厦门大学

硕士学位论文

劳伦斯主要小说的圣经原型研究

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摘　要

劳伦斯是二十世纪最优秀但同时也是最有争议的作家之一。作为一位极具创造力的文学大师，他的作品以其精美的艺术形式和独树一帜的革新观点，仍深深影响着现代小说文坛。而他很多的作品，特别是《儿子与情人》、《虹》、《恋爱中的女人》和《查特莱夫人的情人》，时至今日，仍享誉世界，被翻译成多种语言并从多个角度进行研究。本硕士论文以诺思若普·弗莱的原型批评理论为依据，探索劳伦斯主要小说中重要的圣经原型和移置变形，借此更好地理解他与《圣经》的密切关系，并更好地欣赏他的写作目的和救世情怀。

本论文共有五部分：

绪论部分简要介绍了劳伦斯及其作品、他和《圣经》的密切关系，以及国内外对他作品的各种评价，从而证明本文写作的可行性和创新性。

第一章讨论了原型批评理论。它的两个理论基础—弗雷的《金枝》和荣格的心理学与原型理论—为弗莱最终建立系统的原型批评理论提供了极大的帮助，它们也都影响了劳伦斯和他的写作。

第二章在重视劳伦斯自儿时起所受的圣经教育的影响的基础上，旨在找出他这四部主要小说中的圣经原型，包括主题、女性角色塑造、象征以及叙述结构，借此让读者对劳伦斯的主要思想有个全面的理解，包括他对女性的态度以及如何完善自己。

第三章根据劳伦斯本身对《圣经》矛盾的态度以及其它智者对他的影响，展现了他在这四部小说中对圣经原型的主要移置变形，借此来证明他典型的写作技巧和救世策略。

结论部分强调了《圣经》对劳伦斯写作的重大影响以及对更好解读劳伦斯作品所提供的背景帮助，同时表明劳伦斯对《圣经》的移置变形不仅仅体现他独特的拯救策略、文学思想，也再次肯定了这一文学经典的不朽性，并给读者提供了欣赏这一巨著更好的方法。同时，劳伦斯致力于达成各种关系之间的和谐的目标—个人与社会的、人类和自然的以及男人和女人间的—与我国目前努力建设合谐社会的决心同出一辙，并具有指导意义。

关键字：劳伦斯；《圣经》；原型；移置

Synopsis

D. H. Lawrence was one of the most outstanding as well as the most controversial men of letters in the twentieth century. As one of that century's most creative novelists, he remains a significant force in modern fiction, both for his artistic work and his innovative vision. Many of his works, especially *Sons and Lovers*, *The Rainbow*, *Women in Love*, *Lady Chatterley's Lover*, enjoy worldwide reputations, and have been translated into several languages and studied from different perspectives. In the light of Northrop Frye's archetypal criticism, this MA thesis is devoted to proving into the important biblical archetypes and displacements in Lawrence's major novles so as to apreciate better his writing targets and salvation ideas as well as his close relationship with the Bible.

This thesis is composed of 5 parts. The Introduction part makes a brief overview of Lawrence, his works, his relationship with the Bible, and other relative criticisms on them from home and abroad, so as to prove the feasibility and innovation in writing this theis.

Chapter I is focused on discussing archetypal criticism, whose two theorectical foundations—Frazer's *The Golden Bough* and Jung's psychology and archetypal theory—are of great help for Northrop Frye to form a systematic theory of archetypal criticism, and have their relative influences on Lawrence and his writing.

Chapter II is aimed at finding out the important biblical archetypes in Lawrence's four major novels, which range from themes, female characters, symbols to narrative structure, taking into account his biblical education since childhood. Through doing this, the reader can get a more comprehensive understanding of Lawrence's main ideas, including his attitudes to women and how to complete oneself.

Chapter III is dedicated to presenting some important displacements of the Bible in the novels on the basis of discussing Lawrence's ambivalent attitudes to the Bible and some important influences from other wise men, so as to demonstrate Lawrence's characteristic writing skills and his own strategies to save his people.

A conclusion is made that the Bible does play an essentail role in Lawrence's works and provides a crucial context to make a better understanding of them, while

Lawrence's reworking of the Bible in these major novels not only shows his special salvation strategies, but also reaffirms the eternity of the Bible and suggests a correct way to appreciate this classic work. What's more, his intention to accomplish a harmonious relationship between the individual and the society, man and nature, and man and woman echoes the present Chinese determination to construct a harmonious society .

Key Words: D. H. Lawrence ; the Bible ; archetype ; displacement

Abbreviations

SL	*Sons and Lovers*
R	*The Rainbow*
WL	*Women in Love*
LCL	*Lady Chatterley's Lover*
CP	*The Complete Peoms of D. H. Lawrence*

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Introduction

David Herbert Lawrence (1885-1930) is among the most prolific and wide-ranging of modern writers. Brought up in the confines of a miner family, he had come to know people of many nationalities and distinctions. Never robust, he had lived with titanic energy and left behind him close to 50 volumes of novels, long and short stories, plays, poems, essays and travel journals, not to mention an extensive personal correspondence and a mass of materials that have been published posthumously. "No novelists writing since the First World War can have been entirely uninfluenced by him" (Swatridge 144), as he had breathed new life into the novel by saving it from dry intellectualism. Great and attractive as he is, few writers are so aggravating and controversial at the same time in English literature. He is regarded as a man of genius but at the same time continuously and willfully refuted, partly due to the public's revulsion against his unorthodox way of writing, and his desire to propagate his unconventional faith.

In spite of heated controversy, his most famous 4 novels, *Sons and Lovers*, *The Rainbow*, *Women in Love*, and *Lady Chatterley's Lover*, are still read and studied all over the world. The researches on Lawrence are from different angles, such as historical, cultural, and theoretical; many diverse literary criticisms have been made on his works from different perspectives, such as his scorn of modern civilization and the destructive element of industrialism, the relationship between male and female, the unification of man and nature, the insistence on sexuality as a regenerating force to human society, the assertion of "blood-consciousness" as opposed to "mental-consciousness," etc. For instance, Nicholas Marsh, points out in "Class and Society," a chapter in his *D. H. Lawrence: the Novels*, that Lawrence's ideas about gender, and the quest for reconciliation between male and female principles, are part of an all-embracing theory that he explains in terms of cultural and social history, in the light of which Marsh continues to provide the reader with an angle of view to look at Lawrence's individuals in relation to their social contexts; Hugh Stevens, who is currently working on a book on Lawrence, sex and ethnicity, tries to find some relation between sex and nation in his essay "Sex and the nation: 'The Prussian Officer' and

Women in Love," making the trinity—Lawrence, his writing and England—as one and claiming that the cruel treatment to Lawrence by England's state reflects the intense crisis of the English nation; Scott Sanders, in his essay "D. H. Lawrence and the Resacralization of Nature" explores the theme of "return to nature" and the unity of mind, flesh and nature. In China, the research on Lawrence reached a climax in the 1990s. Many critics, such as Liu Xianzhi, Zhu Tongbo, Bi Bingbin and Luo Ting have contributed a lot to the research with their academic works, most of whose attention is also focused on the similar subjects. Critical essays on biblical archetypal study on Lawrence's works are comparatively rare. We can only list the following books and essays: T. R. Wright's publishing *D. H. Lawrence and the Bible* in 2000, Gamini Salgado's comparing the rainbow in Lawrence's with that in the Bible in his *A Preface to D. H. Lawrence*, Shi Huifeng's essay, "The Lost and Saving of Humanity—On the Comparison of D. H. Lawrence's Works and The Bible," analyzing the process of the expelling of human beings out of the paradise on earth by the industrialized society in *The Rainbow* and *Women in Love* through making comparison with the Bible, and Luo Ting's essay "Archetypical Criticism: the Images of Women in Lawrence's Works," applying archetypical criticism to analyze several archetypes of women in Lawrence's fictions and to expatiate on the connotative patriarchal subconscious and collective unconsciousness of male writers. There lacks a comprehensive, systematic and monographic study on the biblical archetypes on Lawrence's main works.

The Bible, as Wright demonstrates in his *D. H. Lawrence and the Bible*, plays an influential role in nearly all of D. H. Lawrence's works. It can be called, according to Wright, "the genesis of his fiction, its most significant precursor text" (251). It not only generates a great deal of his writing but also provides the most important context for its understanding. Actually, "there was a sense in which Lawrence was quite accurately perceived by his contemporaries as the author of a supplementary sacred text, a revised Bible of his own" (Wright 10). His writings hop with biblical images and are full of quotations from the Bible. The beginning chapters of Genesis are the most dominant in his writing: the main characters of Adam and Eve become the typical biblical characters for most of his ideal lovers in the writing, like Ursula and Birkin, Connie and Mellors; the words of two fleshes in one are emphasized as central to his concerns and to his reading of Genesis. Many plots, scenes and images remind the reader of those in the Bible: Chapters "Dangling the Apple" and "The Fascination of the Forbidden Apple" in *The White Peacock* come from the story of Adam and Eve in Genesis; *Aaron's Rod* lets the reader associate Aaron and his rod with Exodus; images like the rainbow, moon, sun, horse, lamb, forest, trees, flowers and the nudity frequently find their way into Lawrence's works. Even the structure of most of his novels reflects the U-shaped structure of the Bible.

However, due to his contradictory attitudes to the Bible and the influences of some wise men, like Frazer, Nietzsche, Bergson, and so on, Lawrence rewrites the Bible in a sense while adopting it. He deconstructs the Bible to reveal his prolonged struggle to read it in a much broader spirit than that proposed by orthodox Christianity; his works can even be considered as a Derridean supplement to the Bible, both adding to and attempting to supplant the original. Through adopting and deconstructing the Bible, Lawrence succeeds in expressing his dominant themes in nearly all his writing—his hatred for the cold mechanization of society, concern about how to complete oneself rather than in a state of alienation from each other, and his sexual theory to save people and revitalize the society.

Based on archetypal criticism, especially with the help of that founded by Northrop Frye, this dissertation will be devoted to demonstrating how and why Lawrence adopted and displaced the Bible, tentatively excavating Lawrence's own "religion" in modern England.

Chapter I Archetypal Criticism and Its Influence on D. H. Lawrence

1.1 Archetypal Criticism

Archetypal criticism, which is also called "myth criticism" because archetypes always include myths (folk tales, religious rituals, totems, etc.), is a powerful movement in the history of recent literary theory, especially from the 1950s to the 1970s. It is a multidisciplinary theory combining the studies of psychology, anthropology and literature, advocating seeing literature and other art forms as manifestations of universal myths and archetypes, and playing an important role in "constructing macro structures of literature connecting different times and geographical locations" (Zhu 2001:129). Its critical strategy is to return to the texts, making an attempt to identify various recurring images, narrative structures, and characters, in order to find fundamental forms, especially archetypes, behind them and to apply such archetypes to the analysis, interpretation and evaluation of literary works. In this case, archetypal criticism enables people to find out the nature of literature.

The most outstanding archetypal critic is Northrop Frye, while Frazerian myth and anthropology, and Jungian collective unconsciousness and archetypes exert powerful influences upon modern writers and lay the theoretical foundations of archetypal criticism.

1.1.1 Mythical and Anthropological Foundation: J. G. Frazer and *The Golden Bough*

Sir James George Frazer (1854-1941), British anthropologist, historian of religion and classical scholar, is noted among the intellectuals in the 20th century. It is he that first reveals the recurring mythical patterns in tales and rituals. With the sources of folk tales, mythologies and rituals collected from different parts of the world during his fifty years' study on myths, he spent 20 years working on *The Golden Bough*, his masterpiece that has an everlasting influence on literature and cultural study. As to its literary impact, "John Vickery counts William Butler Yeats, D. H. Lawrence, and James Joyce among the literary masters who came under the influence of *The Golden*

Bough" (Ackerman 219); in *The Literary Impact of The Golden Bough*, John Vickery elaborates in two chapters to assure the reader of Lawrence's literary practice benefited strikingly from an awareness of *The Golden Bough*, considering Lawrence's "blood-consciousness" as being clearly inspired by Frazer for example.

In *The Golden Bough*, Frazer begins with the magic performed in Nemi, the ancient Italian city. In the sanctuary to Artemis, a runaway slave can save himself by breaking off a bough from a tree, killing the old priest and taking over his title, "the king of the forest." Similar practices are found in other cultural backgrounds. According to Frazer, it is derived from a universal psychic impulse that the effective functioning of the society and nature depends on the vitality of the king, who should be slain and replaced by another when he begins to lose his power. As regard to this view, he draws parallels between ancient beliefs and the death and resurrection of Christ by claiming that the killing of the god, that is, of his human incarnation, is therefore merely a necessary step to his revival or resurrection in a better form. Far from being an extinction of the divine spirit, it is only the beginning of a purer and stronger manifestation of it. This resurrection-through-death echoes Lawrence's idea of destroying the corrupted world first so as to get a new one, as what is demonstrated through Birkin in *Women in Love*, and his love of the phoenix rising from the flames.

In this book, he also compares with other various rites in different countries and regions, in order to show a general development of modes of thought from magic to religion and, finally, to science.

To sum up, as a monumental study in comparative folklore, magic and religion, *The Golden Bough* shows parallels between the rites and beliefs, superstitions and taboos of early cultures and those of Christianity. It has a great impact on literature for being "a formidable literary accomplishment ... as it looks ahead to the poetic and fictional experiments of the 1920s and 1930s" (Friedman 364).

