US-China Foreign Language, November 2016, Vol. 14, No. 11, 795-803
doi:10.17265/1539-8080/2016.11.008

A Study of D. H. Lawrence's Experimental Discourse in *The Rainbow*[*]

Dr. Ala Eddin Sadeq
Zarqa University, Zarqa, Jordan

David Herbert Lawrence (1885–1930) is a 20th century feminist writer who focuses on the central issue of discovering the true nature of male and female relationship. He believes that the health of a civilization and the harmony of this existence are all dependent upon the realization of a perfect human relationship. The foundation of this relationship is the relation between a man and a woman through a marriage or bond, which is free from the instincts of domination and traditional role playing. It must also ensure the partners' acceptance of each other's independent individuality and being. This search for the criterion of perfect relationship seems to be a dominating theme in almost all of Lawrence's novels starting with *The White Peacock* (1911) and ending with *Lady Chatterley's Lover* (1928). The paper aims to show that *The Rainbow* (1915) is an experimental novel that highlights Lawrence's search for a meaningful and complimentary relationship between a man and a woman. He undertakes the task of exploring the true foundation of this relationship through contrasting three different sets of marriages between the Brangwen men and women. From this perspective, the novel becomes a laboratory for investigating the norms of a perfect relationship between the couple. Lawrence transforms his novel into a laboratory of investigation, where he contrasts the varying relationships, viewpoints, and response of both his male and female characters for the sake of discovering a reliable base for a perfect relationship between the sexes. The paper proposes that *The Rainbow* establishes the stone base for comprehending Lawrence's ideologies on this matter. Thus, it is virtually important to understand its experimental strategy prior to embarking on further investigation of the author's varying treatment of the same issues in his other works.

Keywords: experimental novel, pure love, tradition and gender, role playing, regeneration and fulfillment

Introduction

The Rainbow is D. H. Lawrence's second novel written in 1915. Lawrence's main focus in this novel, as in all his other works, starting with *The White Peacock* (1911) and ending with *Lady Chatterley's Lover* (1928), is on the central issue of discovering the bases for a perfect relationship between a man and a woman. He recurrently acknowledges the fact that for "a man to be a man, it takes a woman. And for a woman to be a woman, it takes a man" (Lawrence, 1984, p. 177). He believes that the foundation of this relationship is a marriage bond which is free from the instincts of domination and traditional role playing. It should also ensure the partners' equal and spontaneous consummation of passion and acceptance of each other's independent individuality and being. In an essay quotation by F. R. Leavis in his book *Thoughts, Words and Creativity*,

[*] **Acknowledgements:** This research is funded by the Deanship of Scientific Research at Zarqa University.
Dr. Ala Eddin Sadeq, associate professor, Ph.D., Department of English, Language and Literature, Zarqa University.

Lawrence (1984) retains that:

> Man or woman, each is flow, a flowing life. And without one another we can't flow, just as a river cannot flow without bank. A woman is one bank of a river of life, and the world is another, without those two sources, my life would be a marsh. It is the relationship to a woman, and to my fellow men which make me myself a river of my life. (p. 122)

It is said that *The Rainbow*, like his famous novel *Sons and Lovers* (1913), has actually originated from his unhappy childhood experiences with his domineering aristocratic mother and his poor father. However, the initial outcome of Lawrence's experimental discourse leads to his assertion on the importance of the inner spiritual contact between a man and a woman which ultimately endorses their infinite bond with humanity and the essence of a "living universe". He states in his article *Morality and the Novel*:

> Our life consists in this achieving of a pure relationship between ourselves and the living universe about us. This is how l "save my soul" by accomplishing a pure relationship between me and another person, me and a nation, me and the race of men, me and the animals, me and the trees or flowers, me and the earth, me and the skies and sun and stars, me and the moon: an infinite of pure relations. (Walter, 1968, p. 57)

Lawrence also believes that this stage of spiritual enchantment and acceptance of the otherness of the partner enables both sexes to free themselves from their utter disfigurement through gender discrimination and role-playing. He describes such spontaneous and spiritual entry into a relationship in his novel *Women in Love* (1920) as being a "state of free proud singleness which accepts the obligation of permanent connection with others" (p. 287).

