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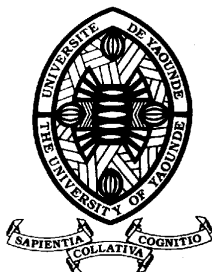
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UNIVERSITE DE YAOUNDE I

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FORMATION
DOCTORALE EN ARTS, LANGUES ET
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UNITE DE RECHERCHE ET DE
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DOCTORALE EN LANGUES ET
LITERATURES

DEPARTEMENT D'ANGLAIS

MALE SUBJUGATION: A STUDY OF D. H. LAWRENCE'S *THE RAINBOW*

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DEDICATION

To my aunt, Agyingi Esther, of blessed memory.

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ABSTRACT

This study titled, “Male Subjugation: A Study of D. H. Lawrence’s *The Rainbow*,” critically examines Lawrence’s portrayal of male subjugation. Focusing on female dominance and the emotional and social constraints faced by male characters, this study proposes an androgynous relationship model, suggesting that achieving true freedom in relationships requires a balance of masculine and feminine energies authentically. This work utilises Marxist Feminism as the analytical framework that emphasizes how gender roles are socially constructed and enforced to maintain power imbalances. Marxist Feminists argue that capitalism perpetuates gender oppression by reinforcing patriarchal gender roles and power dynamics. Thus, the research investigates how Lawrence questions traditional gender roles through subtle reversals of roles where women dominate men, thereby perpetuating male subjugation. The hypothesis posits that Lawrence critiques patriarchal norms in *The Rainbow*, illustrating their detrimental impact on relationships and personal developments. Through the depiction of strong women and vulnerable men, he highlights the shortcomings of societal expectations and the emotional constructs that contribute to male subjugation. After the analyses, the findings reveal that Lawrence’s female characters exert control over their men, challenging conventional notions of masculinity and femininity and highlighting the need to reconsider power dynamics in relationships. This study proposes an androgynous relationship model where there is a balance between masculine and feminine energies and suggests that this model is essential for achieving true freedom and authenticity in relationships.

RESUME

Cette étude, intitulée “Assujettissement masculin : Une étude de *The Rainbow* de D. H. Lawrence”, examine de manière critique la représentation de la soumission masculine par Lawrence, en se concentrant sur la dominance féminine, les contraintes émotionnelles et sociales auxquelles sont confrontés les personnages masculins, et le modèle de relation androgyne proposé. Elle suggère que pour atteindre une véritable liberté dans les relations, il est nécessaire d’équilibrer les énergies masculines et féminines de manière authentique, favorisant ainsi des connections plus enrichissantes. En utilisant le marxisme féministe comme cadre analytique, cette recherche étudie comment Lawrence remet en question les rôles de genre traditionnels à travers des renversements subtils où les femmes dominent les hommes, perpétuant ainsi la soumission masculine et masquant leurs luttes émotionnelles. Cette enquête vise à contribuer aux discussions en cours sur l’égalité des genres, la littérature moderniste et la pertinence de la pensée féministe de Lawrence pour le discours contemporain sur le genre. L’hypothèse avance que Lawrence critique les normes patriarcales dans *The Rainbow*, illustrant leur impact néfaste sur les relations authentiques et le développement personnel. À travers la représentation de femmes fortes et d’hommes vulnérables, il met en évidence les limites des attentes sociétales et les constructions émotionnelles qui contribuent à la soumission masculine. En explorant les relations entre les personnages, les résultats révèlent que les attentes sociétales et la manipulation émotionnelle permettent aux femmes d’exercer un contrôle sur les hommes, remettant en question les notions conventionnelles de masculinité et de féminité, et soulignant la nécessité de réévaluer les dynamiques de pouvoir dans les relations. Cette étude propose un modèle de relation androgyne où il y a un équilibre entre les énergies masculines et féminines, et suggère qu’il est essentiel pour atteindre une véritable liberté et authenticité dans les relations.

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GENERAL INTRODUCTION

The early 20th century marks a significant period in literature, characterized by a shift in prose writing and the emergence of prominent writers whose works continue to influence today's literary landscape. This era departed from the traditional Victorian writing style, with authors exploring new forms, themes, and narrative techniques. One of the most notable developments in prose during this time was the rise of modernism. This literary movement rejected the conventions of 19th-century realism and instead embraced experimentation, subjectivity, and fragmented narratives.

Literature in the early 20th century reflected the social and cultural norms of the time regarding gender roles, with distinct differences in how men and women were portrayed in literary works. These differences were often influenced by the prevailing societal attitudes towards gender, which were largely shaped by patriarchal structures and traditional expectations of male and female behaviour. In the early 20th century, masculinity was a main focus in the representation of men. Men were often depicted as strong, dominant figures who were expected to embody qualities such as courage, independence, and rationality. This was a reflection of the societal ideal of masculinity during that period. They also faced challenges, often external challenges or conflicts, that they had to overcome through assertiveness. This was especially prevalent in works of fiction and drama.

