

Masculinity and Male Domination in D.H Lawrence's *Lady Chatterley's lover*

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Abstract

The article explores masculinity and male domination in D.H Lawrence's Lady Chatterley's Lover. It investigates what might be called gendered sexuality in the novel arguing that the book is a celebration of masculinity. Through the cross-class liaison between the aristocratic Constance Chatterley's and Oliver Mellors, the game keeper on her husband's estate, Lawrence presents us with a tale of male domination and usurpation of the female subject. The writer employs the metaphor of colonization whereby the female subject is reconnoitred, conquered and subdued. The paper follows the working of the colonization metaphor throughout the novel and concludes that –within the context of the novel- male domination is liberating for the female subject.

Keywords: Masculinity, male domination, colonization, conquest, female subject, liberating

DH Lawrence's *Lady Chatterley's Lover* is notoriously known as a tale of sensuality. It has caused public aversion to it since its publication in 1928. Critical responses to the novel focused on the disruptive nature of the book maintaining that it promotes promiscuity, adultery and social anarchy. What has been glossed over, however, is the fact that the novel is conservative sex-wise. Sexuality is gendered in the book. Gendered sexuality is an expression I use in the paper to designate the imbalance between the male and female roles in the sexual intercourse. This paper places considerable emphasis on male domination in love-making, and how sex is assimilated to the act of colonization. Within this colonizing project, the female body is discovered, reconnoitred, conquered and ultimately subjected. The imbalance between the male and the female role in love-making is favoured by the narrator who seems to agree with the idea of male supremacy. The paper focuses on the cross-class liaison between Constance Chatterley, the upper class protagonist and her lover Oliver Mellors, the gamekeeper in her husband's estate. As in any colonial project, colonization is presented as a benevolent act. It is beneficial for the colonized who learns-for the first time in her life- to experience genuine orgasm and to assume a positive outlook at her body. Paradoxically enough, this act of colonization is in fact liberating for the colonized. Male domination in love-making will allow us to argue for the constructiveness of the novel and to acquit Lawrence of any charge of obscenity, undermining the status quo or advocating promiscuity. My discussion of sensuality and sex in LCL establishes Lawrence as a conventional and conservative writer in the way he approaches sex. Lawrence does not celebrate promiscuity. He believes in lifelong monogamy and never writes approvingly about any affair that could go against it.

Much of Lawrence's concept of gendered sexuality is found in the metaphor of exploration and conquest that extends through most of the sexual encounters. The Connie-Mellors liaison is likened to colonization, where Mellors is the colonizer and Connie is the colonized. This comparison is inspired by an article written by Doherty Gerald on "The Art of Appropriation: the Rhetoric of Sexuality in D.H Lawrence" in which he investigates Lawrence's use of metaphor and metonymy in *The Rainbow* and some of his critical essays. Lawrence's use of metaphor in LCL introduces the differences between phallic and clitoral orgasm. His use of this metaphor is largely consistent as it applies to almost all the sex scenes in the novel. Through this metaphor, Lawrence asserts the supremacy of male eroticism over that of the female. This is evident in the narrative and the rhetorical sympathy with the former and the rhetorical aversion to the second. Accordingly, Lawrence can be said to be conventional in his view of sexuality and in his choice of marriage to crown their affair. The colonization metaphor renders Lawrence liable to criticism from a feminist point of view, because he can be accused of perpetuating the same tradition that he sets to reject by relegating the female to a secondary position. Albeit, the narrator turns this colonization into a benevolent act, more to the advantage of the colonized than that of the colonizer. The conquest of the female is –paradoxically enough- liberating for her.