1.1.2 Psychological Foundation: C. G. Jung's Psychology and Archetypal Theory

Carl Gustav Jung (1875-1961), Swiss psychiatrist, is truly one of the great minds of psychology. He was a close colleague of Freud's—in fact, Freud himself considered Jung to be his theoretical heir, thus casting himself in a father-like role with Jung as the crowned prince of psychoanalysis—but gradually he went far afield in his reconceptualization of Freud's original insights.

Along with Freud's "personal unconscious," Jung feels that he has discovered evidence for a deep level of the unconscious called "collective unconscious" that is shared by all human beings. The collective unconscious is a part of the psyche which can be distinguished from the personal unconscious by the fact that it does not, like the latter, owe its existence to personal experience and consequently is not a personal acquisition. While the personal unconscious is made up essentially of contents which have at one time been conscious but which have disappeared from consciousness through having been forgotten or repressed, the contents of the collective unconscious have never been in consciousness, and therefore have never been individually acquired, but owe their existence exclusively to heredity. Simply speaking, it is "not individual but universal; in contrast to the personal psyche, it has contents and modes of behavior that are more or less the same everywhere and in all individuals" (Jung 1980:3-4).

Whereas the personal unconscious consists of the most part of "feeling-boned complexes" (i.e., Oedipal complex), the content of the collective unconscious is made up essentially of archetypes. The basic ideas concerning archetype are: it is no other than a psychic form or pattern "that constantly recurs in the course of history and appears wherever creative fantasy is freely expressed" and "the psychic residua of innumerable experiences of the same type" passed down from our common primitive ancestors through heredity (Jung 1989: 665). The typical means of expression of archetypes are tribal lore, myth, and fairytale. Once triggered by certain typical primordial images such as sun, moon, mother, archetypes are capable of bringing humans back to their primitive memories and experiences, thus returning to the collective unconscious, the deepest layer of human psyche.

Jung recognized and described many archetypes during his lifetime, like mother archetype, child archetype and archetype of the Self, the most famous one. His and Frazer's texts form the two allied but different bases and cast great influences on archetypal criticism.

1.1.3 Northrop Frye's Contribution to Archetypal Criticism

On the basis of Frazer and Jung's researches, the most important Canadian critic Northrop Frye establishes his archetypal criticism system. He not only enlarges enormously upon the work of previous archetypal critics, but also shifts conceptions to the very nature and task of literary criticism by arguing that archetypes are revealed no less clearly in literature than in the mythology of pre-literature societies. To him, literature is a system, for archetypes can connect one work with another and help to unify and integrate literary experience. This is the core of Frye's archetypal criticism, in brief, literature archetype.[1] His critical aim is "to organize a model of the whole literary tradition across historical boundaries" (Hardin 52).

In his essays and books, Frye gives a definition of archetype. From his points of views, the characteristics of archetype are as follows: firstly, archetype is "the communicable unit which recurs again and again in literature" (Frye 1957: 427), just as a word, the communicative unit in language; secondly, archetypes can be images, symbols, themes, situations, character types, or structural units, as long as they recur over and over again in different works of literature and have the accepted semantic associations; thirdly, archetypes embody literary traditions, an archetype can connect one work with another and thereby helps to turn literature into a kind of special communicating form; fourthly, archetypes root in society, history, culture and the inner world of human beings.

As to the relationship between archetype and myth, Jung mentions that archetypes are usually best expressed in myth. While echoing the views of Frazerian myth and anthropology in seeing myths, ultimately religious rituals as the core of literary composition, Fry explains more concretely that the myth is "the central informing power that gives archetypal significance to the ritual and archetypal narrative to the oracle. Hence the myth is the archetype" (429). The Bible is for Frye the primary source for undisplaced myth in the Western tradition. He considers it the central encyclopedic work in the mythical mode. As Frye notes in his great works centering on the study of the Bible such as *The Great Code*, many of our images, symbols, character types, plots, tropes—archetypes—are derived from biblical materials. They appear and reappear in many Western literary works, and thus become the communicable units, which connect one work with another and help to unify and integrate our literary experience.

As to the fact that myth appears frequently in realistic fictions, Frye further argues in his *Anatomy of Criticism: Four Essays* that the "presence of a mythical structure in realistic fiction, however, poses certain technical problems for making it plausible, and the devices used in solving these problems may be given the general name of *displacement*," the adjusting of formulaic structures to a roughly credible context (Frye 1957: 136). In his views, the primary source of a total coherence in literature is "the recurrence, with various degrees of 'displacement' of certain archetypes in literature of all periods and cultures" (Frye 1958: 102). As certain archetypes will recur in literature of all periods and cultures, each displacement of archetypes varies because of the differences of historical conditions and its author's gift and personality, which explains why Lawrence not only models after the Bible but makes displacements in order to express his ideas.

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[1] For the discussion of literature archetype see Northrop Frye, "The Archetypes of Literature," in *20th Century Literary Criticism*. Longman et. Singapore Publishers, Pte. Ltd. 19th impression, 1996. 421-433

1.2 D. H. Lawrence and Archetypal Criticism

Though D. H. Lawrence had passed away before archetypal criticism reached its maturity and there is not clear proof that he guided his writing by the concept of archetype that was still developing at his age, he was influenced by Jung's theory and Frazer's studies of myths.

Although Lawrence always remained doubtful toward some theories of Freudianism and even attacked them, he still "acknowledged debts to both Freud and Jung in the Foreword to *Fantasia of the Unconscious*" (Becket 134). Among all of Lawrence's psychological conceptions, Jung's contribution cannot be denied, especially the theories of unconsciousness and archetypes. Though no clear evidence can prove that Lawrence was totally overwhelmed by Jung and his analytical psychology, it is obvious that Jung and his theories had accompanied and influenced him in some way. This point is not explicitly shown in his work, but in a letter written in 1918 to Katherine Mansfield, he says that he is "impressed by 'the Jung book.'" (qtd. in Menus 292). What is more, with the invitation of Mabel Stein, Lawrence and Frieda went to New Mexico in 1922, where he was deeply attracted by the native Indians and their lifestyle and religious rituals. In 1924, they went back to Taos, New Mexico, and during this time they got to know another guest of Mabel, Jaime de Angulo, the anthropologist and linguist. De Angulo had the experience of going "to Zurich to work with Jung" (Ellis 176). Living in the same circle with Augulo, undoubtedly Lawrence came nearer to Jung than ever before. This visit turns out to be very fruitful: he finished *Morning in Mexico*, *St. Mawr*, *The Woman who Rode Away*, and also the revision of *The Plumed Serpent* in which Jung's archetypal theory is especially apparent, according to the critics, and Quetzalcoatl in this novel is regarded as Lawrence's interpretation of Jung's archetype of the self.

In addition, Lawrence was fascinated with myths. He even attempted "nothing less than the reawakening of the faculty of mythical consciousness, which had degenerated into intellectual consciousness" (Goodheart 48). The impacts of myths can be tracked in his writings. Virginia Hyde found in his correspondences that he had already read *The Golden Bough* in 1915, from which not only did Lawrence learn the tales and rituals collected by Frazer, but also learned the themes. One of the major themes of *The Golden Bough* appears frequently in Lawrence's works, that is, the circle of birth-death-rebirth. In his *Lawrence and the Bible*, T R. Wright states the recurrent theme of rebirth in Lawrence's works, which finds good expression in *Lady Chatterley's Lover*, where the mentally dead Connie, who cannot fulfill her sexual desire in her husband, feels born again after making love with Morel.

As to the Bible, the deepest source of myth, Lawrence had a special complex of it. Echoing with Frye, who believes that the Bible has more influence on Western literature than any other works, in his *Apocalyptic and Revelation*, Lawrence admits the biblical influence on him though he thought it was like an obsession, which will be demonstrated in the following 2 chapters. Influenced by the archetypes in the Bible, Lawrence applies the similar themes, plots, characters and images in his writing. But the biblical stories in his writing are not fixed without any change for his skill of displacement to express his special ideas.

From the above discussion, a conclusion can be drawn that though Lawrence does not apply archetypal criticism in his writing consciously, he is anyway influenced by Jung's concept of unconsciousness and archetype. His interests in mythology, rituals and the Bible, to some extent, should influence his writing.

Chapter II Biblical Archetypes in Lawrence's Major Novels

As we have mentioned in Chapter I, archetypes are the communicable units which recur again and again in literature. According to Frye, an archetype can be a certain image or symbol, a certain narrative, scene or even a certain theme. Beginning with a discussion about biblical education and influence on Lawrence, especially from his mother, this chapter will identify the Biblical archetypes in Lawrence's 4 major novels, *Sons and Lovers*, *The Rainbow, Women in Love*, and *Lady Chatterley's Lover.*

2.1 Biblical Education and Influence on Lawrence

Lawrence was brought up with biblical education, mostly from his mother. Mrs. Lawrence must have rejoiced that her children joined the Band of Hope (which met one evening a week), and signed the pledge; they were members also of the Young People's Society of Christian Endeavour. She worshipped at the Congregational Chapel. Lawrence attended Sunday School, and learned to love the Congregational hymns, and like the chapel interior for its light, its "colour-washed pale green and blue, with a bit of lotus pattern," and the large-lettered text round the pointed arch framing the organ-loft: "O worship the Lord in the beauty of holiness" (qtd. in Pinion 301). He inherited a religious strain from his mother, was steeped in the Bible and religion, and at one time thought of becoming a minister. Influenced by his religious mother, Lawrence enjoyed playing games concerning the Bible. Actually, it is well documented that biblical charades were one of Lawrence's favorite pastimes. Jessie Chamber's younger brother David recalled how Lawrence played the part of Pharaoh "with the milksile on his head for crown, and hardened his heart ineluctably against the pleas of Moses and the children of Israel" (qtd. in Wright 8). And it is said that Christ was Lawrence's favourite role, especially in the war years when the metaphor of crucifixion became irresistible. In *Apocalypse and the Writings on Revelation,* he admits that:

"I was brought up on the Bible, and seem to have it in my bones. From early

> childhood I have been familiar with Apocalyptic languages and Apocalyptic image. ... I did not even listen attentively. But language has a power of echoing and re-echoing in my unconscious mind..." (Lawrence 54)

No wonder that "Biblical rhythms and references, prophetic utterances, and Apocalyptic imagery are frequently found in his writings" (Pinion 6-7).

The Bible, in Northrop Frye's phrase, is *The Great Code* of western civilization, the prime source of literary meaning, and the model from which much other writing proceeds. It has been "foundational for Western literature, particularly English literature," and continues, of course, "to feed much of the literature of the modern period" (Wright 3). From the archetypal point of view, the Bible is the main source of the symbols of literature and it contains a large number of the archetypes of western literature. Lawrence is clearly a part of this broad tradition and it is in this sense that the Bible can be said to be "a major component in the genesis of his fiction, a stimulus to his imagination, what Bloom calls a precursor-text or poetic father" (3). His love of the Bible finds expression throughout his life in his letters and in records of his conversation, which are full of references to all parts of the Bible, from the Book of Genesis to the Revelation.

2.2 Biblical Archetypes in Lawrence's Major Novels

2.2.1 Archetypes in Themes

During his short but outstanding career of being a writer, Lawrence presents two major themes in his works. Firstly, throughout his life, Lawrence hates modern industrialized civilization, which he thinks strangles human nature. In his eyes, the chief culprits stifling human nature are the materialism of industrialized society, the rationalism of philosophy, and the asceticism of religion. To him, instinct and nature are innocent, and they are the fundamental elements of a real, pure and unique individual. Secondly, to save people from the stifling modern industrialized world, a man should take his woman and reach their union not only spiritually but also physically in their Garden of Eden, just as the sons of God take daughters of men in Genesis. But this is not enough. He considers male love as a necessary support to marriage and as a liberating extension of our unconscious life into a revivified civilization. These two themes are derived from the Bible.

2.2.1.1 Achieving a Perfect Union like Sons of God and Daughters of Men

> Genesis 6:1-2 When people began to multiply on the face of the ground, and daughters were born to them, the sons of God saw that they were fair; and they took wives for themselves of all that they chose.1

The characters in Lawrence's novels also try to model after their ancestors—"Therefore shall a man leave his father and his mother, and shall cleave unto his wife: and they shall be one flesh" (Genesis 2:24).

Connie, at the beginning of the novel *Lady Chatterley's Lover*, is suffocated in dead marriage and Clifford's spectral ideas and books, not caring about whatever happens since nothing happens, as she is "so beautifully out of contact" (*LCL* 17). As the novel develops, she is gradually aware, however, of a growing restlessness out of her disconnexion taking possession of her, like madness. This restlessness thrills inside her body, in her womb somewhere. Vaguely she knows herself that she is going to pieces in some way; vaguely she knows she is out of connexion: she has lost touch with the substantial and vital world. At the very moment, Michaelis arrives at their house entering her life. Facing the poor intellectual, who is like a rat in a dark river excluded by the English upper class, Connie feels a sudden, strange leap of sympathy for him, a leap mingled with compassion and tangled with repulsion. He arouses in Connie a wild sort of compassion and yearning, and a wild, carving physical desire, which, however, he does not satisfy in her, and she becomes thinner. At last she gives him up for she can smell only the smell of bitch-godness of success or money in him.