During the early 20th Century, women were frequently depicted as feminine, nurturing, delicate, and reliant on male figures for protection and guidance. The concept of the “angel in the house” was prevalent, perpetuating the idea of the idealised, domesticated woman. Female characters in literature were often constrained by societal expectations, limited opportunities, and the inability to fully express themselves or pursue their desires. In *The Edwardian Lady: The Story of Edith Holden*, Ina Taylor, writes: “The Edwardian Lady was expected to be a good wife, a good mother, and a good housekeeper. She was expected to be charming, gracious, and well-mannered, always putting the needs of her family and husband above her desires (25)”. This quote highlights the traditional gender roles and expectations placed on women in Britain during the late 19th century. Women were expected to fulfil specific roles within the household and society, prioritising the needs of their families and husbands over their aspirations and desires. This quote reflects the power dynamics and societal norms that governed the relationship between men and women during that period. Similarly, in Virginia Woolf's *Mrs. Dalloway*, the protagonist Clarissa Dalloway

struggles with societal constraints and the limitations placed on women in early 20th-century England. Woolf explores themes of identity, femininity, and the constraints of traditional gender roles.

Writers sought to capture the complexities of modern life and the inner workings of the human mind through their prose. Writers began to explore complex inner lives, societal changes, and the impact of industrialization and modernity on individuals and communities.

Prominent writers of the early 20th century, such as Virginia Woolf, James Joyce, and Franz Kafka, explored characters' inner thoughts and emotions, emblematic of the modernist approach to prose. David Herbert Lawrence, a prominent figure in early 20th-century literature, exemplified this shift through his seminal works, particularly *The Rainbow* and its sequel, *Women in Love*. Lawrence's writing delved into themes of sexuality, psychology, and relationships with a raw intensity that challenged prevailing moral and social norms.

D. H. Lawrence's background significantly impacted his writing of *The Rainbow*, published in 1915. He was born in 1885 in Eastwood, Nottinghamshire, England. His upbringing in a working-class family in the Midlands greatly influenced his perspective on life, society, and relationships.

Coming from a working-class background, Lawrence deeply understood the struggles and aspirations of ordinary people. This understanding is reflected in his portrayal of family dynamics, social struggles, and the tensions between social classes in *The Rainbow*. Growing up in the English countryside, Lawrence developed a profound connection to nature and the rural landscape. This love for nature is evident in his vivid descriptions of the natural world in *The Rainbow*, where the landscape often reflects the characters' emotions and relationships. His tumultuous personal life influenced Lawrence's exploration of sexuality and relationships in *The Rainbow*. The novel's passionate and sometimes controversial portrayals of love and desire reflect his complex relationships and intimacy struggles. Lawrence was critical of society's constraints and industrialisation's impact on human relationships. In *The Rainbow*, he explores themes of repression and liberation, particularly in relation to gender roles, social expectations, and the stifling effect of societal norms on individual freedom.

In essence, Lawrence's class, deep connection to nature, complex relationships, and a critical view of societal norms greatly influenced his writing of *The Rainbow*. These personal experiences and beliefs are woven into the fabric of the novel, shaping its themes, characters, and overall tone.

The Rainbow (1915) portrays the lives of three generations of the Brangwen family in rural England, tracing their struggles against industrial evolution and their search for fulfilment. The novel was controversial for its frank depiction of sexuality and exploration of feminine consciousness. Lawrence was one of the first to openly discuss feminine consciousness without regard to societal expectations.

Lawrence's prose style in these works is marked by lush descriptions of nature, rich symbolism, and a profound psychological insight into his characters. He challenged traditional narrative structures and moral boundaries, often confronting issues of class, gender, and the tension between instinct and social conformity.

Overall, the early 20th century saw a reimagining of prose writing, with authors pushing the boundaries of form and content. Their innovative approaches to storytelling and exploration of human consciousness continue to inspire and resonate with readers and writers alike.

The Rainbow 1915 caused significant controversy and backlash in society upon its release due to its explicit and unconventional depiction of female sexuality and its challenge to traditional Victorian values. Lawrence's exploration of themes such as sexuality, desire, and the dynamic relationships within the Brangwen family struck a nerve in conservative circles. The novel was considered highly controversial and obscene for its time, leading to its banning in the UK shortly after publication. The explicit scenes and frank portrayal of sexuality were deemed indecent, forcing Lawrence to endure legal challenges and censorship battles.

Despite the widespread condemnation and controversies surrounding *The Rainbow*, the novel also sparked discussions and debates on gender, sexuality, and societal norms. It played a pivotal role in challenging the prevailing moral codes of the time, encouraging readers to question traditional values and societal constraints. Through his narrative, Lawrence offered a fresh perspective on human relationships and individual freedom, prompting readers to reconsider their

beliefs and attitudes towards sexuality and gender roles. *The Rainbow* catalysed change by raising awareness and initiating conversations about taboo subjects that had long been repressed.

In addition to its impact on societal norms, *The Rainbow* contributed to the evolution of literature and paved the way for future works exploring similar themes. Lawrence's bold and unapologetic approach to addressing complex human emotions and desires set a precedent for literary works that delved into the depths of human psychology and relationships. The novel's controversial reception highlighted the power of literature to provoke thought and challenge established conventions, marking a significant moment in the history of modern literature. Despite the initial backlash, *The Rainbow* ultimately left a lasting legacy as a groundbreaking work that transcended its time and influenced generations of writers to come.

The novel shifted societal perceptions by challenging traditional values and exploring taboo subjects with sincerity and depth, contributing to a broader cultural conversation about gender, sexuality, and personal freedom. Despite facing criticism and censorship, *The Rainbow* stands as a testament to the power of literature to provoke thought, challenge norms, and shape the cultural landscape of its era and beyond. In essence, D. H. Lawrence's contribution to early 20th century literature, mainly through *The Rainbow*, not only expanded the thematic scope of fiction but also paved the way for a more psychologically and socially engaged form of prose writing that continues to influence literature today.