Before proceeding with the analysis of the metaphor of colonization in the sexual encounters, we should first establish the theoretical background for this metaphor. It builds, first, upon Roman Jakobson's essay "Two Aspects of Language and Two Types of Aphasic Disturbance". In this essay Jakobson distinguishes two rhetorical axes of language: the metaphoric mode and the metonymic mode. Within the metaphoric mode words substitute for one

another on the basis of similarity; and in the metonymic mode contiguity is the basis of substitution. Jakobson maintains that these two 'gravitational poles' command any type of verbal narrative. He says that "symbolic prose, for example' privileges the metaphoric mode since the law of similarity prevails; realistic prose, by contrast, favours metonymy since contiguity motivates the connection." (109-12) For consistency sake, I intend to focus on the metaphor of colonization in my investigation of this gendered sexuality. This metaphor – even if it permeates the novel- is not the only one employed by the narrator. Its relevance lies in the way it establishes the phallic desire as an engulfing movement that invades, contains and nourishes female sexuality. It yields sufficient evidence of female containment within male eroticism.

Doherty Gerald is the first to apply Jakobson's modes of languages to erotic narrative with a special reference to Lawrence's *The Rainbow*. He manages to find the relevance of Jakobson's binary modes in Lawrence when he writes:

At its simplest, metaphor and metonymy project two distinct approaches to sexual choice: the selection of partners is motivated either by similarity or contiguity, their availability for the sexual act. The mode of selection in turn determines both the type of sexual practice involved and the disposition of roles within the sexual act. These gender implications of Jakobson's binary rhetoric- their construction of masculinity and femininity in erotic narratives- are the special concern of this essay. (1)

Second, the gendered sexuality that we seek to expose is further backed up by Margaret Homans' book *Royal Representations: Queen Victoria and British Culture, 1837-1876 (Women in Culture and Society)* published in 1999. She investigates the way cultural myths at the time of Queen Victoria position women in language. She makes a significant contribution to our understanding of the colonization metaphor in LCL. The underlying argument behind her work is that "traditional thematic of gender identifies women with the literal level of narrative, which is then labelled feminine. By contrast, that thematic identifies with the masculine: the language of tropes takes the literal sense as its base and then transcends it. Culture constructs masculinity through its association with the more highly valued figurative level" (4-5) However, a further complication rises when we take into consideration Jakobson's binary division of figurative language. Metaphor and metonymy offer two different dynamic dimensions of desire. Each of these tropes approaches phallic desire in its idiosyncratic way with a good deal of gender partiality. They hail the phallus as the centre of erotic discourse, and accordingly they advocate the supremacy of the male over the female.

LCL-in its empowerment of the male- contradicts Lawrence's theory of a balanced sexuality where both partners play similar roles. The novel presents the male as the usurper and the female as subservient. It details the workings of phallic desire in a manifest way. That Lawrence favours phallic over clitoral desire is seen in his use of metaphor and metonymy. Gerald articulates the contribution of these two tropes to the promotion of phallic desire as follows: "Although they both dispose of the female as merely the object of male aspirations and goals, each trope locates her within a specific male plot of appropriation: each tells the story of her subjection with its own special emphasis." (2)

The working of the colonization metaphor in the novel can be seen in relation to two female characters: Bertha Coutts, Mellors' wife and Connie Chatterley. Mellors' account of his sexual life with Bertha illustrates his dominating nature in sex. In chapter 14, Connie visits him in his cottage planning to spend the whole night with him. She finds out that Mellors still keeps a picture of his wife. When she urges him to get rid of it and to start divorce proceedings, he makes a flashback into his sexual history to explain to her why he had married her. Unlike his first two lovers, Bertha has a deep sense of sensuality, and he liked her for that. However, Bertha starts to assert herself rather aggressively as she tries to manipulate him in sex. She holds herself back when he asks for sex in a growing desire to control the whole sexual encounters. It was this effort to resist the male, and to assume an active role in sex that put him off and caused their growing separateness. He ended up by joining the army in India and leaving her altogether. He explains his hate of a resistant and self-assertive woman in the following passage in chapter 14:

They talk about men's selfishness, but I doubt if it can ever touch a woman's blind beakishness, once she's gone that way. Like an old trull! And she couldn't help it. I told her about it, I told her how I hated it. And she'd even try. She'd try to lie still and let me work the business. She'd try. But it was no good. She got no feeling off it, from my working. She had to work the thing herself, grind her own coffee. And it came back on her like a raving necessity, she had to let herself go, and tear, tear, tear as if she had no sensation in her except in the top of her beak, the very outside top tip that rubbed and tore. [...] we slept apart. [...] She had started having a room for herself. But the time came when I wouldn't have her coming to my room. I wouldn't. (222)

The colonization metaphor employed in this passage depicts clitoral orgasm as an act of rebellion against the colonizer. Bertha subverts and resists the male instinct to possess and subdue her body. Mellors explains her cunning manoeuvring of their sexual life laconically to Connie "But she [Bertha] treated me with insolence. And she got so's she'd never have me when I wanted her: never. Always put me off, brutal as you like. And then when she'd put me right off, and I didn't want her, she'd come all lovey-dovey, and get me, and I always went." (221) The more he describes her rise against him the more evident his chauvinism becomes. Lawrence's defence of a gendered sexuality with a bias to phallic desire finds expression in Mellors' leaving of his wife. Their growing separateness comes at a time when the colonizer is exhausted and unable to thwart the uprising of the female. Bertha discovers the essence of Mellors' manipulation of her and learns to fight him with the same weapon. She significantly keeps herself back till he finishes and then obliges him to wait till she gets her own satisfaction. The result of her uprising is appalling to Mellors. He tells Connie:

But when I had her, she'd never come off when I did. Never. She'd just wait. If I kept back for half an hour, she'd keep back longer. And when I'd come and really finished, then she'd start on her own account, and I had to stop inside her till she brought herself off, wriggling and shouting, she'd clutch, clutch with herself down there, an' the'she'd come off, fair in ecstasy. And then she'd say: that was lovely. (221)

The rise of the female subject is significant not only because it happens at a moment of weakness for the colonizer, but also because of its mocking nature. It parodies the effort of the colonizer in subduing her, to actually undermine it. The quotation above informs us that 'she

starts on her own account” when Mellors had exhausted himself. Another significance of Bertha’s uprising against Mellors is that – by assuming an active role similar to that of Mellors- she recuperates a usurped domain. She regains the domain that Mellors had previously conquered and subdued. Her ‘keeping back’ when Mellors has exhausted himself, shows her taking over at a moment when the colonizer “had reached the end of the line” (Gerald, 12)

Mellors’ position as a colonizer grows stronger with Connie. The female resistance that has been detrimental to his marriage with Bertha will vanish rather early in his union with Connie. Their union will validate Lawrence’s idea of the supremacy of phallic desire. It is through her surrender and self-annihilation in the sexual act that Connie becomes a “real woman”. Unlike her previous experiences with Clifford and Michaelis, Mellors’ presence in her life results in her recognition that an intimate liaison between the sexes is only achieved when the female self-assertiveness disappears. The colonization metaphor incorporates three necessary stages: invasion, resistance and surrender. Whereas his union with Bertha Couetts halts at the second phase (or may be it has reached the final stage and then gets subverted by Bertha), Mellors’ subduing of Connie will come full circle upon their fourth encounter. Starting from the fourth encounter, which takes place in chapter 12, there is no reversal of the colonization process.

The first two phases of invasion and resistance correspond to the first three sexual acts they have in chapter 10. The narrator compresses these two phases in one chapter to highlight the female fulfilment that follows when the phallic supremacy is maintained. The quickness with which Mellors subdues her is a point in favour of Lawrence’s gendered sexuality. The ultimate aim of Lawrence is not female surrender as such, but rather the female fulfilment that follows when she gives herself up to the partner in sex. Their fourth encounter, which contains two sexual acts, establishes their union in the sexual consummation. Her surrender to Mellors’ proves to her that she had been mistaken in her fear of losing herself to the male. She realizes that-by surrendering to the male- she has not become his slave, but has metamorphosed into a real woman. She offers herself to Mellors in an unrestrained manner, with no fear of losing her integrity as a human being. This recognition makes both of them live in a state of mutual tenderness and fulfilment.