It is when Connie feels so forlorn and stray that Mellors, the gamekeeper shows up. Their first meeting ends up in dislike, but Connie is shocked into awareness for the second time when by accident she observes Mellors washing himself in the open air behind his cottage. Her conscious mind rejects the vision, but in her womb she knows she has been exposed to a reality which is fundamental and concrete: "the warm, white flame of a single life, revealing itself in contours that one might touch: a body" (65). When she returns home she strips off her clothing before a mirror and examines her

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[1] All the quotations are from the Holy Bible, New Revised Standard Version, published by National TSPM & CCC.

own body inch by inch. Painfully, she recognizes that it is becoming meaningless and ugly. She has been swindled out of her first youth by what she calls "the mental life," with its abstractness and its neglect of the body as an essential human reality.

From here on she is in covert rebellion against her husband's world. On a cold, brilliant March day she enters the woods while certain phrases sweep through her consciousness: "Ye must be born again! I believe in the resurrection of the body! Except a grain of wheat fall into the earth and die, it shall by no means bring forth. When the crocus cometh forth I woo will emerge and see the sun!" (83). However, her meeting Mellors turns out to be misunderstanding and dislike, and she feels she will die at this time until their fifth meeting comes. Mellors, watching her crying over the little chickens, for feeling that she is not a female at all, much less a proud mother, becomes very tender to her, hugs her and consoles her, and finally makes love with her. But they can't come off together until the second time, after which Connie feels a flux of new awakening and finds "another self was alive in her, burning molten and soft in her womb and bowels, and with his self she adored him" (134). As they become more and more intimate, Connie comes to realize "this was the divine love" (173) between them. After experiencing their perfect sex, not only does Connie moan for a newborn thing herself, now in her heart the queer wonder of him is also awakened. She finds the strange potency of manhood upon her, and she dares to touch him, moving her hands down his back and the touch of him like "the sons of god with the daughters of men" (176). With "the little forked flame" (307) between him and her, they are expecting a promising life in front of them.

Ursula in *The Rainbow* is less than sixteen when she first meets the army officer Skrebensky, and regards him as one of those Sons of God who see the daughters of men, that they are fair. But this expectation turns out to be hopeless, since she comes to realize that Skrebensky is fascinated with war and so-called democracy, both of which Ursula rejects; While Ursula in *Woman in Love* meets her soulmate, Birkin, who dreams modeling after Adam who "kept Eve in the indestructible paradise, when he kept her single with himself, like a star in its orbit" (*WL* 213). He respects feminity and independence while he hates women with manipulative will, like Hermonine. What he wants is "a strange conjunction" with Ursula, "not meeting and mingling," but "an equilibrium, a pure balance of two single beings; —as the stars balance each other"

(210). The sexual transfiguration of Birkin and Ursula is again presented in biblical terms and compared to the Sons of God taking the fair daughters of men.

> She looked at him. He seemed still so separate. New eyes were opened in her soul. She saw a strange creature from another world, in him. It was as if she were enchanted, and everything were metamorphosed. She recalled again the old magic of the Book of Genesis, where the sons of God saw the daughters of men, that they were fair. And he was one on these, one of these strange creatures from the beyond, looking down at her, and seeing she was fair. ... It was here she discovered him one of the sons of God such as were in the beginning of the world, not a man, something other, something more. (394-395)

It is all achieved, for her. She has found one of the sons of God from the Beginning, and he has found one of the first most luminous daughters of men. She is left quite free; she is free in complete ease, her complete self. And he becomes more mysterious and potent than any she has imagined or known, more satisfying. Unlike Gerald and Gudrun, whose love is essentially an inward destructiveness that destroys them at last, they get a nearly perfect and complete union and reach the fundamental source of deepest of life-force.

2.2.1.2 Male Love as that between David and Jonathan

Lawrence looks on male love as "a necessary support to marriage and as a liberating extension of our unconscious life into a revivified civilization" (Cavitch 56). Birkin achieves his "ultimate marriage" with Ursula, but lacking any enduring connection with another man he remains haunted by doom. At the end of the novel, as he sits over the body of Gerald who has allowed himself to freeze to death in the mountains, Birkin feels devastated by the failure of their Blutbruderschaft, which would have given his friend strength to live if Gerald had hung on to it. Weeping, he denounces the futile outcome of their friendship, and to the skeptical Ursula he insistes that Gerald's acceptance of his offered love would have made a difference to them all. Birkin worries that "neither mankind's self-destruction nor his own nagging 'process of dissolution' can be arrested by the love in marriage only" (Cavitch 56) when he says at the end:

> "You are enough for me, as far as woman is concerned. You are all women to me. But I wanted a man friend, as eternal as you and I are eternal. ... Having you, I can live all my life without anybody else, any other sheer intimacy. But to make it complete, really happy, I wanted eternal union with a man too: another kind of love." (*WL* 583)

As Jeffrey Meyers states, "Lawrence's conflicting attitudes about the possibility of male love are expressed throughout his works" (Meyers 135). They find expression in the following scenes: the swimming idyll in *The White Peacock*, the wrestling match in *Women in Love*, the nursing episode in *Aaron's Rod* and the initiation ceremony in *The Plumed Serpent*. These scenes form a thematic core in the novels and share a common characteristic that "they are modeled on the biblical friendship of David and Jonathan" (Meyers 135). According to the Bible, Jonathan is the son of Saul, who is very jealous of strong David and has been trying to murder him. However, Jonathan loves David and keeps betraying his father and rescuing David from dangers:

> Samuel 18:1 When David had finished speaking to Saul, the soul of Jonathan was bound to the soul of David, and Jonathan loved him as his own soul. ... Then Jonathan made a covenant with David, because he loved him as his own soul. [When Jonathan died, David was very mournful and intoned his lamentation over him in Samuel 2:1:26] I am distressed for you, my brother Jonathan; greatly beloved were you to me; your love to me was wonderful, passing the love of women.

Although the clearest example of Lawrence's version of this male friendship appears in the play about his namesake, *David,* where the two heroes swear an almost divine covenant:

> Jonathan: We have sworn a covenant, is it not between us? Wilt thou not swear with me, that our souls shall be as brothers, closer even than the blood? O David, my heart has no peace save all be well between thy soul and mine, and thy blood and mine.

> David: As the Lord liveth, the soul of Jonathan is dearer to me than a brother's. –O brother, if I were but come out of this pass, and we might live before the Lord, together! (qtd. in Meyers 135-136)

This is also apparently presented in *Women in Love*. When Gerald comes to see him, Birkin suddenly "saw himself confronted with another problem—the problem of love and eternal conjunction between two men," as it has been a necessity inside himself all his life—to love a man purely and fully (*WL* 277). He also realized he has been loving Gerald all along, and all along denying it. Therefore, he pleads to make a covenant with Gerald as the old German knights used to swear a "Blutbruderschaft":

> "Yes—and swear to be true to each other, of one blood, all their lives. –That is what we ought to do. No wounds, that is obsolete. –But we ought to swear to love each other, you and I, implicitly, and perfectly, finally, without any possibility of going back on it. ... We will swear to stand by each other—be true to each other—ultimately—infallibly—given to each other, organically—without possibility of taking back." (278)

Unfortunately, at that moment Gerald can't understand and answer him back. "'We'll leave it till I understand it better,'" he says. He is reluctant to accept his love; he "kept his reserve. He held himself back" (278). Birkin's desire is not satisfied until he and Gerald wrestle in naked in Chapter 20, "Gladiatorial." Birkin and Gerald, by penetrating and entering the flesh and swooning into a mutual orgasm, achieve a Platonic oneness that they fail to achieve in heterosexual love:

> So the two men began to struggle together. ... They seemed to drive their white flesh deeper and deeper against each other, as if they would break into a oneness. ... It was as if Birkin's whole physical intelligence interpenetrated into Gerald's body, as if his fine, sublimated energy entered into the flesh of the fuller man, like some potency, ... Now and again came a sharp gasp of breath, or a sound like a sigh, then the strange sound of flesh escaping under flesh... the physical junction of two bodies clinched into oneness... (348-349)

This almost "religious scene alludes to Jacob wrestling with the angel of God in Genesis 32:24-30" (Meyers 144), and Gerald finally confesses "I don't believe I've ever felt as much love for a woman as I have for you—not love" to Birkin, and both of them feel "freer and more open" (*WL* 354). It does good especially to Gerald, who has been bitter not being able to escape from the misery of nothingness and the stress of hollowness after he has become the God of machine. He feels kind of fulfilled although he refuses to use the word as Birkin does. However, he can't stick to it but approaches self-destructiveness at the end. The doom that pervades his life "is not his fear of heterosexual love but his rejection of love between men" (Cavitch 56). Gerald's death makes Birkin feel desperate, and disables him to complete himself.

Lawrence's male love may be misunderstood as homosexuality, but it is not the case at all. As he states in "Study of Thomas Hardy":

> Every man starts with his deepest desire, a desire for consummation of marriage between himself and the female, a desire for completeness, that completeness of being which will give completeness of satisfaction and completeness of utterance. No man can as yet find perfect consummation of marriage between himself and the Bride, ... but he can approximate to it. (Lawrence 1985: 127)

And one way to approximate this perfect consummation of marriage is to be involved in a sincere male love. However import the relationship between man and man, to Lawrence, it "will always be subsidiary," like that between woman and woman, parent and child; instead, the "great relationship, for humanity, will always be the relation between man and woman" (175). Thus Lawrence has devoted his works to exploring the relationship between male and female.

2.2.2 Archetypes in Characterization of Females

From the very beginning, Lawrence's works have been a focus on the discussion of sexual relationships and roles, thus every serious reader as well as critic of Lawrence "tackle the issue of 'Lawrence and women.' Attacks on Lawrence's misogyny and praise for his sensitive portrayals of femininity have co-existed since the inception of the critical debate" (Simpson 13).

According to Simson, the feminist case against Lawrence is first found in *Son of*

Woman by John Middleton Murry who construes Lawrence's attitude towards women as a function of his precarious, hyper-sensitive masculinity by saying that Lawrence "creates a sexual mystery beyond the phallic, wherein he is the lord; and he makes the woman acknowledge the existence of this ultra-phallic realm, and his own lordship in it" (Murry 118). Murry's ideas echoes many subsequent feminist criticisms like the classic accounts in Simone de Beauvoir's *The Second Sex*; Feminist appreciations of Lawrence are well demonstrated in *An Unprofessional Study* by Anais Nin who states that Lawrence "had a complete realization of the feelings of men. In fact, very often he wrote as a woman would write. ... It is the first time that a man has so wholly and completely expressed woman accurately" (Nin 66-67, 70). Similar debates on this topic never stop.

Therefore, to find out ourselves whether Lawrence is a male chauvinist or a female ally, an archetypal study on his female characterization will be of great help.

2.2.2.1 Archetype in Spiritual Woman—Miriam

In order to restore the feeling of the world and to re-create individuality, Lawrence endeavors to depict women vividly in his special pattern. As to his attitude to women, as Simpson argues, it is shifting in his lifetime, with the First World War as the watershed. Lawrence developed in the twenties an "explicit anti-feminism which [was] of a different quality from the more open-ended probing of love and power to be found in his earlier works" (Simpson 65). However, he then "returned to the feminine values which he had advocated before the war" (138). Accordingly, Lawrence has portrayed a series of women figures: some are so cocksure and dominant that they even enslave men; others have kept seeking unity with men without losing their own individuality; still others have salvaged men as well as themselves. Whatever he depicts, Lawrence expresses his hatred for those women with strong will, aggressive mind and focusing on spirituality. This attitude finds good expression in Miriam in *Sons and Lovers*, whose archetype is the Miriam in the Bible. Not only have they the same name, they also possess similar personality.

In the Bible, the unknown Miriam is the sister of Moses and Aaron who are much more famous than her to the reader, but she is also an influential priestess at that time. She once leads women to dance and sing to God for His almighty performances while guiding them to escape from Egypt. It is fair to say that she is also a beloved chosen by

God. Later on, she and Aaron are both unsatisfied with the fact that Moses marries an Ethiopian woman, which is against one of the teachings of God, and they begin to speak against Moses' authority by questioning whether the Lord has spoken only through Moses rather than them. The Lord flies into a rage and makes strict punishments on Miriam: she becomes leprous as white as snow soon after He leaves; she is then shut out of the camp for seven days; she at last dies in a foreign place. Miriam deserves the two strictest punishments during that time—disease and death—from God, while Aaron does not. God's different attitudes to Miriam and Aaron "embody the favoritism toward men and discrimination against women" (Xu 75), especially those women wanting to be dominant. Through his characterizing Miriam in *Sons and Lovers*, Lawrence delivers his repulsion and resentment against the similar kind of women, influenced by the Bible to some extent.