In D. H. Lawrence's novel *The Rainbow*, male subjugation is a critical element that underscores societal and personal relationships throughout the narrative. Lawrence delves into the complexities of masculinity within a context where traditional gender roles and power dynamics are scrutinised and challenged. Through nuanced character portrayals and intricate relationships, the author explores how societal expectations often stifle and constrain men, just as they do women, highlighting the multifaceted ways in which individuals can be subjugated based on their gender.

Lawrence's exploration of male subjugation in *The Rainbow* goes beyond a mere reversal of power dynamics. By delving into the inner lives of his male characters, he exposes the vulnerabilities, constraints, and struggles they face within the confines of a patriarchal society. Through the lens of male subjugation, Lawrence provides a critique of societal norms and expectations, shedding light on how men are also marginalized and constrained by rigid gender

roles. This theme adds complexity to the narrative, inviting readers to ponder the interconnectedness of gender dynamics and power structures.

Furthermore, Lawrence's depiction of male subjugation in *The Rainbow* underscores the universal nature of human struggles in transcending gender boundaries. By examining how men navigate societal pressures, familial expectations, and personal desires, Lawrence illuminates how individuals, regardless of gender, can be oppressed and silenced within a given social framework. Through exploring male characters grappling with their identities and roles, Lawrence challenges conventional notions of masculinity. He confronts the complexities of navigating expectations and autonomy in a world of power imbalances.

Ultimately, male subjugation in *The Rainbow* serves as a poignant commentary on the nuanced power dynamics within relationships, families, and society. Lawrence's nuanced portrayal of male characters struggling against societal expectations and personal desires invites readers to reflect on how gender influences individual experiences and shapes the trajectories of their lives. Through this thematic exploration, Lawrence offers a provocative narrative that challenges conventional notions of power, autonomy, and agency, emphasising how individuals, regardless of gender, can be subjugated and empowered within a complex and ever-evolving social landscape.

Motivation

Our interest in exploring Male Subjugation in D. H. Lawrence's *The Rainbow* stems from the observation that male characters in the novel are subjected to various forms of psychological, emotional and physical subjugation. This dynamic is particularly intriguing given the social context of the time. Also, personal experiences have let me to notice similar patterns of power dynamics, where individuals exert control over others' emotions and psychology.

Research Problem

Reading through *The Rainbow*, it is observed that the place of the man as the dominant gender has been questioned. Although men are perceived as strong and dominant, D. H. Lawrence's *The Rainbow* reveals a subtle reversal of gender roles, where women covertly dominate men, perpetuating male subjugation and masking men's emotional and psychological constraints. Through character relationships and storytelling, Lawrence exposes how societal expectations and

emotional manipulation enable women to exert control over men, stifling their emotional expression, autonomy, and vulnerability. These hidden dynamics challenge traditional notions of masculinity, highlighting the tension between societal norms and individual experiences and inviting a reevaluation of power dynamics in relationships, ultimately revealing that male subjugation is not just a product of overt domination but also of subtle, insidious influences. Male Subjugation and the dominant role women play are subtly looked at.

Research Questions

Drawing from the research problem above, the following questions have been identified:

1. How does Lawrence portray female dominance over the men in *The Rainbow*?
2. In what ways are the men in *The Rainbow* subjugated?
3. How does Lawrence bridge female and male gender roles?

Hypothesis

D. H. Lawrence's *The Rainbow* challenges traditional patriarchal norms, revealing that they hinder genuine relationships and personal growth. By portraying strong female characters and vulnerable male characters, Lawrence exposes the flaws in masculinity and femininity, demonstrating how male subjugation is emotionally, psychologically, and socially constructed. Through this critique, Lawrence suggests that equal relationships require a balance of masculine and feminine energies, which is necessary for individuals to break free from traditional gender roles and societal expectations and find true freedom. By portraying female dominance and male subjugation, the need for a more balanced approach to relationships is highlighted, where both partners can express themselves authentically, leading to more fulfilling partnerships.

Purpose of Study

The purpose of this study is to critically examine D. H. Lawrence's portrayal of male subjugation in *The Rainbow*, and its implications for understanding gender relationships. It is to analyse Lawrence's portrayal of female dominance and male subjugation, investigate the emotional, psychological, and social constraints faced by male characters, explore Lawrence's proposed solution to patriarchal norms, focus on the androgynous relationship model, evaluate the

significance of Lawrence's work in challenging traditional gender roles, and to identify the implications of Lawrence's ideas for contemporary gender discourse. By achieving these objectives, this study expects to contribute to the understanding of D. H. Lawrence's feminist thought, provide insights into the representation of gender relationships in modernist literature, inform discussions on gender equality and androgyny, and offer a critical perspective on patriarchal norms. The outcomes of this research will shed new light on Lawrence's critique of patriarchal society, enhancing our understanding of gender dynamics and relationships and contributing to ongoing conversations about gender equality and social change.

Significance of Study

This study of male subjugation in D. H. Lawrence's *The Rainbow* offers a fresh perspective on gender dynamics, challenging traditional feminist narratives focusing solely on female oppression. By examining female dominance, androgyny, and harmony between sexes, this research provides an understanding of male experiences in early 20th-century society. It recognises mutual subjugation in gender relationships, promoting a more balanced discourse on gender equality.