The male invasion of Connie and her mild resistance are clear in chapter 10, which includes three successive sexual intercourses. Taken together, these initial unions pave the way for the more gendered meetings that follow. What distinguishes these three encounters from the rest is the mental hindrance in the mind of Connie that prevents her from participating in the sexual consummation. The mental reservations that haunt her- and which are founded in her prior frustrations with Clifford and Michaelis- cause her psyche to wonder during and after the intercourse. This is physically translated in her passivity in the first two sexual acts and her inability to react to Mellors’ sensuality in the sexual act. The separateness she experiences during the first three acts is emphasised by the narrator as a reflection on her class and gender prerogatives. Such prerogatives take the form of a mild resistance to Mellors’ sexual desire and her reservations from the sexual consummation.

Connie's mild resistance to Mellors in the beginning of their affair epitomizes her psychological detachment from the phallic desire. It is rooted in a slumbering fear of giving herself up to male desire. This fear can be traced back to her younger years before she marries Clifford. It should be noted, here, that during the first and second sexual encounters her resistance is more psychological than physical. It is a kind of psychological disposition to refuse to let go of herself. The resistance she displays is better seen in her "wonderings" either during or after the sexual act. In the first meeting, the narrator establishes her unwillingness to engage in sex in terms of subordination. The first encounter is prefaced by a moment of extreme vulnerability, when she bursts into tears upon holding the little chick in her hands. The helplessness of the chick throws her into a kind of brooding over life, motherhood and her life at Wragby. Mellors takes advantage of the weakness to make his advances. He approaches her apprehensively. This is announced by the narrator in the following passage: "he glanced apprehensively at her. Her face was averted, and she was crying blindly, in all the anguish of her generation's forlornness. His heart melted suddenly, like a drop of fire, and he put out his hand and laid his fingers on her knee." (125)

As he leads her to the hut for their first sexual act, Mellors significantly assumes the leading role:

And closing his hand softly on her upper arm, he drew her up and led her slowly to the hut, not letting go of her till she was inside. Then he cleared aside the chair and table, and took a brown soldier's blanket from the tool chest, spreading it slowly. She glanced at his face, as she stood motionless. (126)

The narrative voice is consistent in stressing her passivity and detachment from Mellors in this first meeting. The separateness of the two lovers during the first act, not only establishes the male domination in sex, but also sets the tone for the subsequent encounters. The mental reservations that weigh upon her need to be eradicated if she were to restore her sexuality. This is evident in the description of the first phallic orgasm and its effect on her:

She lay still, in a kind of sleep, always in a kind of sleep. The activity, the orgasm was his, all his; she could strive for herself no more. Even the tightness of his arms round her, even the intense movement of his body, and the springing of his seed in her, was a kind of sleep, from which she did not begin to rouse till he had finished and lay softly panting against her breast. (126)

Connie shows no resistance to Mellors during the act. Connie's post-coital wonderings about the righteousness of the act serve as an additional piece of evidence of her mental resistance. Lost in post-coital serenity, Connie starts to brood 'dimly' "why? Why was this necessary? Why had it lifted a great cloud from her and given her peace? Wasn't it real? Was it real? (127) Leaving these wonderings- which normally precede the act itself- till Mellors had finished helps the narrator to establish the beauty of their lovemaking.