The important assumption highlighted by D. H. Lawrence is that "pure love" engenders an equal and complimentary relationship between male and female partners, instead of their painful absorption of each other; i.e., the man's desire to possess the woman's body and the woman's wish to own or subjugate man's spirit. Alastar Nivan (1978) states in his book *D. H. Lawrence* that "this enthrallment of the two sexes, man's soul to woman, woman's body to man, marks the destruction of the primeval admixture from which they irrevocably came" (pp. 68-69). Lawrence conceives that the partners' conscious striving for domination will result in their imprisonment in a life of compromise, internal isolation and alienation.

The present paper intends to show that *The Rainbow* is an experimental novel which epitomizes Lawrence's search for a meaningful and complimentary relation between a man and a woman. The aim of his experimental discourse is to discover a reliable base for a perfect relationship between the sexes. The paper also proposes that *The Rainbow* establishes the stone base for comprehending Lawrence's ideologies on this matter. Thus, it is vitally important to understand its experimental components prior to embarking on further investigation of the author's varying treatment of the same issues in his other works. The paper is divided into three sections and a conclusion. The first section is the introduction which summarizes the primary issues related to Lawrence's interest in searching for the true basis for a perfect relationship in his work. Section two focuses on the traditional conceptions of marriage and fulfillment and the sterile nature of their consequences on the male and female inhabitance of Marsh Farm. Lawrence's concern with the negativism related to relationships within the criteria of power exertion and domination between couples of two Brangwen generations will be the core of the discussion of section three. The last section is the conclusion that highlights the main findings of the paper.

The Initial Experimental Discourse Data

Lawrence starts his initial experimental discourse in *The Rainbow* through analyzing the relationships between women and men of the first Brangwen generation in Marsh Farm. Their relationships are conveyed to be rather traumatic and hardly go beyond the objective correlative of domination and traditional role-playing. The novel opens with Lawrence spotting his light, specifically on the outlooks of the first generation of Brangwen women. They are shown to be utterly different and dissatisfied with mode of living merely to satisfy "blood intimacy" and the decadent conventions of the Farm life:

> The women were different. On them too was the drowse of blood intimacy, calves' sucking and hens running together… the woman looked out from the heated, blind intercourse of farm life, to the spoken world beyond. (p. 4)

They were ambitious and they inspired for the far off horizon of cities, where desires are fulfilled: "It was enough for the men that the earth heaved and opened its furrows to them that the wind blue to dry the wet wheat... But the women wanted another form of life than this" (Ibid.). In retrospect, the earlier generation of women found shelter for their disappointment and annihilation in the delusion of living a magic reality in which the duties of motherhood are transformed into a powerful feeling of triumph over their male counterparts.

Contrary to the female members, the men of first Brangwen are depicted to be backward, traditional, and mechanical in their approaches and thinking. They lived a life of self-preservation and perceived their existence as an extension of their environment. Accordingly, they proudly embraced the notion of basically fulfilling their social roles within the repetitive cycle of multiplication system in the universe. They were mainly guided by the value of "blood intimacy". Thus, their personal, social, and sexual conducts with their female partners were intrinsically physical and devoid of self-promoting passion. However, the first live sample which Lawrence undertakes to assess in his experimental discourse is the relationship between Tom Brangwen and Lydia Lensky. Tom is his first specimen of a Brangwen male in the novel, who is going to be exposed to crisis with a woman of an alien culture. In this particular instance, Lawrence aims to shed light on the outcome of this kind of blending between a typically reserved Brangwen man and a foreign female of an entirely different perspectives. To be more specific, Lawrence intentionally brings his foreign heroine into the scene in order to test the applicability of Tom's apparently emancipated theoretical consumptions in reality.