This study enhances our understanding of D. H. Lawrence's feminist thought, providing insights into the representation of gender relationships in modernist literature, informing discussions on gender equality and androgyny, and offering a critical perspective on patriarchal norms. The outcomes of this research will shed new light on Lawrence's critique of patriarchal society, enhancing our understanding of gender dynamics and relationships and contributing to ongoing conversations about gender equality and social change. Ultimately, this research will advance our knowledge of gender studies, literary theory, and cultural history, offering valuable insights for scholars, educators, and anyone interested in gender studies, especially in *The Rainbow*.

Scope of Study

This research will focus on D. H. Lawrence's *The Rainbow*. This work will cite biographical and autobiographical sources where necessary. References will also be made from other works to top up facts related to this topic under study.

Definition of Terms

Male subjugation is a complex and often overlooked theme in society, one that manifests in various forms and contexts. It is a concept that challenges traditional notions of masculinity and power dynamics, highlighting how men can also be marginalised and oppressed. According to Warren Farrell, in his book *The Myth of Male Power*, male subjugation is defined as “the ways in which men are disadvantaged in areas such as education, family law, and workplace safety, among others” (3). Farrell argues that traditional gender roles have led to a system in which men are expected to provide and protect but are not given the support or resources necessary to do so effectively. In the book *Men and Masculinities*, ed. Michael Kimmel, Male Subjugation is described as “how men are socialised into traditional gender roles that limit their emotional expression and self-identity” (5). Kimmel argues that this socialization process can lead to negative consequences for men’s mental and physical health, as well as their relationships with others. Male subjugation refers to the systematic oppression and domination of men in various spheres of life. How men are oppressed or marginalized in society could be social, economic, political and emotional/sexual subjugation. This theme explores which societal expectations and norms can limit and constrain men, forcing them into narrow and restrictive roles.

In many traditional cultures, men are expected to conform to certain ideals of strength, dominance, and control. This pressure to embody these traits can be suffocating and can lead to feelings of inadequacy and insecurity. Male subjugation also encompasses how men are expected to suppress their emotions and vulnerability, leading to a lack of emotional expression and connection.

According to the *Oxford Advanced Learners Dictionary* (2nd edition), Subjugation is bringing someone or something under control or domination. It refers to the process of subduing or conquering a person or group of people. Subjugation can involve physical, psychological, or economic coercion to establish dominance over another individual or group. It is often associated with oppression, exploitation, and the deprivation of fundamental rights and freedoms. As such, Male subjugation refers to the systematic oppression and domination of men in various spheres of life. How men are oppressed or marginalized in society could be social, economic, political and emotional/sexual subjugation. Although it is not as widely recognised as female subjugation or gender inequalities, male subjugation is a natural phenomenon that affects men in different ways.

The root of male subjugation lies in the belief in male superiority, which has been propagated through religious, cultural and social institutions.

When D. H. Lawrence wrote *The Rainbow* in the early 20th century, traditional patriarchal norms deeply entrenched the societal view of women and their roles. Women were predominantly seen as homemakers whose primary responsibility was to manage the household and cater to the needs of their families. Their roles were confined to domestic duties, child-rearing, and supporting their husbands. In this era, women's economic participation was limited, with few opportunities for them to engage in activities outside the domestic sphere. The societal perception of women's capabilities and their importance within the household and the economy was deeply influenced by prevailing gender stereotypes and societal expectations.

In the novel *The Rainbow*, Lawrence provides a nuanced exploration of gender roles and relationships in early 20th-century England. The female characters in the novel, such as Ursula Brangwen, challenge traditional gender norms by exhibiting a desire for independence and autonomy beyond the confines of domesticity. Ursula, for instance, is portrayed as a spirited and independent woman who seeks to pursue her desires and ambitions, thereby defying the conventional expectations placed upon women during that period.

Despite the progressive portrayal of female characters in *The Rainbow*, women's reality at that time was not liberation but rather covert dominance. Women's roles within the household were often overlooked and undervalued, with little recognition given to their contributions to the family and the economy. While women played a crucial role in sustaining the household and supporting their husbands and children, their labour was largely invisible and unacknowledged within the broader societal context.

Economically, women during this period largely depended on male relatives or husbands for financial support, as they had limited access to education, employment opportunities, and financial independence. The prevailing social attitudes towards women as primarily homemakers and caretakers further reinforced these economic constraints, restricting women's ability to participate fully in the workforce and contribute meaningfully to the economy.

In conclusion, the period during which D. H. Lawrence wrote *The Rainbow* was characterised by deeply ingrained gender norms and societal expectations that limited women's

roles to the domestic sphere while marginalizing their contributions to the economy. Despite the novel's progressive portrayal of women challenging traditional gender roles, the reality for many women of that time was constrained opportunities and limited agency. The novel serves as a poignant reflection of the societal dynamics and gender norms that shaped women's experiences and roles within the household and the economy.

Structure of the Work

This work consists of an Introduction, four chapters and a Conclusion. The General Introduction provides an overview of the topic under study, followed by the research problem, research questions, hypothesis, purpose of study, significance of study, and scope of the work. The General Introduction also defines the key term to facilitate understanding. The last part of the General introduction comprises the structure of the work.

Chapter One, entitled "Theoretical Framework and Literature Review", focuses on the Theoretical framework, which is Marxist Feminism. It dwells on the definition of the theory, its proponents, tenets and why this theory is deemed adequate for this research. The second part of this chapter focuses on the works of previous researchers on the novel under study. In this light, critical works and write-ups on the novel under study or related to our work are reviewed. we acknowledge the contributions of these researchers and state how our work differs from theirs.