Lawrence's description of the first sex scene is both mystical and mysterious. This serves his celebration of the body. His tendency to be brief in the depiction of the scene is not a sign of narrative failure. On the contrary, it exemplifies his desire to mystify the body and its functions. His remark that Mellors was entering "the peace on earth of her soft quiescent body" (126) is

reminiscent of his depiction of her body in the mirror scene in chapter 7. What looks like aphasic description is –in fact- Lawrence’s ideal statement of the mystical power of the human body. The same inertia is expressed by the narrator after their second meeting as a post-coital reflection on her being left behind in the sexual consummation. The narrative voice blames Connie and not Mellors for her inability to reach an orgasm. The novel offers a minute description of her when Mellors has finished:

And when he came into her, with an intensification of relief and consummation, that was pure peace to him, still she was waiting. She felt herself a little left out. And she knew, partly it was her own fault. She willed herself into this separateness. Now perhaps she was condemned to it. She lay still, feeling his motion within her, his deep sunk intentness, the sudden quiver of him at the springing of his seed, then the slow subsiding thrust. (137)

The third sex scene that takes place in chapter 10 can be seen as the last battle Mellors has to fight in his colonization process. It is this battle that enlightens both Connie and the reader about the need to surrender to phallic desire in order for her to keep her integrity. The initial resistance she shows in this encounter is both physical and psychological. Upon their third meeting, which happens in the wood we discover the same senseless resistance is repeated, and that he quickly subdues her. When they meet in the forest she is not in the mood for sex, but she surrenders to his whims: “she was giving way. She was giving up.” (144) It is only by yielding herself completely to Mellors that her sexual consciousness is achieved. The colonization metaphor in the novel favours and promotes female docility as the only way to attain female fulfilment. She enters the new-found land cautiously, slowly and progressively. The bias for phallic desire articulates itself in the inequity between Mellors’ experience and mastery of his orgasm, and Connie’s innocence and vulnerability in that regard. Gerald stresses the differences between male and female experience in his analysis of *The Rainbow*. He maintains: “while Lawrentian males- Birkins, Aaron, Mellors- already possess this domain as part of their natural endowment, the female approaches it circuitously through tribulations and trials” (13).

Gerald’s identification of the female journey towards sexual maturity is enlightening for the reader since it exposes the development of Connie’s reactions in her numerous encounters with the gamekeeper. Upon the fourth encounter between them the phallic supremacy is completed. Their fourth intercourse is a turning point in the story because Connie’s awakening is achieved via a perfected phallic orgasm. Lawrence’s ideal harmony between body and soul is fully articulated.

This encounter, although it is apparently different from its predecessors in that it marks the first clitoral orgasm, does maintain the female passivity. Connie has not yet found her route to a perfected phallic desire. The difference between this encounter and the first two lies in the way Mellors imposes himself on her. For the first time, Connie’s resistance to Mellors is straightforward as she tries to escape from him. He literally forces her to have sex with him, tightening his grip on her so that she doesn’t escape. Oddly enough, this kind of coerced sex seems to appeal to Connie as she manages to reach an orgasm this time. Mellors gets excited about this, and makes it the subject of his post-coital conversation with Connie. The mysticism that Lawrence associates to love making is evident here in Connie’s growing love for Mellors.

This sexual meeting does contribute to the thwarting of female resistance within Connie, and promises her forthcoming self-assertion in the fourth encounter in chapter 12. It is noteworthy, however, that these three encounters are the initial phase in Mellors' colonization process. The surrender of the colonizer will not take place before chapter 12. The description of the first clitoral orgasm read as follows:

She clung to him unconscious in passion, and he never slipped from her, and she felt the soft bud of him within her stirring, and strange rhythms flushing up into her with a strange rhythmic growing motion, swelling and swelling till it filled her all cleaving consciousness, and then began again the unspeakable motion that was not really motion, but pure deepening whirlpools of sensation swirling deeper and deeper through all her tissue and consciousness, till she was one perfect concentric fluid of feeling, and she lay there crying in unconscious inarticulate cries. (145)