Miriam in *Sons and Lovers* is innocent and pretty, so Paul is crazy about her at the beginning. However, influenced by her mother, she is highly religious, "cut off from ordinary life by her religious intensity which made the world for her either a nunnery garden or a paradise" (*SL* 185). She tries to love Paul in her special way—sacrificing herself to love him—which is resentful to her lover. She once prays to God "if it is Thy will that I should love him, make me love him—as Christ would, who died for the souls of men. Make me love him splendidly, because he is Thy son" (212). Then she falls into that rapture of self-sacrifice, identifying herself with Jesus who is once sacrificed, which gives so many human souls their deepest bliss. With these ideas in mind, she feels disgusted at the faintest suggestion of intercourse, and guides their intimacy to go on in an utterly blanched and chaste fashion, which tortures Paul for he becomes damned spiritual with her. She seems to love him, but she doesn't want him. Besides, she has a dominant mind. She dreams of being a man and doing whatever she likes, crying that "I want to do something. I want a chance like anybody else. Why should I, because I'm a girl, be kept at home and not allowed to be anything? What chance have I?" (191). She almost fiercely wishes she were a man, and feels it is not fair that she can't have the chance of knowing and doing anything because of being a woman, although "she hated men at the same time" (192). This sort of behaviour is similar to that of Miriam in the Bible who desires to be the beloved servant through whom the Lord speaks, and, of course, will sacrifice the nicety of having a beloved man. Not only does she wish to be a man, Miriam in Lawrence's novel also endeavors to control Paul completely, as Mrs. Morel cries in her heart that Miriam wants "to draw him out and absorb him till there is nothing left of him, even for himself. He will never be a man on his own feet—she will suck him up" (237) and leaves no one share in him. It is sarcastic that she has thought of sacrificing herself to love him. Her dominant and abnormally spiritual personality frustrates Paul, and their relationship fails to work well. She feels void and hopeless about the future, thinking that her life is over.

Lawrence portrays many other "Miriams" in the other 3 novels: Anna in *The Rainbow* "had an odd little defiant look ... [and] seemed to be jealously guarding something, to be always on the alert for defence" even when she is still a child (*R* 68). When she grows up and gets married to Will, she is like the foremothers who want something that is not "blood-intimacy" but "to be the fighting host" (43). Therefore, instead of being a devoted wife, she begins to fight with Will to assert her own will on him, sneering at the sacred church and defeating his religious beliefs, which drives both of them to live together in misery; Hermione in *Women in Love* prefers decadent intellectualism to passion and animal instincts. As Burkin accuses her, her so-called passion is actually her will, her "bullying will" to "clutch things and have them in [her] power" (*WL* 92). Even after Burkin turns his back on her, and she feels covered by darkness and despair, "her indomitable will remained static and mechanical" (156). When she can not bear that pressure any more, she acts like a devil trying to kill Burkin to live in her indestructible will. Her mechanical will makes herself overwhelmed with misery and hopelessness, and also frustrates Burkin so deeply that he thinks the world is dead and all people are "apples of Sodom" (186); Hilda, Connie's elder sister, is a "devil of a will," as Mellors feels at the first sight of her (*LCL* 247). Soft and still as she seems, she is a woman "of the old amazon sort, not made to fit with men," so that even Clifford, the most mechanical guy with aggressive will, is scared by her. She has been dominating Connie and trying to stop her connection with Mellors, because she cannot understand their intimacy, since she herself has never known either real tenderness or real sensuality and is getting divorced.

Such women, "rejecting the animal in humanity, have grown abstract, their kindness full of cruelty; their desire is not for sexual love but for 'the flowers of the spirit' they can collect from men. They destroy the natural man" (Kermode 79).

Lawrence hates and is afraid of these women. He exclaims: "It's terrible, the will to power of this kind of woman. She destroys everybody, herself included, with her really frightful kind of will" (Barr 23). This tendency of his in the characterization of women is "but an aspect of the universal fear of woman that affects us all, and leaves us (both men and women) possessed to some degree with the Phantom Woman of the Unconscious" (Holbrook 17).

2.2.2.2 Archetype in the Ideal Woman—Eve

It is unfair to say that Lawrence hates all women. Instead, he has particular concepts about maleness and femaleness in the *Study of Thomas Hardy.* He rejects feminism but appreciates feminity, as he says in a letter to Sallie Hopkin, "I shall do my work for women, better than the suffrage" (Lawrence 1979: 490). The same expectation is also found in another letter to Rachel Annand Taylor, claiming that he will marry someone that "would never demand to drink [him] up and have [him]." The woman he desires will love him "but it is a fine, warm, healthy, natural love" (191). Hereby, he figures Ursula as an independent lady striving for self, but at the same time the imagery he gives Ursula is appropriate to the female principle of nature: she is repeatedly likened to a flower. For example, her face is "upturned exactly like a flower, a fresh, luminous flower, glinting faintly golden with the dew of the first light," which is usually used as images of femininity. Some further details will be added to this understanding in Chapter 5. He reprobates cocksure women while appreciating the ideal women endowed with feminity, who are modeled after the archetype of Eve.

In Genesis, before being seduced by the evil serpent, Eve is innocent and a perfect companion to Adam. They live in the Garden of Eden, both naked and are not ashamed. A woman like her can let "a man leaves his father and his mother and clings to his wife, and they become one flesh" (Genesis 2: 24).

The most apparent "Eve" in Lawrence's novels is Connie in *Lady Chatterley's Lover.* Firstly, she wants to get away to a natural world, the wood, into a kind of Garden of Eden. Her self-redemption actions firstly results from the return to the nature. Entering the nearby wood on a March day, she is said to be thinking about the resurrection of the body and about two of Swinburnes's poems. She parallels herself on that occasion with Persephone out of hell on a cold morning whose emergence from the underworld each year marks the death of winter and the advent of spring and a newly burgeoning vegetal life on earth. When she sits with her back against a young pine tree and becomes excited as it sways against her, elastic and powerful, rising up, the real connection to the life springing in the reawakened wood revitalizes her feeling. Later on, she patterns after Eve to run in naked in the wood and then to cover herself and Mellors with some flowers and leaves. Secondly, as Eve is borne out of Adam, Connie feels reborn after experiencing the perfect union with Mellors in the wood, their Garden of Eden. She feels "another self was alive in her, ... and with this self she adored him," willing to "give up her hard bright female power," sink in the "new bath of life" and looks forward to give birth to a baby for him (*LCL* 134-135). They are expecting a new life in front, to live in a farm, far way from the industrialized society.

Will in *The Rainbow* dreams of having an Eve, endeavoring in vain to make a woodcarving of Adam and Eve. He fails because the strong-willed Anna is not his Eve with much feminity. Fortunate Birkin gets his Eve, Ursula, in *Women in Love*. Their complete union is achieved in the dark and tranquil wood: he is a son of God, like Adam, to Ursula, who in return gets a complete self and will go anywhere with him.

To sum up, Lawrence is not a man of misogyny. He only criticizes and harangues those women coming too close, being too personal, wanting to be loved in a selfish way or having too much mind, and especially, having too strong dominant will. As Hardy states, Lawrence disapproves what he himself invents, in Miriam's intensities, in Pussum's mindlessness, in Hermione's will, in Helena's dreaming, in Gudrun's life-denying and aggressive libertinism; he approves what he himself characterizes, in Ursula's life-affirming sexual freedoms, in Kate's exalted relinquishing of her orgasm, in Connie Chatterley's gratitude for hers, in the immolation of the *Woman who Rode Away* (Hardy 90). He hates those strong-willed women living and loving spiritually but appreciates those with independent minds and modeling after Eve at the same time.

2.2.3 Archetypes in Symbols

To express his hope and optimistic attitudes to a revitalized world, Lawrence adopts many symbols from the Bible, like the rainbow in Genesis, the horse in Revelation and the fire or flame from the whole Bible.

2.2.3.1 The Rainbow

The biblical archetype of rainbow is first shown to Noah after the flood, as a sign of the new covenant established between God and all flesh on the earth that the waters shall never again become a flood to destroy them (Genesis 9:15). It reappears in the Book of Revelation both as a glory cloud around the throne of heaven (Revelation 4:3; 10:1) and as a symbol of the new world of which St John is given a glimpse.

This symbol gives prominence to Lawrence's main work, *The Rainbow,* which is the most obvious biblical among all his novels and is called "Biblical of the English people" (Worthen 21). In this novel, Lawrence regards the rainbow and its similar figure, arches, as symbols of harmony and hope.

The arch figure is introduced early, during a description of an unhappy moment in the marriage of Tom and Lydia Brangwen. Lydia is pregnant and has lapsed into a sort of somber exclusion, a curious communion with mysterious powers, a sort of mystic, dark state. Tom is frightened and depressed by her change of mood. His state of anxiety and their inharmonious relationship is imaged in the simile of a broken arch:

> The tension in the room was overpowering, it was difficult for him to move his head. He sat with every nerve, every vein, every fibre of muscle in his body stretched on a tension. He felt like a broken arch thrust sickeningly out from support. For her response was gone, he thrust at nothing. And he remained himself, he saved himself from crashing down into nothingness, from being squandered into fragments, by sheer tension, sheer backward resistance. (*R* 101)

In the course of over four hundred more pages of narrative this visual figure of the arch undergoes a remarkable development. Beginning here as a simple simile it grows and changes into the dominant image of the rainbow, the central symbol of the book, the "symbol of a transfigured self and a perfected marriage relation, and finally on the last page the prophetic symbol of a promised transformation of human life on earth" (Moynahan 54):

> And the rainbow stood on the earth. She knew that the sordid people who crept hard-scaled and separate on the face of the world's corruption were living still, that the rainbow was arched in their blood and would quiver to life in their spirit, that they would cast off their horny covering of disintegration, that new, clean, naked bodies would issue to a new germination, to a new growth, rising to the

> light and the wind and the clean rain of heaven. She saw in the rainbow the earth's new architecture, the old, brittle corruption of houses and factories swept away, the world built up in a living fabric of Truth, fitting to the over-arching heaven. (548)

Like this passage, the other two passages in which the rainbow makes its appearance are marked by unusual beauty and power. The figure is invoked once as a symbol of the wholeness of being achieved by Tom and Lydia through their marriage, and, once again, surprisingly, to conclude the main part of the episode in which the rather less wholesome marital experiences of Anna and Will are narrated. The rainbow, the rounded arch lifting into the heavens and returning to earth, "symbolizes a form of self-realization wherein the values of blood and spirit, of organic unison with nature and a higher spiritual expression, are kept in a state of vibrant tension" (Moynahan 56), thus presenting Lawrence's hope well.

2.2.3.2 The Horse

There are many descriptions about the horse in the Bible, and the word "horse" appears as many as 200 times.

It is figuratively referred to as a sign of the hope to get back to the sacred city, Jerusalem in Zechariah and Revelation. For example, in Zechariah 1:7, Zechariah, the priest says that in the night he sees a man riding on a red horse, and behind him are red, sorrel, and white horses. They are sent by God, who has returned to Jerusalem with compassion, to patrol the earth to see to it that the whole earth remains at peace; Zechariah sees the similar vision—four chariots—later in Zechariah 6:2-8; In 2 Kings 2:11, a chariot and horses of fire takes Elijah up to heave; in Psalms 20:7, 33:17 and 76:6, the great strength of the horse is recalled as a reminder of the great strength of God; In Job 39:19-25, we have a magnificent depiction of a spirited war-horse:

> 39:19 Do you give the horse its might? Do you clothe his neck with mane?
> 39:20 Do you make it leap like the locust? Its majestic snorting is terrible.
> 39:21 It paws violently, exults mightily; it goes out to meet the weapons.
> 39:22 It laughs at fear, and is not dismayed; it does not turn back from the sword.

> 39:23 Upon it rattle the quiver, the flashing spear, and the javelin.
> 39:24 With fierceness and rage it swallows the ground; it cannot stand still at the sound of the trumpet.

In addition to implying the coming of a new hope, these descriptions show the power of the horse. In *Fantasia of the Unconscious and Psychoanalysis,* Lawrence interprets the horse as an image of man's strong flesh movement that is masculine, violent and autarchy. He also explains a similar appearance of horses in dreams as the "secret yearning of the spontaneous self for the liberation and fulfillment of the deepest and most powerful sensual nature" (Pinion 158). He adopts this archetypal image to his works, most apparently in the end of *The Rainbow*, whose heroine, Ursula, is "among the apocalyptic horses of the conclusion" (Kermode 85).

Ursula in *The Rainbow* is a sort of female Quixote who passes through one experience after another in quest of her true self. Her activities cover a considerable range: an adolescent love affair, a Lesbian attachment, two years as pupil teacher in a grade school, a broken engagement, and three years as a university student. In each circumstance Ursula finds that the elusive goal of self-realization and the elusive definition of the true self are still beyond her. At last when she has discovered that she is with child by her discarded lover, she comes to realize that she has been pursuing a will-of-the-wisp and writes a letter to Skrebensky, humbly asking him to take her back, and when she has finished it she feels awfully depressed. This man is her true self forever. However as she goes walking in the woods after writing the letter, she becomes dimly conscious of "a gathering restiveness, a tumult impending within her" (*R* 538). This tumult should be taken "as the voice of her submerged essential nature signaling her that she must continue her search after wholeness" (Moynahan 67). As the scene continues the inner turbulence is projected outside Ursula and becomes embodied in the herd of horses racing up and down until, on the verge of physical and nervous collapse, she manages to escape from the field where she has encountered them. Whether these horses are a hallucination or really there, they do symbolize the "power of the life of instinct, the lie which underlies the upper layers of the self, underlies the accretions of moral and psychological conditioning that hide the deep, turbulent impulse of 'flesh' and 'blood' in every individual" (67). Though harried by these horses, Ursula feels the power that they symbolize, which is "the ultimate energetic source of man's vitality, his creativity, and of whatever is vital in civilized society as well" (68). She decides to make "assertion of her feminine self in the endeavor to burst free to fullness of being," and sees the promising rainbow at the end (Clarke 33).