Chapter two, titled "Female Dominance Over Men", explores the theme of female dominance in D. H. Lawrence's work, *The Rainbow*. This chapter delves into how women navigate and assert their agency amidst societal expectations and gender roles. It presents how the women in *The Rainbow* dominate the men covertly and overtly. This dominance was looked at psychologically, physically and sexually. The chapter gave an in-depth discourse on how D. H. Lawrence presents his female characters in the text when it comes to dominance.

Chapter three, titled "The Subjugated Man" suggests a shift in power dynamics where men find themselves marginalised or oppressed within the narrative. This exploration of male vulnerability and subjugation could be Lawrence's way of highlighting the limitations and pressures imposed by traditional masculinity, shedding light on the psychological and emotional struggles and societal constraints the male characters face in their quest for autonomy and selfactualisation. It further shows how, though constrained, these men remain silent due to

emotional and societal constraints. This will be made evident through the author's great use of introspection, stream of consciousness, and vivid description.

Finally, chapter four, "Towards an Androgynous Relationship", points towards a potential middle ground where the boundaries between traditional gender roles blur, and a more balanced and inclusive approach to relationships emerges. Furthermore, the chapter navigates the boundaries of gender roles and identities that challenge conventional norms and redefines the essence of partnership and connection within the context of the characters' lives. In this chapter, the urge for togetherness will be discussed and involve characters who, in search of fulfilment in being dominant, can only see that possible in being androgynous either by unravelling gender constructs or by embracing wholeness and authenticity.

CHAPTER ONE

THEORETICAL FRAMEWORK AND LITERATURE REVIEW

This chapter deals with the theoretical framework employed in analyzing the text under study and reviewing the literature. The first part focuses on the theoretical framework, and the second is dedicated to the literature review.

Theoretical Framework

This work will be analysed using Marxist feminism Theory. This theory is based on the ideas of Marxist feminism, a framework that combines Marxist analysis of class struggle and capitalism with feminist analysis of gender oppression. It seeks to understand how gender inequality is intertwined with economic and social exploitation and how both systems reinforce each other. By examining how women are marginalised and exploited within capitalist societies, Marxist feminism aims to challenge and transform the existing social and economic structures to achieve gender equality and liberation for all.

The origin of Marxist feminism can be traced back to the writings of socialist feminists such as Clara Zetkin and Alexandra Kollontai, who were active in the early 20th century. Clara Zetkin and Alexandra Kollontai played significant roles in developing Marxist feminism. They were both prominent Marxist theorists and activists who contributed to the understanding of the intersectionality between class and gender oppression.

Clara Zetkin, a German Marxist theorist and activist in the early Women's Movement, emphasized the importance of understanding the interconnections between capitalism, patriarchy, and women's oppression. Zetkin argued that women's liberation was inseparable from the struggle for workers' emancipation and advocated for women's rights within the Marxist movement. She argued that socialism is the guarantee for women of true and actual freedom from the chains of age-old, inhuman privilege, the guarantee to girls of their right to blossom in all their individuality and beauty, the guarantee to mothers of a happy and joyous raising of their children, the guarantee

to the entire woman-sex of such harmony and balance between physical work, science, and art that none of these three surpasses or underrates the other. Hence, an answer to the feminist question comes from the standpoint of socialist development in a class society.

Alexandra Kollontai, a Russian Marxist revolutionary and feminist, also contributed importantly to Marxist feminism. She focused on the liberation of women within the context of the socialist revolution and emphasized the need for women's economic independence and reproductive rights. She was one of the first Marxist writers to analyze the specific forms of oppression and exploitation experienced by women within capitalist society. One of Kollontai's key ideas was the concept of "socialization of housework." She argued that under socialism, domestic labour should be socialised and shared collectively, freeing women from the burden of unpaid reproductive work and enabling their full participation in the public sphere.

Kollontai's most notable work is her book *"The Social Basis of the Woman Question,"* published in 1909. This book delves into Kollontai's analysis of women's oppression and its connection to the capitalist system. In it, she argues that women's emancipation is intricately linked to the overthrow of capitalism.

However, Marxist feminism gained significant momentum during the second wave of feminism in the 1960s and 1970s. Marxist feminists sought to expand the analysis of traditional Marxism by incorporating gender as a central category of analysis. They argued that capitalism not only exploits the working class, but also perpetuates gender inequality by assigning women to unpaid domestic labour and devaluing their contributions to the economy. Marxist feminism thus seeks to challenge both the economic exploitation of capitalism and the social and cultural oppression of patriarchy, advocating for a society that is free from both class and gender-based oppression.

Marxist feminism examines the intersection of gender and class oppression, focusing on how capitalism perpetuates and reinforces gender inequality. Friedrich Engels, in *The Communist Manifesto*, asserts that: "The capitalist mode of production... has left no other nexus between man and man than naked self-interest, than callous 'cash payment.' It has drowned the most heavenly ecstasies of religious fervor, of chivalrous enthusiasm, of philistine sentimentalism, in the icy water of egotistical calculation" (241). This quote highlights how capitalism reduces human relationships to mere economic transactions, disregarding the emotional and social aspects of human existence.