The deficiency of the wood scene lies in Connie's continuing detachment from the act. The description of the first clitoral orgasm hitherto presented points to its effete-ness. The reader can feel an inconsistency between the promise of 'a swift-moving progress' (Gerald, 14) announced by such expressions as 'soft flames' and 'bells rising' (144) and the sudden halt of the progress announced by 'but it was over too soon, too soon' (145). There are two details in the description of the first clitoral orgasm that discredit it as the climactic moment of surrender. The first detail has to do with what seems to be the artificiality of the action expressed in "the unspeakable motion that was not really motion." (145) Since this motion is not really motion, it adds little to Connie's urge of self-assertion. The second detail pointing to the imperfection of this orgasm is the metaphor of "concentric circles" that makes it ego-centric rather than male-oriented. Without a perfect phallic orgasm 'the appropriation process' –to use Gerald's terminology- is not complete. The phallic orgasm that opens up new horizons and territories is not obtained before their fourth encounter in chapter 12.

The two sexual encounters described in chapter 12 are central to the colonization metaphor as they ensure the culmination of Mellors' effort to subdue Connie. The particular scene in chapter 12 (which involves the second sexual act in this fourth encounter) needs special attention because of its centrality to the colonization metaphor. The fourth encounter between them involves two sex acts, the first of which is a major failure insofar as female orgasm is concerned. The first encounter lacks the mystery and the charm that have characterized their love making so far. The narrator gives far more details in his description of the act than he does for the previous encounters. Connie's separateness and detachment from the sex act is most evident in this encounter. The narrative focus in this act falls on Connie's wonderings about her fear of giving herself up for the male. Connie's mental reservations that prevent her enjoying of the sexual act with Mellors are at play in this scene, for nowhere is her sense of fear of the male body better articulated than here. The narrator describes her fear of the physical intimacy between men and women in the following passage:

And she put her arms round him under his shirt, but she was afraid, afraid of his thin, smooth, naked body, that seemed so powerful, afraid of the violent muscles. She shrank, afraid.

And when he said with a sort of little sigh: "Eh, tha'rt nice!" something in her quivered, and something in her spirit stiffened in resistance: stiffened from the terribly physical intimacy, and from the peculiar haste of his possession. [...]

Yet, this was love, this ridiculous bouncing of the buttocks, and the wilting of the poor insignificant, moist little penis. (188)

That this love making is awkward is evident in the above-quoted passage. Soon after, Connie breaks into a hysterical state of sobbing because of her inability to love him. Her sobbing is the prelude to the climactic act in this chapter: the act that ensures her transformation into a real woman, and her ultimate surrender to Mellors' sexual desires. The narrator provides enough evidence as to the centrality of this encounter in the colonization process such as 'silent amazing force' (190) and "ponderous, primordial tenderness" (190) and "dark waves rising and heaving" (191). This sex act is a revelatory experience since she becomes aware that she loves Mellors. The promise of 'a swift-moving process' is maintained here. Connie's surrender is complete when she achieves the perfected male orgasm. Mellors, himself becomes a mere excitant; 'the centre of soft plunging' that keeps the act going on.

Connie's orgasm is articulated in terms of an expanding adventure. It is fuelled by 'a huge tidal force that in sweeping all before it, discloses hitherto undreamt of horizons' (Gerald 15). The narrator plays on the idea of expansion in describing Connie's transformative orgasm. The passage describing the overwhelming effect of this orgasm on the protagonist and her helplessness regarding the male domination reads as follows. The passage is quoted in full as it needs special attention.

She quivered again at the potent inexorable entry inside her, so strange and terrible. It might come with the thrust of a sword in her swiftly-opened body, and that would be death. She clung in a sudden anguish of terror. [...]