In *Sons and Lovers* and *Women in Love* we can also see the horse image, so that Lawrence's liking for the power of the instinct of life is well presented.

2.2.3.3 The Fire\ Flame

Fire\Flame is an important image in the Bible, appearing for many times. God makes his first appearance to Moses in the figure of burning bush unconsumed, because He is "a devouring fire" (Deuteronomy 4:24). When Moses and his people are on the way to the country of the land flowing with milk and honey, it is God who goes before them, directing them, "in fire by night, and in the cloud by day," to show them the route they should take (1:33). What is more, it is the fire set out from the heaven that destroys the evil city, Sodom. It is also considered a magical force that can burn away anything dirty. In a word, fire in the Bible is the representative of God, and the magnificent strength that can destroy anything evil and dirty to make a better world.

The image of fire\flame is also an essential element in Lawrence's works, either the novels or the poems. It is a significant symbol that expresses the beautiful side human nature, conveys his understanding towards love, and represents the omnipotent power that can destroy the old world and build a new one. Through the analysis of the "fire" symbol, this section aims at revealing the motif of Lawrence's novels and his inner thoughts.

From Lawrence's views, industrialization distorts human nature, turning people into a part of the machine, and knowing the world only from the level of mental consciousness. On the contrast, blood consciousness is people's nature or instinct, coming from the soul, which is the most beautiful and dependable element. The symbol of fire makes a vivid explanation of this blood consciousness; it is "the fire of instinct and life" (Liu 354). Different from the mechanical Gudrun, who often possesses a feeling of destructiveness, Ursula always has "that strange brightness of an essential flame" (*WL* 55). Thus, she is more emotional than her sister; her heart is always filled with strong feelings, not only toward human, but also to animals. That is why she is miserable and indignant on seeing the cold Gerald bullying a scared mare, the most emotional animal in her eyes. Pious old Mr. Crich has been constant to his Christian beliefs, charity and to his love for his neighbors. Always "this flame had burned in his heart, sustaining him through everything, the welfare of the people" (286-287). Hereby, old Mr. Crich always has sympathy for his miners, instead of treating them like parts of machines and distorting their human nature, as Gerald does.

The fire\flame symbol also sends the message of Lawrence's understanding of love. He believes in the passionate love, tenderness and warmth, like the fire, between lovers. Consequently, the fire\flame symbol makes frequent appearances in his love scene. Birkin falls in love with Ursula when he sees "her face strangely enkindled, as if suffused from within by a powerful sweet fire." His soul is arrested in wonder and in pure, perfect attraction to "her own living fire," and moves towards her (190). When Lydia is "sure to come at last, and touch" Tom, he "burst into flame for her, and lost himself" (*R* 99), and they get together in their marriage. In their happiest period of marriage, Anna's eyes are "dark and flowing with fire" when Will kisses her. Unfortunately, due to her inner will to dominate him, her fire burns away soon and can't love him passionately any longer (155). In his letter to Connie at the end of the novel, Mellors admits that his soul softly flaps "in the little Pentecost flame" with her. He loves the "forked white fire" between them, and believes it will direct them to a wonderful future (*LCL* 308). When Paul is with the beautiful Miriam, he does feel a fire burning inside his body and wants to take her. However, this fire is always put out by her sacrifice-like looking. There is no fire in her eyes to him.

Birkin thinks that humanity in the industrialized world is "dry-rotten," and people are "apples of Sodom," "Dead Sea fruit, gall-apples," whose insides are "full of bitter, corrupt ash" (*WL* 186). So he expects everybody in the world will be destroyed so as to break up the corrupted life, as the fire burns down Sodom in the Bible. He has got badly to want to get rid of the old, before anything new will appear.

Through adopting the archetypal symbol of fire\ flame, Lawrence shows his cherishing of human instinct, sincerity and passion.

2.2.4 Archetype in Narrative Structure

Besides imitating the archetypes of themes, characters and symbols, Lawrence makes good use of Biblical archetypes from a macroscopic aspect, the narrative structure, to express his optimistic attitudes in writing and living.

Frye declares in *The Great Code* that the coherence of the Bible's narrative as a whole is created by a "U-shaped plot" typical of comedy:

> This gives us a narrative structure that is roughly U-shaped, the apostasy being followed by a descent into disaster and bondage, which in turn is followed by repentance, then by a rise through deliverance to a point more or less on the level from which the descent began. This U-shaped pattern, approximate as it is, recurs in literature as the standard shape of comedy. ... The entire Bible, viewed as a "divine comedy," is contained within a U-shaped story of this sort. (Frye 169)

The plot in the Bible is begun with the Genesis creation of a harmonious family and garden state, followed by a fall into a long alternation of historical disasters and triumphs and concluded with a final ascent back to the eternal city, Jerusalem, at the end of the Book of Revelation. This U-shaped pattern also governs dozens of minor plots of fall and rise composing the major one.

This narrative archetype is best reflected in *The Rainbow*, which is considered as "a kind of Genesis" (Kermode 20). *The Rainbow* is an impressive fictional interpretation of a part of English social and cultural history over three generations. Lawrence more or less consciously casts "the novel into the framework of a modern Genesis myth" (Salgado 110) by his interest in genealogy, the succession of 3 familial generations that establish a significant parallel between the Brangwens and those ancient biblical families, like that of Abraham, which carry God's promises in its table of genealogy.

In the first generation with Tom Brangwen and Lydia, despite the invasion of the industrialism, the Marsh Farm is still enclosed, and the ideal relation between people and society seems quite clear. Lawrence describes their life in a tone like that in Genesis:

> They felt the rush of the sap in spring, they knew the wave which cannot halt, but every year throws forward the seed to begetting, and, falling back, leaves

> the young-born on the earth. They knew the intercourse between heaven and earth, sunshine drawn into the breast and bowels, the rain sucked up in the daytime, nakedness that comes under the wind in autumn, showing the birds' nests no longer worth hiding. Their life and interrelations were such; feeling the pulse and body of the soil, that opened to their furrow for the grain, and became smooth and supple after their ploughing, and clung to their feet with a weight that pulled like desire, lying hard and unresponsive when the crops were to be shorn away. (*R* 42)

With the natural vitality, sensual refinement and warm trust combine Tom and Lydia together. They are united in an almost sacred way:

> And always the light of the transfiguration burned on in their hearts. He went his way, as before, she went her way, to the rest of the world there seemed no change. But to the two of them, there was the perpetual wonder of the transfiguration. ... Now He was declared to Brangwen and to Lydia Brangwen, as they stood together. When at last they had joined hands, the house was finished, and the Lord took up his abode. And they were glad. ... Anna's soul was put at peace between them. [Because] her father and her mother now met to the span of the heavens, and she, the child, was free to play in the space beneath, between. (133-134)

The second generation is not that lucky. Will Brangwen has a more highly developed sense of purpose than Tom. His caring of the phoenix suggests his strong urge towards rebirth and a new life. But now the society begins to dissolve and the innocent countryside is ravaged by the urbanization and industrialization, due to which, people are alienated from community. The isolated self is afflicted by a sense of insufficiency or emptiness. Hence, the desire to connect with others can't be denied. To protest against the outer emotionless world, Will tries in vain to model after his father-in-law to seek completion in women, who are identified as his gateway to the absolute, because the harmonious relationship between man and nature is becoming disintegrated. They fail to be united in a perfect marriage for both of them have strong personalities to control the other. The era presented by the first generation ends with the event that old Tom is drowned in a flood, without a Noah to rescue him as God promises in the covenant.

No one can avoid the community's influence, but one can escape the damages of modern civilization. The third generation, Ursula, doesn't surrender to the loveless industrialized society but keeps pursuing a meaningful life. Confronted with the difficulties in an oppressive industrial society, she experiences the ugliness of mechanism, the hypocrisy of religion, the materialism and utilitarianism of education; she also suffers from failure in her love affairs and is deserted at last. Despite all these frustrations, she doesn't lose heart; encouraged by the apocalyptic horses and the rainbow, she feels the strong power of the instinct of life. Her determination to find a complete self doesn't stop and is rewarded in *Women in Love*, as she finds her matching lover, Birkin.

This U-shaped narrative structure is also embodied in the other 3 novels. In *Sons and Lovers*, Morels' short happy marriage gives way to endless quarrels and resentments, as they have different familial backgrounds and share nothing in common. Though disappointed and distressed, Mrs. Morel manages to find comfort in her sons by transferring all her love from husband to them. This abnormal love prevents her sons, especially Paul, from living independently and loving freely. He is afflicted for standing between beloved mother and his lovers, and finally realizes that as long as she is alive, it is impossible for him to fall in love with any girl. He tries to escape from her, but fails. At last, he gets released at his mother's death. Desperate and lost as he feels, he makes up his mind not to give in, not to "take that direction to the darkness, to follow her," but moves towards "the faintly humming, glowing town" (*SL* 511). *In Women in Love*, which is considered as "Lawrence's Apocalypse" (Wright 129), Birkin is in love with Hermione at the beginning, but he is stiffened by her bullying will to have anything in her power, feels dead in her mechanical knowledge, and begins to believe the world should be destroyed. His union with Ursula, as the former sons of God come to the fair daughters of men, in the dark wood, transfigures both of them and they feel completed. From then on, they accompany each other to escape from the Sodom-like society. Connie in *Lady Chatterley's Lover*, has "had unconventional upbringing." She is "full of unusual energy" and an enthusiastic admirer of freedom. Nevertheless, after she gets married to Clifford, she feels like being Persephone who is held living in the hell, the Wragby Hall. The life for her is meaningless and dead. This stuffing life doesn't stop until Mellors appears. Then she feels reborn like the Persephone out of the hell. The future for her and Mellors is promising. After experiencing the bottom of life, they ascend to the top of the world.

This U-shaped narrative structure makes it clear that even though Lawrence is unsatisfied with the industrialized society and even feels desperate about it as Birkin does, he doesn't lose hope but stays optimistic about the future of mankind with the belief of his saving strategy.

Chapter III Biblical Displacements in Lawrence's Major Novels

Although Lawrence does adopt many biblical archetypes from the Bible, ranging from themes, characters, symbols to narrative structure, he doesn't copy them without any change; instead, he "displaces" the Bible, in Frye's word. He adds his own opinion, or changes part of them to create his own "Bible." It is claimed that he derives a hint of the shape of his own Bible through transition from the sacred history, from the Old Testament to the New Testament. This chapter will show why and how he displaces the original Bible to express his main ideas.

3.1 Reasons for Biblical Displacements

3.1.1 Ambivalence about the Bible

Lawrence's adopting and displacing the Bible results from his struggles in his ambivalence about the Bible. During his whole life, his feeling about the Bible remains ambivalent, due to a complex mixture of love and hatred, imbibing and rejection.

On the one hand, he was brought up with biblical education and is greatly influenced by it. From earliest years right into his manhood, as described in *Apocalypse and the Writings on Revelation*, he had the Bible pored every day into his helpless consciousness, till there came almost a saturation point. Not only is the Bible, in portions, poured into his childish consciousness "day in, day out, year in, year out," it was also "day in, day out, year in, year out expounded, dogmatically," and always morally expounded, whether it was in day school or Sunday school, at home or in Band of Hope or Christian Endeavor (Lawrence 59). His love for the Bible finds expression throughout his life in his letters and in records of his conversation that are full of reference to all parts of the Bible. However, on the other hand, he apparently shows his dislike and even hatred for the Bible. What he finds the most objectionable about his upbringing is the uncritical way he has been taught to read the Bible, as he complains in *Apocalypse and the Writings on Revelation*:

"From earliest years right into manhood, like any other nonconformist child I

> had the Bible poured every day into my helpless consciousness, till there came almost a saturation point. Long before one could think or even vaguely understand, this Bible languages, these 'portions' of the Bible were *douched* over the mind and consciousness till they became soaked in, they became an influence which affected all the processes of emotion and thought. So that today, although I have 'forgotten' my Bible, I need only begin to read a chapter to realize that I 'know' it with an almost nauseating fixity. And I must confess, my first reaction is one of dislike, repulsion, and even resentment. My very instincts *resent* the Bible." (59)

Lawrence insists that if "the interpretation was fixed," all interest will be lost. For "a book lives as long as it is unfathomed. Once it is fathomed, it dies at once. ... A book lives only while it has power to move us, and move us *differently*; so long as we find it different every time we read it," discovering new levels of meaning on each occasion. Based on this, he comes to a conclusion that the Bible "is a book that has been temporarily killed for us, or for some of us, by having its meaning temporarily fixed" (59-60). Nevertheless, he develops this point that it is not the Bible that is dead but we who have failed to recognize its vitality, "years of narrow monotheism" having contributed to a widespread misreading:

> We have taken the Bible out of its setting, cut it off from the contact with history and the living races it plays amongst, and set it in unreal isolation, as an absolute. We have been wrong. We have taken the Old Testament at its own value of a One God of a Chosen People cursing and annihilating everybody else. (158)

Therefore, inspired by this, he makes great efforts to rework the Bible, succeeding in displacing it to reread this classical work. What's more, this ambivalence towards the Bible leads to his reconsidering the Christianity, which also results from the influences from other wise men.