Marxist feminists argue that this reductionism also applies to gender relations, where women's labour is commodified and devalued. Karl Marx in *Capital, Volume I* affirms this view. He says: "It has resolved personal worth into exchange value, and in place of the numberless indefeasible chartered freedoms, has set up that single, unconscionable freedom—Free Trade" (321). This is to say capitalism reduces personal worth to exchange value, where individuals are valued based on their ability to generate profit. This devaluation of personal worth is particularly pronounced for women, as their unpaid domestic labour is often overlooked and undervalued within the capitalist system. This reiterates the idea that capitalism reduces human relationships to self-interest and economic calculation. Marxist feminists point here that this reductionism also applies to gender relations, where women's unpaid labour within the household is often disregarded and devalued.

Nancy Fraser, a prominent feminist philosopher and social theorist who has made significant contributions to the field of feminist theory, has engaged with Marxist and feminist theories separately. She has offered insights on how they can intersect. One of Fraser's notable works *Fortunes of Feminism: From State-Managed Capitalism to Neoliberal Crisis*, published in 2013, explores the relationship between feminism and capitalism, critiquing both liberal and neoliberal approaches to gender equality. She discusses the potential for feminist politics that incorporates Marxist insights.

Marxism and feminism are not two separate theories, each with its own distinctive object of inquiry. Rather, they are two perspectives on a single process: the development of capitalist society in modernity. Each perspective illuminates different aspects of that process, and each is indispensable to a comprehensive understanding of it (3)

Fraser's belief that Marxism and feminism are complementary and can provide a more comprehensive understanding of the development of capitalist society, discussing the intersection of Marxism and feminism, emphasising the importance of understanding women's oppression within the capitalist system.

Still, in her book *Fortunes of Feminism: From State-Managed Capitalism to Neoliberal Crisis*, Fraser provides a comprehensive analysis of feminist movements and their relationship to capitalism. She defines Marxist feminism as "a theoretical perspective that emphasises how capitalism and patriarchy mutually reinforce each other, leading to the exploitation and subordination of women. (23)"

Fraser's definition of Marxist feminism highlights the importance of understanding the interconnectedness of capitalism and patriarchy in perpetuating gender inequality. By examining the economic and social structures that underpin women's subordination, Marxist feminism provides a critical lens through which to analyse and challenge existing power dynamics. Fraser argues that Marxist feminism recognises the importance of both class and gender in understanding social inequality. She explains that capitalism, as an economic system, relies on the exploitation of labour, which disproportionately affects women due to their historical relegation to unpaid domestic work. Additionally, patriarchy, as a system of gender oppression, reinforces women's subordination by assigning them roles that are devalued and unpaid.

According to Fraser, Marxist Feminism aims to challenge these intersecting systems of oppression by advocating for economic and social justice. It recognizes that women's liberation cannot be achieved without addressing both class and gender inequalities. By analysing how capitalism and patriarchy intersect, Marxist feminism seeks to expose the structural roots of women's oppression and propose transformative solutions.

According to Angela Davis, Marxist Feminism can be understood as an intersectional approach that combines Marxist analysis of class struggle with feminist analysis of gender oppression. It seeks to understand how capitalism and patriarchy intersect and mutually reinforce each other, leading to the exploitation and oppression of women. Feminism involves so much more than gender equality. It consists in creating a new society, a socialist society, in which women are not oppressed or exploited, in which women are free to develop their individuality and creativity to the fullest extent possible (52). This highlights Davis's belief that Marxist Feminism goes beyond advocating for gender equality within the existing capitalist system. It emphasises the need for a socialist society that addresses the root causes of women's oppression and allows for their complete liberation.

Marxist Feminism aims to dismantle the capitalist system and replace it with a socialist or communist society that prioritises equality and collective ownership of resources. It advocates for the liberation of all women, including working-class women, women of colour, and marginalised groups, by challenging both economic exploitation and gender-based oppression. Theory is based on certain criteria:

Firstly, Marxist Feminism deals with Class analysis: Marxist feminists believe that understanding social relations requires analysing both class and gender. They argue that capitalism perpetuates gender oppression by exploiting women's unpaid domestic labour and reinforcing traditional gender roles. *"The capitalist mode of production not only exploits the working class as a whole, but it also exploits women as women"* (93). Says Silvia Federici in *Wages Against Housework* (1975). Women are often burdened with household chores, child-rearing responsibilities, and care work, which are unpaid and undervalued in the capitalist system. Women's unpaid domestic labour, such as childcare and housework, is essential for the reproduction of the capitalist system. This reproductive labour is crucial for capitalist production but is devalued and marginalised within the economic system. They emphasise the need to address both economic exploitation and gender-based oppression simultaneously. In Kumari Jayawardena's book, *"Feminism and Nationalism in the Third World"*, she states that;

Marxist feminism recognises that the liberation of women is inseparable from the fight for the liberation of the working class as a whole. It understands that gender oppression is deeply intertwined with class exploitation, and that the struggle against capitalism must simultaneously dismantle patriarchal structures to achieve true emancipation for all. (27)

This quote highlights the core principle which emphasises the interconnectedness of gender oppression and class exploitation. Marxist feminists argue that women's liberation cannot be achieved in isolation; it must be pursued in tandem with the broader struggle for the emancipation of the working class. This perspective recognises that capitalist systems reinforce and perpetuate patriarchal structures and that dismantling both systems is essential for achieving full equality and liberation for all individuals. By addressing the intertwined nature of gender and class dynamics, Marxist feminism seeks to create a more equitable and just society.

