduced sexual life into the family-chronicle novel, portrays a visionary quest for love by three generations of men and women. Each generation becomes successively weaker in character and spirit after the Industrial Revolution has destroyed their communal sense. Paul Poplawski's *Promptings of Desire* (1993) explores creativity and the religious impulse in the works of D. H. Lawrence. Two chapters in relation to *The Rainbow* are chapter six and seven, the former discusses the metaphysics of creativity and *The Rainbow* itself, the latter analyses rhythms of the unknown God in *The Rainbow*. With the rapid change of critical environment and the latest revisions in literary theory, the important work *D. H. Lawrence* (1992) by Peter Widdowson offers new readings to help teachers and guide lectures. The essays on particular theories combine theories and work together in this series and provide demonstration of theories' practical uses so that readers may grasp the possible uses of particular theories into practice in literary studies, furthermore, it is characteristic of being presented in a feasible form and with editorial guidance, for example, a brief introduction to the author of each essay. The essays related to *The Rainbow* are Graham Holderness's "Transition (*The Rainbow*)", Alistair Davies's "Contexts of Reading: the Reception of D. H. Lawrence's *The Rainbow and Women in Love*" and Tony Pinckney's