3.1.2 Influences from other Wise Men

What is often forgotten amongst the claims of Lawrence as a pornographer is the fact that he is extremely religious. He is tired of the stifling Christianity of Europe and wishes to rejuvenate it with earlier, tribal religions. This search for a primeval religious consciousness is part of the reason for his "savage pilgrimage." He is also inspired by contemporary "process philosophy," for example, works by Nietzsche, Henri Bergson and others, as well as by the works of Freud whose ideas are most apparently reflected in *Sons and Lovers*.

3.1.2.1 From Nietzsche

As Mr. Wright states, it is Nietzsche who "provided Lawrence with the prime example of a critique of Christianity which was also creative, going beyond Christianity by means of the tradition, employing the Bible against itself" (Wright 36). Along with Karl Marx, Friedrich Nietzsche can be read as a great theorist and critic of modernity who carries out a ruthless criticism of all that exists. His powerful polemics against religion, morality, and philosophy deploy a mixture of Enlightenment-inspired criticism and romantic vitalism to attack the life-negating aspects of modern culture. In addition, Nietzsche criticizes many of the institutions and values of modern societies for oppressing bodily energies and creativity, while blocking the generation of stronger individuals and a more vigorous society and culture.

Nietzsche's influence on Lawrence is so obvious that Lawrence is named as "English Nietzsche" (Hewitt 107). Lawrence began to read Nietzsche's works when he began to teach in the Davidson Road School at Croydon, south part of London. He often talked to Jessie Chambers about "will to power," the famous statement in Nietzsche's philosophy. In 1912, Lawrence met Frieda and they fell in love at the first sight. Frieda was a German aristocrat. She was the disciple of Nietzsche and Freud and shared a lot of ideas of Nietzsche with Lawrence. Nietzsche and Lawrence have a lot in common: both "piled up fantasy arguments for new authority to replace the slavish and mechanical which, as they saw it, dominated the leaders as well as the masses of modern societies"; They both "demanded radically new societies and being—rather more than art and discourse can bear" (Hewitt 107); they show their strong responses to the turmoil and crisis of their ages; They mourn over the distorted human nature and fight against old systems; They sing highly of humanity and life. As the romantic philosopher and artist, they pursue metaphysic revolution. They consider sexual drive as the panacea to cure man's trauma.

In addition, Nietzsche's work, like Lawrence's, find expression in a range of writing difficult to categorize, due to the mixed elements of philosophy, literary criticism, religious prophecy and biblical parody. They can be said to "imitate Christ most when they rebel against Christianity, the conventional religion of their own time" (Goodheart 2). Lawrence's reappraisal of Christianity will be discussed in the following section.

3.1.2.2 From Bergson

Henri Bergson is a famous French philosopher and Nobel laureate, who advances a theory of evolution, based on the spiritual dimension of human life, which has widespread influence in a variety of disciplines. In his *An introduction to Metaphysics* published in 1903, Bergson sees that the intuition, the direct apprehension of process as the discovery of truth. Intuition, rather than analysis, reveals the world. Élan Vital, his philosophical concept which is also called creative impulse or living energy, is developed in *Creative Evolution*. Élan Vital is an immaterial force, whose existence cannot be scientifically verified, but it provides the vital impulse that continuously shapes all life.

Bergson's philosophy is dualistic—the world contains two opposing tendencies—the life force (Élan Vital) and the resistance of the material world against that force. Human beings know matter through their intellect, with which they measure the world. They formulate the doctrines of science and see things as entities set out as separate units within space. In contrast with intellect is intuition, which derives from the instinct of lower animals. Intuition gives us an intimation of the life force.

Although it did not give rise to a Bergsonian school of philosophy, his influence has been considerable. His preference of intuition echoes Lawrence's hatred for intellectual mechanism and liking for blood intimacy, his theme of sexual rejuvenation. Lawrence's last novel *Lady Chatterley's Lover* can be considered as the typical example in the application of Bergson's intuitional theory.

3.2 Displacements of Biblical Archetypes in Lawrence's Major Novels

Caused by his ambivalence to the Bible and influences from some most famous men like Nietzsche and Bergson, Lawrence keeps rewriting the Bible, that is, adopting the skill of "displacement" identified by Frye to create his own "Bible." According to Frye, displacement is the device to solve the dilemma that "the presence of a mythical structure in realistic fiction poses certain technical problems for making it plausible" (Frye 1957: 136). Understanding these displacements, which range from themes to characterization, will be of great help to the appreciation of Lawrence's ideas.

3.2.1 Displacement in Theme

Now the Biblical story surely is the unfolding of a redemptive drama. The Bible tells us how man fall into sin and how God in His grace saves man (Genesis 3:1-15). It tells us of God's great love for sinful men and the death of Jesus to redeem man (John 3:16). The Bible teaches us that the Holy Spirit is sent into the world to apply Jesus' redemptive work to man and that belief in the Spirit rather than flesh is the only way to save oneself and please God (Romans 8:1-14):

> 8:1 There is therefore now no condemnation for those who are in Christ Jesus.
> 8:2 For the law of the Spirit of life in Christ Jesus has set you free from the law of sin and of death.
> 8:3-4 For God has done what the law, weakened by the flesh, could not do: by sending his own Son in the likeness of sinful flesh, and to deal with sin, he condemned sin in the flesh, so that the just requirement of the law might be fulfilled in us, who walk not according to the flesh but according to the Spirit.
> 8:6 To set the mind on the flesh is death, but to set the mind on the Spirit is life and peace.
> 8:7 For this reason the mind that is set on the flesh is hostile to God; it does not submit to God's law—indeed it cannot, and those who are in the flesh cannot please God.
> 8:12-13 So then, brothers and sisters, we are debtors, not to the flesh, to live according to the flesh—for if you live according to the flesh, you will die; but if by the Spirit you put to death the deeds of the body, you will live.

Based on this teaching, sex is considered dirty in the Bible; adultery is even more relentlessly cursed:

> Leviticus 15: 18 If a man lies with a woman and has an emission of semen, both of them shall bathe in water, and be unclean until the evening.

> Leviticus 20:10 If a man commits adultery with the wife of his neighbor, both the adulterer and the adulteress shall be put to death.

The human body thus, as Connie maintains in *Lady Chatterley's Lover*, is killed by Plato after a "lovely flicker" of life with the Greeks, and finished off by Jesus; it is now, in Lawrence's works, "rising from the tomb, and will enjoy a 'lovely life in the lovely universe.'" (Pinion 207). Actually, Lawrence's principal aim of writing is "to make men and women 'think sex, fully, completely, honestly, and cleanly,'" as he believes that the wholeness of life can come "only when our sexual act and our sexual thought are in harmony, and the one does not interfere with the other" (215). He hates modern sex, which, as he writes in "A Propos of *Lady Chatterley's Lover*," is nearly all "a pure matter of nerves, cold and bloodless"; it may produce "a sort ecstasy and a heightening of consciousness" for a time but, like the effect of alcohol or drugs, it is "a process of impoverishment" (Lawrence 309). In his eyes, the tragic age and the ruins with which the novel opens refer not just to "the calamity of recent war but to the dead and meaningless bodies which three thousand years of idealism have strewn across the stage of life" (Pinion 215).

Consequently, in Lawrence generally "the ground of all value is physical experience," which is "both his characteristic limitation and the theme that unifies all his works—fiction, poetry, essays, and treatises (Moynahan 151). To him, the only reality and the only marvel is to be alive in the flesh, and "Blood" is the word he adopts for the departments of human activity which he approves of. His great religion is a belief in the blood, the flesh, as being wiser than the intellect, instead of the Spirit, as the Bible advocates.

3.2.1.1 In *Lady Chatterley's Lover*

Lawrence's religion is most apparently reflected in *Lady Chatterley's Lover*. Tommy Dukes, Lawrence's spokesman, says that people never have proper human contact, agreeing with Connie that a civilization will come, when life flows and nobody cares terribly about money, or owns things, or bosses other people. In *Lady Chatterley's Lover*, his role is extended. In his eyes, it is the mental life that makes us inhuman; "once you start the mental life you pluck the apple" and sever the "organic connexion" with the tree of life. Instead, he states that "Real knowledge comes out of the whole corpus of the consciousness; out of your belly and your penis as much as out of your brain and mind" (*LCL* 36). His statements echo Lawrence's attacking mind knowledge, "that separation of mind and spirit from body and blood which is reflected in our distorted sexual situation" and Lawrence's further statements that "nothing can save England except a new relation between men and women, 'making free and healthy of this sex.'" (Kermode 82).

This sexual policy saves Connie and Mellors. The destructive effect of the mental life is gradually swallowing Connie's life forces, and thus shatters her intellectual love illusion. Her self-redemption actions results from the return to nature and from her sexual intercourses with Mellors; while his immediate appeal for Connie is that of masculine integrity and warmth. Connie's crying need, like that of her generation, is for tenderness. Mellors responds to it out of that sexual sympathy, which, for Lawrence, is "a form of warm-heartedness and compassionateness, the most natural life-flow in the world" (Spilka 232). The first sexual encounter between them actually begins the drama of Connie's passing over from one life-orientation to another, while Connie's body has a remedial effect on Mellors' wounded phallic nature. Since Connie's redemption has been discussed a lot above, the following will be devoted to discussing the progress that Mellors has made.

Mellors' redemption process keeps pace with his changing attitudes to woman, more exactly, to Connie: from originally bearing fear, apathy and hostility to showing sympathy and finally tenderness. For Mellors as for Lawrence, "the biblical claims were not 'quite right'; their neglect of the body needs correcting" (Wright 223). Before meeting Connie, he has quite a lot of sexual experiences, but finds satisfaction with no one. The first two women like everything about love, except sex; his wife Bertha, who is a demon in his eyes, tortures him brutally. Inflicted in these sexual experiences, he retreats from the outer world of chaos into the wood, and even returns to speaking local dialect. He withdraws from society because he has suffered a lot from the evil human nature and particularly his miserable sexual experiences; he is determined not to have anything with any woman any more, in order to keep his privacy and decency. However, he is touched in his first sexual contact with Connie, despite misgiving, and experiences a moment of overwhelming realization. He thinks "with infinite tenderness of the woman, [for she] too had some of the vulnerability of the wild hyacinths, she wasn't all tough rubber-goods and platinum, like the modern girl" (*LCL* 119). Her tenderness leads him to begin life anew, to become once again tender and open to the world filled with anti-vital abstractions and uncontrollable machines. His fear of woman, which is also a sign of fear to lose self, is cured gradually throughout the second half of the novel. His restoration is confirmed most forcefully in the symbolic scene that concludes Chapter 14, when Connie worships his phallus. Significantly, his very next statement to her—"There! Take him then! He is thine!"—suggests that her worshipful acceptance of his phallus has helped him overcome his lingering fear of the tearing beak of woman. He has his wounded phallic life, his phallic trust and then life determination restored. He is also a representative of Lawrence's religion: his far-from-Pauline letter at the very end of the novel celebrates not "the peace which surpasses understanding" (Philippians 4:7), but "the peace that come from fucking." His redemption results from his insisting "The old Pentecost isn't quite right" and abiding by "the little forked flame" (*LCL* 307) between him and Connie.

In a letter to Witter Bynner, Lawrence confesses that "the leader-cum-follower relationship is a bore. And the new relationship will be some sort of tenderness, sensitive, between men and men and men and women, and not the one up one down, lead on I follow, *ich dien* sort of business" (qtd. in Ellis 403). The key word here is "tenderness": at one time this is to be the title of *Lady Chatterley's Lover*. Lawrence now puts his faith in the intimate care of loving physical contact. "The brutality inherent in the leadership novels is largely absent from *Lady Chatterley's Lover*; so is the self-sacrifice implicit in the disciple-and-master relationship" (Ellis 403). Lawrence turns against power, embodied specifically in his novel by Clifford, if not against all forms of guidance. Though Mellors leads Connie Chatterley to discover herself by putting her back in touch with the richness of life and by awakening her to the beauties of her natural surroundings, he cannot be thought of as a leader or educator or priest, as leadership "has ceased to be a thing of will or creed of might; it has become delicately tactile and soul-releasing" (Niven 176).

It is this tenderness of sex that redeems both Connie and Mellors, and prepares them for a hopeful future. The "little Pentecost flame" will lead them towards it, as the fire of God in night shows the Hebrews the way out of Egypt. Their story is the result of Lawrence's literally rewriting the biblical claims and reversing what he sees as unnecessarily idealistic; it also "follows the archetypal pattern wherein the goddess restores vitality and potency to the dead god who subsequently renews her own womb" (Jackson 135).