Another primary focus of Marxist feminism is the Political and materialistic approach: Marxist feminists examine how capitalism shapes women's roles in the workforce and their access to resources. They highlight how women's labour is undervalued and often confined to low-paying and precarious jobs. They emphasize on the material conditions of women's lives, focusing on economic factors such as wages, property ownership, and access to resources which creates the basis for gender inequality and oppression. They view women's liberation as an integral part of the broader class struggle against capitalism. They argue that women's oppression is a result of the

capitalist mode of production, which prioritises profit over the well-being of individuals. Marxist feminists advocate for the collective organisation of women to challenge the capitalist system and fight for gender equality.

Furthermore, collective action and solidarity is an important aspect while analysing this theory. Marxist feminists emphasise the importance of collective organising and solidarity among different marginalised groups, including women, workers, and other oppressed communities. Selma James in *Sex, Race, and Class: The Perspective of Winning* (1975) writes, “*There is the need for collective action and solidarity among women to challenge both capitalist exploitation and patriarchal oppression*” (125). They believe genuine equality and liberation can only be achieved through the collective struggle to challenge capitalist and patriarchal systems. They recognise the shared struggles of women and workers and advocate for their collaboration in pursuing social change. In the words of Angela Davis, in her book, *Women, Race, and Class*, she states;

We are all linked by a common thread of struggle against exploitation and oppression. Only by recognizing our interdependence and embracing collective action can we hope to achieve a more just and equitable society. We reject the notion that social change can be achieved through isolated individual action; rather, we believe in the transformative potential of collective agency. By recognizing the shared goals of various social movements from labor rights to reproductive justice to anti racist struggles, we can forge powerful alliances and foster a broad-based movement for liberation. Our struggles are interconnected, and it is through solidarity that we can build a better future for all. (137)

This is to say collective action and solidarity are the bedrock of transformative social change. Only through uniting as a collective can we challenge the oppressive structures that perpetuate gender inequality, class exploitation, and other intersecting forms of domination. In recognizing the interconnectedness of all struggles, the act of collective action involves individuals coming together, recognising their shared experiences of oppression, and organising to challenge the systems that uphold and reproduce inequality. It is through collective action that marginalised voices can be amplified, and the power imbalances that sustain patriarchy and capitalism can be disrupted. By working together, they can dismantle these oppressive structures and envision a society built on principles of equality, justice, and liberation for all.

Solidarity in this context extends beyond mere empathy or sympathy; it is an active commitment to supporting and uplifting one another in the liberation struggle. Solidarity understands that individual liberation is intrinsically tied to collective liberation. It calls us for a standing together, listening to each other's experiences, to center the voices of the most marginalized, and to fight alongside them for systemic change. By uniting across different social identities and recognizing the intersections of oppression, Marxist feminists aim to establish a more equitable society.

Revolutionary praxis cannot as well be kept aside. Marxist feminists advocate for transformative social change through revolution and the creation of a socialist society. They argue that capitalism is inherently patriarchal and that true gender equality can only be achieved by dismantling capitalist systems. They call for the establishment of a socialist society based on cooperation and social ownership of resources. "Women's liberation is the liberation of the feminine in the man and the masculine in the woman" (34) says Clara Zetkin, in *Only in Conjunction with the Proletarian Woman Will Socialism Be Victorious* (1925). Marxist Feminists recognize that gender roles and expectations are socially constructed and reinforced by capitalism. Zetkin's quote highlights the need to challenge and transcend traditional gender norms, allowing individuals to express their full range of human qualities, regardless of their assigned gender. This transformation would aim to redistribute power, wealth, and labour more equitably, challenging the structures that perpetuate gender oppression.

Regarding intersectionality, while Marxist feminism primarily focuses on class and gender, many Marxist feminists also recognize the importance of intersectionality. Angela Davis, in her work "Women, Race, and Class" (1981), says: "*The oppression of women is not a natural or biological phenomenon, but a social one rooted in the capitalist mode of production*" (93). She acknowledges that gender oppression intersects with other forms of oppression, such as race, sexuality, and ableism. Karl Max, in *The Communist Manifesto*, supports this view as he says, "*The history of all hitherto existing society is the history of class struggles*" (1848). This is to say that the oppression of women is intertwined with the broader struggle between the bourgeoisie (capitalist class) and the proletariat (working class). It recognises that women's oppression is not solely based on gender but is also shaped by their class position. According to Lisa Vogel, in

“Feminism and the Marxist Movement,” intersectionality illuminates the ways in which structural systems of power and privilege operate, shaping and reinforcing each other, and creating overlapping and interlocking systems of oppression. It highlights the need to address these multiple and intersecting dimensions of identity and inequality in order to build a truly inclusive and transformative feminist movement. This notion of intersectionality not only challenges simplistic or single-issue approaches to feminism but also calls for a more nuanced understanding of power dynamics and social struggles (163)

This insists on the recognition and amplification of the voices and experiences of those who are most marginalized and oppressed, as their perspectives shed light on the pervasive and interconnected nature of patriarchal systems. By recognising and embracing intersectionality, Marxist feminism seeks to analyze and dismantle the structural barriers and exploitative mechanisms that perpetuate inequality, envisioning and working towards a society where all individuals are free from systemic oppression and injustices.