Tom was a descendant from a long line of landholders, who loved their cattle and horses and were proud of them. Like his long line of ancestors, Tom has lived very close to nature but this solely intensified his sensitivity and romantic instincts to elevate him above his previous generation. He was also described to be an incarnation of his own ambitious mother, who encouraged his flight through seeking the knowledge and the education of the world beyond the decaying walls of Marsh Farm. Lawrence also initiates that Tom was aware of his innate separateness and hated his school fellows "for their mechanical stupidity" (p. 16). In the description of his school career, we find hints to his spontaneity that should supposedly aid his entrance into an instantaneous and fertile communication with all living things, including women. From this standpoint, an expensive relationship and a real fulfillment of both soul and body constituted a radical shift in his ideologies. like Shakespeare's Hamlet, Tom believed in the motto of "to be or not to be"; to be for him is to enter into a unity with a woman who embraces his whole being, otherwise he will be nothing: "…he was a man, and could stand alone…yet admits at the same time, without her he was nothing... But with her, he would be real" (p. 35). Thus, he felt that he was vastly different and alienated from his predecessors. Moreover, he was fully conscious that the female members of the Farm lack the capacity of assisting him in his endeavors.

Tom's initial encounter with the Polish widow Lydia Lensky on the roadside overwhelms him with "sublime radiant moment of spiritual release, regeneration and sense wider life" (Rajinder, 1975, p. 29). Lydia Lensky arrives to work as a housekeeper of the vicar of the Farm's local church. Her "black bonnet" and "long black dress" (p. 24) magnified for him her status of mysticism, strangeness, and foreignness. Consequently, he was suspended by the notion of her being his rosy path for "a new universe" (p. 95) and a different life style beyond the Farm. He imagined that she would be his wings of Icarus, assisting his flight from the Labyrinth of the Marsh Farm to celebrate a maximum self-consummation and fulfillment.

The heat of Tom's expectations was shattered by factors like Lydia's age, her previous marriage and responsibilities towards her four year old daughter Anna, who came to live with her in the Farm. Lydia was older than Tom. Her past marriage experiences submerge into an insurmountable obstacle in achieving a satisfying relationship and fulfillment with him. She repeatedly acknowledges to Tom that her deceased husband had succeeded in awakening her to her feminine identity, while he left her with nothingness:

> I'm not satisfied with you. Paul used to come to me and take me as a man does. You only leave me alone or take me *like your cattle, quickly to forget me again*. You come to me as if it was for nothing, as if I was nothing there… when Paul came to me, I was something to him, a woman I was. To you I am nothing. *It is like cattle or nothing*. (pp. 82, 93-94, My italics)

The situation between the couple is further aggravated with Lydia's pregnancy. He thought that the prospect of having a child will divert her attention away from him and, hence, he would not be able to have her wholly to him. As for Lydia, the notion of child-bearing fills her with elation, ecstasy, and a sense of superiority over him, for it is she and not him who can create a new life. The closer she comes to giving birth to this new life, the more detached, proud, singled, and unconscious of him she becomes. In due course, he feels that "he lived by her but did not own her and that she belonged elsewhere and might be gone any moment" (Rajinder, 1975, p. 55):

> She was with a child, and there was again the silence and distance between them. She did not want him nor his secrets nor his game, was deposed, he was cast out. He seethed with furry *at* the small, ugly-mouthed woman who had nothing to do with him... and there was a battle. (p. 99)

This pitiful metamorphosis in the couple's condition marks an interesting turning point in Lawrence's experimental discourse. The readers' focus shifts automatically to the criterion of the heroin's feminist struggle for self-recognition and fulfillment with a Brangwen male, whose apparent emancipated and romantic ideas could not release him from self-imprisonment in the shell of his old fashioned environment. Lydia contemplates the prospect of her relationship with Tom being a sublime occasion enriching the totality of being a feminine with inspirations like his own. She imagines that he is the man who had come nearest to understanding her needs: "She saw him fresh and naïve" (p. 32) with broad experiences beyond the Farm boundaries and, hence, he will comprehend the fact that she is not interested in a partial fulfillment or being. She wants him to embrace her whole being and meanwhile accept her dependence on him. Surprisingly, Lydia discovers that practically, Tom is doomed by the paralyses of his old-fashioned world: His seemingly expansive doctrines fail to produce a tangible transformation in his attitude towards either women, courtship, or love. He is primly conscious of his need for a woman to complete him but, at the same time, he forgoes her womanly need to complete her, without violating her femininity: "He must admit that he was only fragmentary, something incomplete and subject… Unless she would come to him, he must remain as nothingness" (p. 35). The reality for Tom is that he

is trapped by the norms of his stultifying world and that he is helpless in eradicating them. He urgently strives for completion with her, but each time that he goes to her he experiences no more than a mere physical exultation:

> It was great conformation for him to feel her there, absorbing the warmth from him, giving him back her weight and her strange confidence. But where was she that she seemed so absent? His mind was open with wonder. He did not know her… He left her standing there, expressionless and void as she was. (pp. 41, 43)

Tom and Lydia's disenchantment in their relationship transcends into a notorious self-consuming struggle between them. Their moments of extreme passion for each other were followed by moments of extreme hostility (Rajinder, 1975, p. 55). Consequently, their relationship amounts to their frustration and suffocating inner exile from one another. She casts him off and resigns, as her former female counterparts, to the duties of the gender role assigned to her by the society:

> She sat quiet, with strange, still smile. She was not afraid… She did not even notice him… And he remained wrathful and distinct from her, unchanged outwardly to her, but beneath a solid power of antagonism to her… She lapsed into a sort of somber exclusion…. She was in her own world, quiet, secure, and unnoticed. He was shut down by her. (pp. 51, 54, 81)

Tom's failure and bewilderment prompt his escape in alcoholism first. But he soon becomes attached to little Anna Lensky for some consolation. Lawrence states that "Tom Brangwen never loved his own son as he loved his step-child Anna" (p. 72). He wanted to give all his love and "all his passion…to his wife Lydia", but failing to do so, he decides to find "other centers of living than her" (pp. 72-73). With characters living apart, their love and marriage relationship culminates in repeating the same symptom of barrenness that characterizes the lives of the past Brangwen generation of men and women.

The climactic result of Lawrence's experimental discourse at this part of the novel is rather despairing. Tom's longing for moments of real transience and self-liberation with Lydia remains a mere wishful thinking for him: He was so woven with the crippling textures of the Marsh life that he was unable to free himself and encompass Lydia's likewise needs for full self-recognition and fulfillment. Lawrence's discourse analysis of Lydia's dilemma substantiates the indispensible fact that the individuals' personal circumstances may also enforce their failure of forming a successful love and marriage with their partner.

A New Evolving Facet in the Experimental Discourse: The Conflict of Domination

The following step in Lawrence's experimental discourse encapsulates love and courtship between couples of the same combination; that is a male or a female of Brangwen origin with a non-Brangwen orientated personage. They are Anna Lensky and William Brangwen and William's daughter Ursula and the son of the Polish aristocratic vicar Anton Skrebensky. The latter couple belongs to a more recent environment washed out of its old values by the occurrence of the great flood. Lawrence's new experimental discourse illustrates that, despite this historical shift in time, the female members of the farm are still suffering from self-obliteration and lack of fulfillment because of their males' chauvinistic tendency for domination. He starts his experimental survey with William Brangwen and Anna Lensky.

First and foremost, Lawrence illustrates that although Anna was brought up by her step-father Tom Brangwen, yet she was never affected by decadent and superfluous concepts of his world. She repeatedly affirms: "My name is Anna, Anna Lensky, and I live here because Mr. Brangwen's my father now" (p. 61). She has never lost the authenticity of her being originally a Lensky daughter rooted in an alien environment.

Because of the generational shift in time, Anna also appears to be a more emancipated and conscious model of her mother, whom she loved and resented at the same time. She was wild, detached, defiant, arrogant, and "hated people who came too near to her" (p. 75), for she thought that "they were not her equals" (p. 86). Most importantly, Anna was absorbed since childhood in perusing the dream of living like a splendid and a proud lady, free from the petty restrictions of the world around her. She wanted to be a royal like "Alexandra, the Princess of Wales" (p. 89). For this particular reason, she wanted a prince-like male figure to assist her in her striving for living this lofty life, away from her soul benumbing world. She imagined that this prince ought to be someone who was greater and vastly different from her step-father in order to be able to occupy his place in her life.