3.2.1.2 In *The Rainbow* and *Women in Love*

As Wright claims, "the importance of the 'flesh' and of 'animal' instincts" is "central to Lawrence's concerns (and to his reading of Genesis)" (Wright 59); in Lawrence's view, "blood contact," not mental communion, is requisite between men and women. The opinion and personality of one's partner are utterly insignificant. A woman, whose intellectual interests coincides with her husband's and with as much aggressive quality, is almost sure to be the wrong mate for him. Ideally the man should be "a voiceless column of blood, having renounced 'the weary habit of talking and having feelings', humans should learn to make 'weird, wordless cries, like animals.'" (Carey 123). These beliefs also find expression in his sister novels, *The Rainbow* and *Women in Love.*

The relationship between Hermione and Birkin, and that between Gudrun and Gerald prove the importance of Lawrence's blood contact from the opposite way, while that between Ursula and Birkin sets a positive example. Throughout the novel, the relation between Hermione and Birkin is not harmonious at all, and there are always hostilities, though she is intelligent and independent. It might be said that this is partly due to the conflict of their personalities, but it is largely owing to Hermione anyway, who prefers mechanical mind-knowledge to animal instincts. As Fiona points out, their trouble lies in "the model of the cerebral woman" (Becket 64). Women of this sort are labeled by Hilary Simpson as "dreaming woman." And so ends the relation between Gudrun and Gerald, who are both intelligent and to certain extent economically and socially successful, but cannot get along harmoniously due to the lack of tenderness for each other, though they once love and have sex. In Gerald whose life is without warmth, there is always a fear for death, which makes him incomplete; in Gudrun, there is a fear too, her fear for being controlled. This fear makes her perverse, for she takes every intimacy as threat and relationship as a battle. She gets nervous whenever Gerald is close to her, for she doubts he might destroy her. She fails to accept his love naturally, needless to say that they cannot love each other with trust and tenderness.

The hideous sinister desire for destruction in her begins to be totally awakened and completely take over the "self" of Gudrun, and leads her into blowing the last strike to Gerald and killing him. If they could have united in flesh, in the blood contact, without regard to the spirit, the ambition to bully each other, the end would have been totally different.

Ursula has different fate from Gudrun's mainly because she has been pursuing "blood contact" with a man, instead of being a woman of cocksureness. Ursula in *The Rainbow* has showed her ambition. When she is still a little girl, she is not content with her life or habit. She always feels constrained and longs for emancipation as well as knowledge. After her love affair with Skrebensky, her homosexual relation with her teacher Miss Inger, and her teaching experience in Kinston-on-Thames, she grows up gradually, and never gives up her own nature—the sincerity and the persistence to seek the real meaning of life with a God's -son-like man. She looks down upon the mechanical education, for it is emotionless and cold; she turns her back to the industrialization for it is inhuman; but she has been preparing herself for a perfect union with a man, as God's sons take man's fair daughters. Her preference of emotion to mind helps her to get united with Birkin.

3.2.1.3 In *Sons and Lovers*

A woman of spiritual pattern denies and despises instinctive desire; she dispels flesh consciousness, stresses spiritual possession of and control on man. Miriam in *Sons and Lovers* belongs to this kind of spiritual woman. Lawrence presents some typical descriptions about her:

> The girl was romantic in her soul. Everywhere was a Walter Scott heroine being loved by men with helmets or with plumes in their caps. She herself was something of a princess turned into a swine-girl in her own imagination.
>
> ...
>
> Her great companion was her mother. They were both brown-eyed, and inclined to be mystical, such women as treasure religion inside them, breathe it in their nostrils, and see the whole of life in a mist thereof. So to Miriam, Christ and God made one great figure, which she loved tremblingly and passionately when a tremendous sunset burned out the western sky. (*SL* 177)

> ...
>
> And she was cut off from ordinary life by her religious intensity which made the world for her either a nunnery garden or a paradise, where sin and knowledge were not, or else an ugly, cruel thing. (185)
>
> ...
>
> With Miriam he was always on the high plane of abstraction, when his natural fire of love was transmitted into the fine stream of thought. ... And in this passion for understanding her soul lay close to his; she had him all to herself. But he must be made abstract first. (214)

On the whole, she pursues just spiritual love, ignores the true feeling of sex, and her flesh and soul is split, even opposite to each other. Through description of her tortured relationship with Paul, whose archetype is Lawrence himself, Lawrence expresses clearly his preference for flesh rather than spirit alone.

Miriam is Paul's teenage friend, sweetheart and his devoted helpmate in his artistic and spiritual quests. She could have been his soulmate. However, as beautiful she is, she takes no pleasure in her physical attributes. Her whole life is geared to heaven and a mystical sense of nature. Her intensity, which will leave no emotion on a normal plane, often irritates Paul because he just wants to live in harmony and prefers spiritual reservation. The following scene represents her strong self-assurance in spiritual penetration, while simultaneously exposing her psychological insufficiency in appreciating others' feeling and handling the ordinary communication that is not gospel-oriented.

> Her youngest brother was only five. He was a frail lad, with immense brown eyes in his quaint face—one of Reynold's 's "Choir of Angels", with a touch of elf. Often Miriam kneeled to the child and drew him to her.
>
> "Eh, my Huber!" she sang, in a voice heavy and surcharged with love. "Eh, my Huber!"
>
> And, folding him in her arms, she swayed slightly from side to side with love, her face half lifted, her eyes half closed, her voice drenched with love.
>
> "Don't!" said the child, uneasy—"don't, Miriam!"

> "You love me, don't you?" she murmured deep in her throat, almost as if she were in a trance, and swaying also as if she were swooned in an ecstasy of love.
> "Don't!" repeated the child, a frown on his clear brow.
> "You love me, don't you?" she murmured.
> "What do you make such a *fuss* for?" cried Paul, all in suffering because of her extreme emotion. "Why can't you be ordinary with him?" (190)

There are two warring sides in Miriam: her love to Paul and desire to possess him, and her resistance and even disgust to his natural desire, which makes Paul keep at a distance from her. For example, once they go out in a romantic moonlight evening. Paul feels strongly that he loves her and his instinct is aroused, wanting to kiss her, take her. However, his passion eventually perishes by her brooding and religious state, which also makes him despise himself, for the fact that he might want her as a man wants a woman has in him been suppressed into a shame. She never wants to have him physically; it is "as if she could scarcely stand the shock of physical love, even a passionate kiss" (221). Instead, she is always in her proud sacrifice feeling in love with Paul. There is a more ridiculous scene appearing in their hard-won, virginal sexual intercourse, which is carried out more like a religious sacrifice:

> He never forgot seeing her as she lay on the bed, when he was unfastening his collar. First he saw only her beauty, and was blind with it. She had the most beautiful body he had ever imagined. He stood unable to move or speak, looking at her, his face half smiling with wonder. And then he wanted her, but as he went forward to her, her hands lifted in a little pleading movement, and he looked at her face, and stopped. Her big brown eyes were watching him, still, and resigned and loving; she lay as if she had given herself up to sacrifice: there was her body for him; but the look at the back of her eyes, like a creature awaiting immolation, arrested him, and all his blood fell back.
>
> ...
>
> She was very quiet, very calm. She only realized that she was doing something for him because she loved him so much. And he had to sacrifice her. For a second, he wished he were sexless or dead. (353-354)

To sum up, Miriam symbolizes girls brought up in Victorian families who are subjected to an extremely restrictive morality, considers it inappropriate and shameful to express sexual desire, even within the context of marriage. She expects some religious state in Paul, who has to torture himself into a sense of his responsibility and hers, never any relaxing, never any leaving himself to the great hunger and passion. Her puritanical love for Paul dooms to crumble into bitterness, hurt and rejection as it can neither respond to physical life nor integrate itself into its attempted communion of souls. Her inability to relax and give herself to physical, social and ordinary life turns Paul against her, for though he is plainly under his mother's influence in breaking off the relationship, it is rather clear, too, that Paul, "with his gift for the 'real real flame' of physical as well as mental life, could never find any kind of ultimate happiness in a marriage to someone as purely spiritual as Miriam" (Gilbert 76). This novel, through describing a failed relationship, succeeds in sending Lawrence's important message to reclaim the importance of flesh over that of Spirit.

Through descriptions of the process of a successful or failing relationship between male and female characters, Lawrence makes it clear to us that focusing on spirit, without regard to flesh, will cause split personality, depressive human nature and incompleteness in life, and that sex which "comes naturally from 'warm blood-desire' is life-giving, and it is the deepest of communions when consummation for man and woman is reached simultaneously" (Pinion 216).

3.2.2 Displacement in Characterization

3.2.2.1 Gerald: the Condemned Modern Cain

Among critics, Gerald enjoys less popularity than the other protagonist, Birkin. The comments on him are divided into two major groups. He is accused by some critics of being an industrial capitalist who deprives miners of human emotions in order to search for interests. In contrast, other critics tend to show sympathy for him, holding that he is a tragic figure who falls victim to his triumph in capitalism.

When Mrs. Crich tells Birkin that she would like her son to have a friend, he quotes Cain and realizes that, if anybody is Cain, it is Gerald, though he has killed his brother accidentally. Thus, it is no hazard for readers to seek out the affinities between Gerald and Cain of the Bible story, for they both kill their brothers. Frye points out that the Bible offer certain archetypes of character, structure and plot to Western literature, which he calls "mythos." According to Frye's explanation of the characterization of the mythos of tragedy, his archetype is Cain, a hero who is isolated from the others. Since his archetype is Cain, he is supposed to have the similar experience of Cain. However, since the story takes place in the modern industrial society, Gerald is not totally Cain. Necessary *displacements* are made by Lawrence in order to make this story possible and express his ideas.

Firstly, Cain is the archetype of Gerald. According to Genesis, the first case of murder in the history of human beings occurs between brothers, Abel and Cain. After being driven out of the paradise, Adam and Eve give birth to Cain and Abel. Cain becomes a farmer, and Abel a sheepherder. One day, they offer sacrifice to God. When Abel's sacrificial offering is accepted in preference to his own, Cain gets jealous and slays Abel in his fields where he hides the body afterwards. Then God summons Cain, asking where his brother is. Cain does not answer, but the omnipresent God has already known this brutal murder in advance. Consequently, God condemns Cain to a life of wandering. In the presence of God, Cain does not confess his sin or beg for God's forgiveness. Instead, he complains that the punishment is too severe for him, crying that someone might murder him in the same way. Finally, God leaves a divine mark on Cain's face lest everyone meeting him should slay him. Sevenfold vengeance is to be visited upon anyone who disregards the mark and kills Cain. Since then, the name Cain has become synonymous with murderer and the mark that is affixed to Cain has become known as the mark or brand of Cain and is used figuratively to denote a murderer. Like Cain, Gerald kills his brother. Since he shots at his brother, his life has been associated to Cain, and he is set on the wheel of fate towards his punishment, the final doom.

According to Frye's statement in his *Anatomy of Criticism*, in tragedy, "the act which sets the tragic process going must be primarily a violation of moral law, whether human or divine; in short, that Aristotle's hamartia or "flaw" must have an essential connection with sin or wrongdoing" (Frye 211). Cain and Gerald share the same hamartia which leads them to the same wrong doing. It is their demonic tendency towards violence, which almost equals brutality. Like his archetype Cain, Gerald has a demonic tendency towards violence. Actually he is born with his hamartia of a demonic violent tendency. When he is just a baby, his baby sitter already feels he is like a demon, for as a six-month old baby, he already kicks, screams and struggles like a demon. Even Gerald himself notices his demonic want for violence since he is a child. In his boyhood, strikes of miners break out. As the riots become more and more outrageous, soldiers are sent to suppress the miners by the authority. One man is shot dead and the mobs are dispersed. Witnessing the breakout of the riots and the brutal repression of the soldiers, the boy Gerald is filled with "the wildest excitement and delight" (*WL* 299) longing to be a man to join the soldiers to shoot the colliers. In Gerald's heart there is no sunshine but darkness, which is his hamartia leading him into demonic intention and tragic action. Because of this hamartia, he can only be Cain, instead of Apollo. His hamartia also singles him out from the rest of the world, making him an outcast like his archetype Cain.

Gerald does not wear a brand on his forehead like Cain, however, this mark of sin is inscribed in his heart, for he knows much better than any one that "he had killed his brother when a boy, and was set apart, like Cain" (238). He is living in fear, afraid of being punished. As Birkin points out in his face, he has "a lurking desire to have gizzard slit," and imagines "every man had his knife up his sleeve" for him (82). Birkin and Gudrun can see his singleness, because it seems to them that even in the morning sunshine, there is "a certain isolation, a fear about him, as of something wanting" (311). In Frye's comic vision of comedy, the hero often comes from a community, while in the tragic fiction, the hero is always isolated. As a tragic hero experiencing a downwards movement, Gerald is supposed to be isolated as an outcast, experiencing the same punishment as Cain.

Like his archetype Cain, Gerald does not yield at the threat of being murdered. What's more, all through his life, he wants to direct his life in an upward movement. However, as he is Cain set in the modern society, he cannot cry to God to ask for mercy. Therefore, he tries to save himself in his own way by searching for something to support him and fill him with life. His efforts to save himself are different from Cain's, and go much further.

Gerald has tried to be conventional, to be in line with other people, by forcing himself to receive education at the beginning, but it doesn't satisfy him or conceal his singleness. He finds that universal philosophy is not satisfactory, as he is too exceptional. To him, humanity is "much alike everywhere," and sociological ideas are no more that "a mental amusement." Thus he sets out to search for something else to support his life. Finally he discovers a real adventure in coal-mine, which makes him consider himself as the God, and think that he will be able to escape his fate.

Educated in the science of mining, Gerald has never been interested in it. However, when his father asks him for help, suddenly, "with a sort of exultation, he laid hold of the world" (294) in the mining industry, because he has comprehended several so-called truths. He thinks he has discovered his own way of conquering the world, which he believes could help him shake off the shadow of death. This solution is to establish a kingdom of his own where he is the only supreme power and God's power cannot reach. "What he wanted was the pure fulfillment of his will in the struggle with the natural conditions" (296).