And it seemed she was like the sea, nothing but dark waves rising and heaving, heaving with a great swell, so that slowly her whole darkness was in motion, and she was ocean rolling its dark, dumb mass. Oh, and far down inside her the deeps parted and rolled asunder, in long, far travelling billows, and ever, at the quick of her, the depths parted and rolled asunder, from the soft plunging, as the plunger went deeper and deeper, touching lower, and she was deeper and deeper and deeper disclosed, and heavier the billows of her rolled away to some shore, uncovering her, and closer and closer plunged the palatable unknown, and further and further rolled the waves of herself, leaving her still suddenly, in a soft, shuddering convulsion, the quick of all her psalm was touched, she knew herself touched, the consummation was upon her, and she was gone. She was gone, she was not, and she was born: a woman. (191)

In this climactic moment, Lawrence stresses Connie's loss of resistance and the ensuing helplessness. In her openness, she lets Mellors absorb her in his sexual desires: "it was gone, the resistance was gone...And oh, if he were not tender to her now, how cruel, for she was all open to him and helpless" (192). Connie's surrender to Mellors is articulated in terms of openness and helplessness. Both terms- when considered separately from the context of sex- are likely to evoke the idea of death and self-effacement for the reader. The loss of resistance is for Connie far more

significant than it might seem. This is because resistance has been part of her inner self since her younger years: "But a woman can yield to a man without yielding her inner free self" (4) The 'inner free self' is achieved through resistance to the sex partner, and since this free self is within her, when it is gone Connie loses a part of herself. The loss of resistance leaves Connie 'open and helpless' and utterly surrendered to Mellors' sexual passion.

Connie capitulates to Mellors willingly. She allows herself to be taken 'further and further' where the waves of herself 'rolled away from herself, leaving her...touched...and she was gone.' These expressions from the passage quoted above explain how she allows herself to be taken by the 'flame' of phallic desire and the 'waves' of sexual desire that she experiences. She literally surrenders all herself to Mellors. The narrator adds that she let 'her consummation [be] upon her without her ever having any sort of control' (192). By this, Connie loses her control over herself as it is expressed in 'she is gone' (191). If we equate the idea of being gone with that of death, we can argue that she is dead to be reborn as 'a woman.' By implication, Connie has never been a real woman in her previous relations with men, simply because she did not let release her inner free self. Her rebirth as a 'woman' is announced by the narrator as 'a sudden little flame of new awareness went through her' (192) When she lets her old self go, Connie is 'born: a woman' (191) Lawrence implies that she had never been a real woman in the sex act before she learned to surrender herself to the man in her previous sexual encounters with Clifford and Michaelis. Lawrence's idea of a perfect phallic orgasm that ensures the female consummation is complete now. The colonization metaphor has helped to locate both the male and the female in a framework of mutual tenderness and security in the sexual act. With the male supremacy secured upon the fourth encounter, the remaining sexual acts do nothing more than enhancing it. The fifth and sixth encounters introduce a set of rituals that surround the love making and that enhance it. These rituals include the nuptials of John Thomas and Lady Jane in the fifth encounter and the forget-me-not scene in the sixth.

To conclude, the novel is a celebration of masculinity. Lawrence employs the metaphor of colonization to establish male domination in sex. This reading of the novel helps not only to establish male supremacy but also to acquit the novel of subversive charges, since it is commonly referred to as a revolutionary novel threatening the status quo. The sexual scenes in the novel have been re-positioned in a corrective framework that seeks to see England reproduce itself in more productive terms after the Great War. The apparent lewdness of the novel hides a whole theory of man. Within this theory, the body is given its due value and is celebrated for its liberating aspect. Lawrence's celebration of the body in LCL falls in his belief in the wholeness of the human being. It is noteworthy-however- that Lawrence calls for a balance between the mind and the body. His conception of the wholeness of the human being serves to acquit the novel of pornography charges. The paper establishes Lawrence as a conservative writer-ironically enough. This is basically articulated in his advocacy of a gendered sexuality. Lawrence's sexuality is not all revolutionary as it keeps the male supremacy in the sexual intercourse. The male domination is achieved in the novel through the use of the colonization metaphor where the female is explored, invaded and ultimately subdued.

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