Anna's acquaintance with her cousin William Brangwen, while visiting his uncle Tom in the Farm, subsided in her imagination into a miraculous chance for the accomplishment of her dreams. She instantly framed him in the image of the divine redeemer or the Phoenix, who would carry her on his wings to freedom and self-resurrection. Indeed, Tom's apparently cultured nature, his interest in music, church architecture and recitation of "Gothic and Renaissance and Perpendicular" (p. 100) encouraged Anna's delusion of him being her real male savior. She was also captured by William's rich voice that "ring its vibration through the girl's soul" (p. 100), his mysticism and "native unawareness of what other people might be, since he was himself" (p. 94). Thus, the two were passionately involved in a love relationship which leads to their sacred marriage union:

> She loved the running flame that coursed through her as she listened to him… Without knowing it, Anna wanted him to come. In him she had escaped. In him the bounds of her experiences were transgressed: he was the hole in the wall, beyond which the sunshine blazed on an outside world. (p. 100)

Like Anna, William also "found himself in an electric state of passion… He followed Anna like a shadow…as a Tom cat" (pp. 101-102). Being different and a more emancipated sample, the two drew apart from their "elders, to create a new thing by themselves… she began to act independently of her parents… They liked to be alone together, near to each other, but there was still a distance between them" (pp. 101, 103). But soon after their marriage, the crisis between Anna and William started to ignite, especially, after sensing his conscious attempts to manipulate and posses her free and proud soul. As a result, their "electric state of passion" evaporates into a fragile consummation. She thought that he had underestimated her innate needs and personality. For the first time, Anna conceived the reality of William's soulless existence. He was obsessed by his blind devotion to spirituality, abstractions, and the love of the church architect that he had lost all his powers to connect with her inner being. During their visit to the Lincoln Cathedral on Sunday, William felt,

> His soul remained, at the apex of the arch, clinched in timeless ecstasy… He was not interested in the thought of himself or her… His real being laid in his dark emotional experience of the Infinite whereas he seemed simply to ignore the fact of his own self, almost to refute it. (pp. 140-142)

The more devastating fact occurs when Anna realizes that William was after her soul so that to subjugate it to the entire domination of the same abstract church artifact, where he has consciously buried his spirit. As they approach the Cathedral:

> Will feels release, she senses confinement—the leaping stone closes her in and makes her feel there is no beyond. Will wanted completion, but she looks further to connection with something the arch can never attain… it was something else she asked for from the church. …Her soul was in quest of something else: something that was not her ready-made duty. Everything seemed to be merely a matter of social duty, and never herself. They talked about her soul , but somehow

> never managed to arouse or to implicate her soul… her soul and her own self were one and at the same time in her… (pp. 139, 142)

Anna perceives that the deceptive Tom cat whom she loved and married was disguised under the black veil of a hidden chauvinistic desire to control her and obliterate her female quest for a full life and being. He tried desperately "to impose himself on her… she fought to keep herself free of him… he appeared to her as the dread flame of power… He had a dark, burning that she dreaded and resisted" (p. 150).

The news of Anna's pregnancy, which came as disturbing news for William, who wanted her all for himself, constitutes the climax of their plights together. Unlike her mother, Lydia Lenskey, she did not forsake to visualize in her pregnancy a condition of utter resignation and surrender to her social role and duties as a mother. Contrarily, the occasion inhibits her with a glowing sense of elation that engenders her overwhelming defiance of William's male authority. She felt superior and triumphant for the new palpitating being within her is an extension of the soul which he wanted to possess. She is confident that whatever he intends to do with her, he will never be able to obliterate, suppress, or control her soul and being. It is still, intact, free, and her own and the new born soul within her is a proof of its reincarnation or expansion. Thus, while Anna's soul "was fulfilled in her by a child" William's spirit remained trapped in "a black torment…he was unsatisfied, unfulfilled… It was for her to satisfy him: then let her do it" (p. 161). But for Anna as the "child in her shone" she felt "beam of sunshine brightness… Everything was so vague and lovely, and he wanted to wake her up to the hard, hostile reality. She drew back in resistance" (pp. 159-160). Her naked ritualistic dance in the rain crystallizes her enchantment with her status as a woman celebrating her fertility and wholeness of being:

> She had her moments of exaltation still… Suddenly she realized that this was what she wanted to do. Big with child as she was, she danced there in the bedroom by herself, lifting her hands and her body to the Unseen, to the unseen Creator who had chosen her, to whom she belonged… She danced in secret, and her soul rose in bliss… She danced in secret before the Creator, she took off her clothes and danced in pride of her bigness. (pp. 161-162)

Critics like Fredrick R. Karl and Marvin Magalaner interpret Anna's ritualistic performance as an expression of her innate "desire to re-establish affinity with the Unknown" and celebrate "her fertility and her relationship with the sun that brings life" (p. 119).