The first truth he comprehends is the instrumentality of human beings. Before he takes interest in the mine, Gerald has heard "so much humanism, so much talk of sufferings and feelings." After taking charge of the mines, humanism does not matter a bit to him from then on, sounding "ridiculous" to him. What interests him is the pure instrumentality of the individual. "As a man as of a knife: does it cut well? Nothing else mattered" (296). In Gerald's eyes, as long as the miners can work as well as the machines without any malfunction, nothing matters. Preoccupied with the instrumentality of human being, his father's "democratic-equality system" seems obsolete to him, because it means to run business with love. Guided by this new truth he comprehends, Gerald starts to practice his new policy of reform, which aims at encouraging more output of coal, without taking the miners' soul into consideration. "He had all his life been tortured by a furious and destructive demon, which possessed him sometimes like insanity" (302). As he is "crystallized," he does not need to try to hide this demon any more, instead, he lets it enter the firm and cause cruel eruptions" (302).

The other "truth" he realizes is that by means of machines he can be God himself in his coalmines. "When the machine is the Godhead, the production or work is worship, then the most mechanical mind is the purest and highest, the representative of God on earth. –And the others are subordinated, each according to his degree" (298). This is Lawrence's mock on the modern industrialized world where the God has already been replaced by machine; the worship has become nothing but the mechanical production. In this mechanical and industrialized world, whoever gets the utmost mechanical will be chosen as the representative of the God. Gerald is the God of machine, for through running the mines by means of machine without taking humanism into the least consideration, he has already become the utmost mechanical. Being the God of machine, Gerald begins to despise and deny the traditional and conventional beliefs and values. For example, he ignores the whole Christian attitude of love and self-sacrifice, regarding it as "an old hat" (300). He knows that authority and position is the right thing in the world and there is no need to deny this fact, but he believes that human beings should be classified not by their social rankings but by their mechanical functions in the society. "It was like being part of a machine. He himself just happened to be the controlling, central part, and the masses of men were the parts variously controlled" (300), just as the whole universe wheels round the sun. This is the universal truth found out by Gerald. And he believes that he ought to be the one to dominate because of his higher function in the whole machine.

Under his new policy, miners need to work harder like a machine without feeling any joy or pain, but they submit to the machines and to Gerald's will meanwhile. At first, they hate Gerald and swear to do something to him, to murder him. But as time goes on, they begin to accept everything with some sort of "fatal satisfaction." Gerald is their "high priest, he represented the religion that they had already felt." There is "a new world, a new order, strict, terrible, inhuman, but satisfying in its very destructiveness" (304). At last, with their humanity replaced by instrumentality, they become part of Gerald's inorganic organization. Finally, he succeeds in establishing the "harmony" in his firm. There is a greater output of coal than ever. Everything and everyone of his "wonderful and delicate system" is run on almost perfectly with the most accurate and delicate and scientific method (305). The miners are reduced to mere mechanical and inorganic instruments as hardware of a machine. The organization which is synonymously used as harmony by Gerald is finally established. And he succeeds in becoming the only God of this inorganic world. "What he was doing seemed supreme, he was almost like a divinity" (305).

In his life, Gerald tries to make every possible endeavor to save himself and seek for an upward movement. When he finds philosophy cannot satisfy his thirst for the strength to survive, he turns to borrow power from machines. In his mines, with his will Gerald establishes the perfect mechanical organization which is identified with harmony in his own philosophy. It seems to Gerald that the God who once condemns Cain cannot punish him, because in this inorganic world machine is the only Godhead. His adventure seems to be a success, for he can practice his "savagedom," savage freedom, and set up the so-called harmony and became "divine" at least in his own eyes. He thinks he is secure in his own mechanical kingdom. However, when he has applied his last appliance as a tool and there is no improvement for him to make, this illusive divinity begins to fade away. As his humanity is replaced by instrumentality, the deepest layer of his hamartia is totally exposed. Consequently, he begins to feel insecure and the fear of death, his sister's, and then his father's. This insecurity and fear begins to overwhelm him. Though his will is fighting to keep the grip, he cannot hold back his downward movement. The cold inhuman machines cannot disperse his horror and the shadow of death. Instead, it makes no place for the fear to hide and makes him vulnerable to dangers. At the end, betrayed by his only savior, Gudrun, he is desperate and commits suicide.

Gerald's fall is inevitable, not only because of his own hamartia and the mysterious force of fate, but also due to the machines that he mistakenly takes for his relief and power. The more he wants to save himself from the doom by means of machine, the more corrupted he gets and the nearer he is approaching to his doomed fate. Machine endows Gerald with supreme power, but also pushes him into the deepest abyss. He does not only take away the humanity of his coalminers but also that of himself. In modern society, he seems to undertake more sufferings than his counterpart in the Bible, for he not only suffers from being an outcast but also from his mental void. Even since he turns to machine as his salvation, his fate is doomed to be more miserable than Cain. Not only does he represent Cain to some extent, he is also on behalf of his other countrymen after the First World War when humanity is questioned by intellectuals. Deliberately displacing Gerald's archetypal fate, Lawrence emphasizes the fact that the industrialized society can only dehumanize the life of people and makes their salvation impossible.

3.2.2.2 Reflection through Other Characters

Although Lawrence doesn't figure other typical characters derived from displacing an apparently archetypal character, like Cain, he does displace or show his disagreement to some biblical terms through depicting the protagonists' ideas and thoughts.

Tom is a typically traditional man in *The Rainbow*. He believes that his union with his wife is set by God. On the night he goes to propose to Lydia, after their first embrace, the "strange, inviolable completeness of the two made him feel as sure and stable as God" (Pinion 153). What's more, as the rainbow metaphor that is borrowed from Genesis, where it is a sign of the new covenant between God and Noah, Tom Brangwen, patriarch of the family, is "symbolically associated with Noah" (Moynahan 69). In Chapter II, his drunken speech on marriage at the meal following Anna's wedding corresponds to the biblical episode in which the drunken Noah is exposed before his sons. However, the biblical flood is reproduced in transposed position in this novel, as the flash flood which bursts over the Marsh farm and drowns Tom. Pious Tom is not the lucky Noah who has an Ark from God to rescue him in the modern world.

Will in *The Rainbow* is enthusiastic about church. His religious fervor makes him feel that his falling in love with Anna is as if the hand of the Almighty has thrust burning-bright out of the darkness and gripped him. However, his faith is gradually eroded by Anna's criticism and he finds himself unable to complete the carving of Adam and Eve. She makes fun of some facts in the Bible, like turning water to wine in Cana; she considers Lamb in Church "the biggest joke in the parish"; she regards the Sacrament as horrible, for "you wallowing in your own dead body, and thinking of eating it" (*R* 202). In addition, she objects to the notion of Eve as a spare rid and to Will's making Eve "like a little marionette ... like a doll" in comparison to his Adam, who is "as big as God" (215). She continues to argue that it is impudence to say that woman is made out of man's body when every man is actually born of woman. The chapter "Anna Victrix" suggests a defeat not only for Will but also for the religious aspirations he believes in. Their conflict is mainly focused on the fact that his religious attitude is guided and controlled by a conventional, abstract and inflexible creed, while hers derived from spontaneous living experiences within the natural world. Although Anna once imitates David who dances nakedly before God, she is far from being a devout Christian. Lawrence's decision to let her win shows his preference to spontaneous life and dislike of fusty biblical ideas.

Lawrence's displacement of biblical teaching is more clearly reflected in his characterization of Ursula both in *The Rainbow* and *Women in Love*. Although she has been dreaming of marrying an ideal man like the fair Man's daughters with Sons of God, she gradually comes to appreciate the significance of the flesh, which is neglected or ignored by others. She abandons her original faith in the literal truth of miracles, like Noah's Ark in the flood, and rejects Christian teachings about giving to the poor and turning the other cheek, which are degrading and unbelievable. She begins to think of Jesus as a lover, leaping with "sensuous yearning to respond to Christ, fantasying about going to him really, laying her head on his breast and being caressed." She expects Jesus to "love her deliciously, to take her sensuous offering, to give her sensuous response," accepting "the passion of Jesus for her own physical satisfaction" (*R* 332-333). Such a radical vision of Jesus as the perfect lover makes a sharp transfiguration of the Bible.

All these displacements show Lawrence's opinion that the resurrection of life requires living in the flesh, loving in the flesh and turning one's back to the industrialized world, and the abstract and carrion Christian beliefs.

Conclusion

The Bible has undoubtedly influenced Lawrence's writing a lot. In his four major novels, *Sons and Lovers*, *The Rainbow*, *Women in Love* and *Lady Chatterley's Lover*, he injects a great number of biblical archetypes. Thematically, his two most clear themes—harmonious relationship between man and woman, and brotherhood and male love—are derived from the Bible where the sons of God take the fair daughters of men and living in peace and happiness, and David and Jonathan become soulmates and love each other; in characterization, through imitating priestess Miriam in the Bible and Eve in the Genesis, Lawrence expresses his disapproval for the spiritual woman and appreciation of an ideally natural woman. In order to let the reader see hope ahead, Lawrence adopts the apocalyptic image of horse, the symbol of fire\flame, and the hopeful U-shaped narrative structure.

Obviously, the influences of the Bible on Lawrence are great. We can see that Lawrence seems to be turning to the Bible quite literally for inspiration to set his own imagination in motion, and his works are full of biblical allusions. However, in the light of the archetypal criticism and upon careful reading and thinking, we can see it clearly that Lawrence's engagement with the Bible is more than the constant resort to it. Instead, he devotes his life to continuing "the process of revising, reinterpreting, and revaluing Scripture" (Lockwood 172). In other words, he displaces the biblical archetypes: thematically, he displaces the preference of Spirit to flesh of Christian teaching, so as to show his vision of revitalizing the dying England; in characterization, he displaces the original Cain and figures a modern one, Gerald, a more condemned one, to present his another major theme—the inhuman industrialization, and distorted and doomed human in a mechanical society; through displacing the lucky Noah and describing the drowned Tom , he proves to us how helpless the modern men are; he also sets up other characters to demonstrate his distain to some pedantry Christian teaching. From his works, it can be found that he does not understand or appreciate the terms in the Bible conventionally

In a word, Lawrence's works mainly, as Wright claims, attempt "to recover from Genesis a celebration of the flesh, too readily subordinated to the spirit or word in the

Christian tradition" (Wright 57). The essence of this belief is clearly presented in his poem, "The Risen Lord," celebrating a resurrection not confined to the spirit but from the flesh; he dwells on the physical side of "The Work of Creation," calling God "a great urge, wonderful, mysterious, magnificent," which necessarily "takes the shape in the flesh" (*CP* 690); he considers it necessary to stress the importance of incarnation of God:

> Religion knows that Jesus was never Jesus/
> till he was born from a womb, and ate soup and bread/
> and grew up, and became, in the wonder of creation, Jesus/
> with a body and with needs, and a lovely spirit. (*CP* 689)

Because of his preference over flesh and other biblical displacements in writing, some people may think that Lawrence discards the Bible and Christianity. They neglect the fact that Lawrence's own feelings about the Bible—from the time of his rejection of Congregational orthodoxy until his death—remains ambivalent, a complex mixture of love and hatred, acceptance and rejection. In addition, different from Nietzsche (whose thoughts lead him to rewrite the Bible as has been discussed before), who shouts God is dead, Lawrence compares himself to Jesus, atoning for humanity's reactivating. What he rejects is the superficial meaning and the hidebound teaching of the Bible. The proper way to read the Bible, as he illustrates, is to "engage with it at the deepest level, entering into it imaginatively and reproducing its living meaning in the current context, the time of reading" (Wright 250). His works not only imbibe the Bible but also suggest to us an effective way to appreciate the Bible, the most classic work. That is, not only is the Bible important to Lawrence's works, his writing can be read fruitfully as a penetrating interpretation and a creative exegesis of the Bible, for offering us a meaningful, wide-ranging and sustained critique of the Bible in modern time.

Accordingly, as this thesis has shown, the Bible continues to live, to generate meanings and to stimulate thoughts in Lawrence's works. His engagement in creative dialogue with the Bible in a manner recognizes both its power and its importance, its continuing capacity to give life meaning and purpose.

Although Lawrence is a great writer, in the light of Marxist theory, his thoughts are still a bit limited, especially his ambition to save the society through sex. However, the greatness of Lawrence lies in his concern about human relationship in this society. In "Morality and the Novel," one essay in *Study of Thomas Hardy and Other Essays*, Lawrence clearly explained his life philosophy:

> If we think about it, we find that our life consists in this achieving of a pure relationship between ourselves and the living universe about us. This is how I "save my soul" by accomplishing a pure relationship between me and another person, me and other people, me and a nation, me and a race of men, me and the skies and sun and stars, me and the moon: an infinity of pure relations, big and little, like the stars of the sky: that makes our eternity...This, if we knew it, is our life and our eternity: the subtle, perfected relation between me and my whole circumambient universe. (172)

As a writer, he has no power to change the outside world, but his calling for a harmonious relationship of the whole universe through protecting the beautiful nature, keeping round and complete individual in the society, and accomplishing the perfect relationship between human beings, will direct the distorted modern people to a better tomorrow. What's more, the above passage from "Morality and the Novel" echoes Chinese present slogan: "construct a harmonious society," and provides us a direction to accomplish a harmonious relationship between the individual and the society, man and nature, and man and woman.

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