Eventually, Anna's frustration in her relation with William and the latter's helplessness culminates in their repetition of the same rhythm of detachment, fights and temporary reconciliation of the former generation. The critic David Daiches raises a very interesting point here: He defines the couple's behavior as being "love in action". He argues that these "flares of hate alternating with periods of sexual passion and satisfaction represent an element in every adequate marriage" (p. 132). Even so, William is portrayed to be the sole loser in the crisis between the two: Lawrence seems to ascertain that William, as a man, can only achieve himself through and by a woman. Accordingly, the battle for him has always ended up with feeling himself "in darkness of torment of his soul… He became mute and dead… He would insist no more, he would force her no more. He would let go, relax, lapse, and what would, should be… For he had recognized at length his own limitation, and the limitation of his power. He had to give in" (pp. 153, 161, 168).

Echoing the climactic end of the previous generation, William found a new shelter and fulfillment for his passion in his devotion to public life and to his step-daughter and idol Ursula. His attachment to her is described to be even more Oedipal than that would have been between Tom and Anna (Rajindar, 1975, p. 74). It is the love of Ursula that sustained him in his isolated existence.

The penultimate stage of Lawrence's experimental discourse in the novel concludes with an unprecedented sense of triumph for his female heroine, but this is not, in fact, his essential purpose in *The Rainbow*. As a result, he changes the specimens or the data of the fatal, but concluding session of his microscopic experimental discourse analysis to include a real Brangwen woman in a love relationship with a male of foreign heritage. They are, as stated earlier, Ursula Brangwen and Anthon Skrebensky. The prime aim of his discourse is to foreshadow the psychological impact of the couples' involvement in a mere physical or sensational exultation. The new couple belongs to the 20th century. They were deeply moved by its modern values and standards, engendered by the historical event of the great flood.

The first thing we learn about the heroine Ursula Brangwen is that she is a typically emancipated modern woman who will never accept a life of partial fulfillment with a male partner. She was described as "a free unbeatable animal, she declared in her revolts; there was no law for her, nor any rule. She existed for herself alone. …She learned to harden her soul in resistance and denial of all that was outside her" (pp. 239, 198). Since childhood, her father William Brangwen has stirred in her an awareness "of her greater self", with no other authority or satisfaction beyond it:

> Only her father occupied any permanent position in the childish consciousness… He was her strength and her greater self… She herself, Ursula Brangwen, must not know how to take the weekday life. Her body must be weekday body, held in the world's estimate. (p. 250)

Her early experiences with her father have also awakened in her the need for a man, who is equal to him in everything: "She wanted to be with her equals: but not by diminishing herself" (p. 233). Like her beloved father, Ursula also valued her senses and believed that "If a thing did not come to her instinctively, she could not learn it" (p. 238). She was an advocate of the primacy of sensuality in human experiences: "He was the sensual male seeking pleasure, she was the female ready to take hers… For Ursula, everything her father did was magic… he was always the centre of magic, and fascination to her" (pp. 208, 211).

However, Ursula's encounter with the Polish exile , Baron Anton Skebensky in her uncle's cottage is the first step to the Farm in her separation from her father, who let her patronize him. She instinctively willed to enter into a physical or sensual consummation with him, without letting him violate "her greater self" and feminine identity. Lawrence foreshadows the whole panorama of their love and courtship in a series of sheer sexual encounter that lapses into her startling sensation of her greater self in control of him.

Skebenskey was a physically attractive engineer, a rigid soldier, and at the same time a typical sensual person, who believes that he has nothing to give his female partner but a pure physical satisfaction (Daiches, 1970, p. 84). He was also a romantic person. He read a copy of *Withering Heights* to Ursula and spent the evening with her "at the Marsh till after dark" (p. 254). The more she talked with him, the more he gave her a sense of the outer world. They were both excited and aroused to this new life they were pursuing together. Ursula felt that it was through this passion that she would realize her maximum self, the female triumphant for one moment in exquisite assertion against her male (Rajinder, 1975, p. 81). He imagined that "she tempted him and challenged him, and he accepted the challenge, something went fixed in him…mad desire, with pain whose only issue was through possession of her body" (p. 267). In self-defense he "kissed her, asserting his will over her", whereas "she kissed him back asserting her deliberate enjoyment of her power over him" (Ibid.). Though the symbolic act of kissing intensified their momentary awareness of the fact that they were vivid and convincing in their separate and free being, yet it blurred their sublime sensation with the reality that,

> Under it all was…a magnificent self assertion on the part of both of them, he sees himself before her, he felt himself infinitely male and infinitely irresistible, she asserted herself before him, she knew herself infinitely desirable, and hence infinitely strong… Why could not he himself desire a woman so? Why did he never really want a woman, nor with whole of him: never loved, never worshipped, only just physically wanted her. (pp. 267, 268, 280)

As such, their relationship had capsized into a continuous struggle for domination that, in turn, evaded their devouring flames of passion and replaced it with a traumatic feeling of nothingness and frustration. Ursula exhaustingly thought that,

> The great, blistering transcendent night did not really exist. She was overcome with slow horror. Where was she? What was this nothingness she felt? The nothingness was Skrebensky… he would want her with his body, let his soul do as it would. (pp. 280, 285)

In retrospect, the situation between the young lovers evolved into inner defeat. She felt the agony of helplessness while he looked strange and out casted by her. At the end of their ordeal, Lawrence illustrates that Ursula felt persistent in seeking "the cold liberty to be herself, to do entirely as she liked" (p. 282).

Intrinsically, the final stage of the couple's life foreshadows their predecessors but with one noticeable difference. While Skrebenky "went about his duties giving up himself up to them" (p. 290), Ursula continues with her experimentations, hoping for the merging of her "greater self" with the essence humanity.

Conclusion

Lawrence affirms in *The Rainbow* that "the human soul at its maximum wants a sense of the infinite" (p. 268). The study illustrates that the profound medium for this kind of divine blending between the individual male or female and the soul of all living things in the universe is pure love, devoid of all forms of domination and role-playing .

Lawrence's discourse analysis of the Brangwen men and women sounds gloomy but never pessimistic. Ursula's final orientation towards pursuing her search for a male lover, who embodies her maximum self and being, epitomizes the future hope for her generation. Thus, the phenomenon or the genuine image of the rainbow symbolizes this optimistic diversion at the end of the novel. Furthermore, he transplants Ursula with her younger sister Gudrun to be the heroines of one of his famous proceeding novel *Women in Love*. This is because he is as determined as his heroines not to give up his optimistic search for a creative relationship between a man and a woman in his artistic works.

The last point to be claimed in this conclusion is that Lawrence's inclination toward employing the experimental discourse technique is an outstanding feature of his writing as a whole. Indeed, the central heroine's experiences with three men of different social origins highlight the main findings stated in this paper.

References

Andrews, W. T. (1971). *Critics on D. H. Lawrence.* England: Allen & Unwin.
Daiches, D. (1970). *The novel and the modern world*. U.S.A.: University of Chicago Press.
Karl, F. R., & Magalaner, M. A. (1959). *Reader's guide to great twentieth-century English novels*. New York: Octagon Books.
Lawrence, D. H. (1984). *The rainbow*. London: Macmillan Education limited. (All references in the text will be from this edition.)
Leavis, F. R. (1976). *Thought words and creativity*. London: Chatto & Windus.
Milligan, I. (1984). *The English novel* (pp. 80-84). Essex, London: Longman Group Limited.
Niven, A. (1978). *D. H. Lawrence: The novels*. Cambridge: Cambridge University.
Rajinder, P. (1975). *The rainbow: A critical study*. New Delhi: Rama Bothers.
Walter, A. (1968). *The English novel*. Middlesex: Pelican.