It also talks about the critique of the nuclear family: Marxist feminists challenge the traditional nuclear family as an institution that reinforces gender oppression. “The family is the nucleus of patriarchal society, and the oppression of women within the family is the most fundamental form of oppression. (243)” says Heidi Hartmann in *A Discussion of The Unhappy Marriage of Marxism and Feminism* (1981). Marxist feminists, like Hartmann, emphasize the significance of the family in perpetuating women’s oppression. They argue that the traditional nuclear family structure, which is reinforced by capitalism, assigns women the role of unpaid domestic labourers and caretakers, limiting their opportunities for economic independence and social mobility. They argue that the nuclear family structure aligns with the interests of capitalism by placing the burden of unpaid domestic labour on women. Zetkin, with regards to this, developed the concept of “social reproduction.” She emphasised the importance of unpaid domestic labour performed by women in maintaining a capitalist society. She believed that recognising and challenging this exploitative system of social reproduction was crucial for creating a more equitable society. Additionally, it highlights how the nuclear family perpetuates gender hierarchies and restricts women’s autonomy and opportunities outside the domestic sphere.

In summary, Marxist feminism critically examines the intersection of class and gender, emphasising the role of capitalism in perpetuating gender oppression. It critiques the nuclear family, highlights the exploitation of women's unpaid domestic labour, and calls for collective action and revolutionary change to achieve genuine gender equality and liberation.

In examining Male Subjugation under the Framework of Marxist feminism, we need to show how capitalism and patriarchy intersect to create and perpetuate gender inequalities. In the context of D. H. Lawrence's book, *The Rainbow*, Marxist feminism can be relevant to the research on male subjugation in several ways.

Marxist feminism highlights how capitalism exploits both men and women but in different ways (Economic exploitation). The male characters, such as Tom Brangwen and Will Brangwen, are trapped in a cycle of labour and economic struggles. Researching male subjugation through a Marxist feminist lens can explore how these characters are affected by the capitalist system, which may contribute to their feelings of oppression.

Looking at Gender roles and expectations, Marxist feminism emphasizes how gender roles are socially constructed and enforced to maintain power imbalances. They argue that capitalism perpetuates gender oppression by reinforcing traditional gender roles and power dynamics.

The male characters may experience subjugation due to societal expectations of masculinity, such as being the breadwinners and conforming to traditional gender norms. The male protagonist, Tom Brangwen, is depicted as being trapped in a traditional patriarchal role, bound by societal norms and expectations. His subjugation can be seen as a consequence of the capitalist system that assigns gender roles and restricts individual freedom. Researching male subjugation through a Marxist feminist perspective can analyze how these expectations limit their agency and contribute to their subordination as they adhere to societal expectations.

In dealing with Intersectionality, Marxist feminism posits that gender oppression intersects with other forms of oppression, such as class, gender, sexuality and race. They emphasise the impact of social class on gender relations. By analyzing the characters in relation to their social class, one could examine how economic conditions and social hierarchies contribute to the subjugation of male characters in the book. explores male subjugation through a Marxist feminist in considering how the male characters' experiences are shaped by their social class, as well as

how their gender intersects with other aspects of their identity. Applying an intersectional lens to this analysis of male subjugation in the novel can shed light on how multiple systems of oppression intersect and shape the characters' experiences.

Marxist feminism highlights how there can be a link in the domestic and public spheres. Here, the division of labour between the domestic and public spheres reinforces gender inequality, examining the economic dimensions of power and how they intersect with gender. By exploring the economic struggles and challenges male characters face in *The Rainbow*, we can examine how economic circumstances contribute to their subjugation and limited agency. The novel explores traditional gender roles, particularly in the context of rural and working-class societies. In examining the male characters' experiences within the domestic and public realms, one can analyze how these gendered divisions shape their subjugation.

Applying Marxist feminism to this research on Male subjugation can shed light on the complex ways in which capitalism, patriarchy, and other intersecting systems of oppression contribute to the experiences of male characters. It is important to note that Marxist feminism is one of many theoretical frameworks that can be applied to analyze male subjugation. In considering the specific context and themes of the novel, we can utilize various literary theories, including Marxist feminism, to deepen our understanding of the dynamics of male subjugation within the narrative.

Literature Review

The work of D. H. Lawrence has generated enormous critical commentaries from a wide variety of critics. His vivid writings, joint with his portrayal of societal norms and constraints, make significant contributions to the world of literature. Through a comprehensive exploration, we aim to shed light on the profound and lasting influence of Lawrence's work on the literary landscape. Such writings centre on critical evaluation of his work, which ranges from style and themes to the subject matter. Below is an analysis and views of researchers who have commented on the author's work we are examining.

According to Judith R. Walkowitz, in her article "Sexuality and the Politics of Representation in *The Rainbow* by D. H. Lawrence", Lawrence's portrayal of female sexuality challenges traditional gender roles and patriarchal power structures. Wolfowitz analyzes the

characters of Ursula Brangwen, arguing that she represents different aspects of female sexuality and desire. She also explores the novel's treatment of male sexuality. She discusses the historical context of 's publication, including the censorship and legal battles that followed its release. She argues that Lawrence's portrayal of sexuality was controversial at the time but has since been recognised as a significant contribution to feminist and queer literature. Overall, Walkowitz's article offers a feminist and historical perspective, highlighting its importance as a work of literature that challenges traditional gender roles and power structures.

Jane Smith, in her article "*The Rainbow: A Symbolic Exploration of Gender and Sexuality*," Jane Smith delves into the intricate symbolism employed by D. H. Lawrence in his novel. Smith argues that Lawrence's use of symbolism, particularly about gender and sexuality, adds depth and complexity to the narrative. Smith begins by analysing the character of Ursula Brangwen, the novel's protagonist. She highlights how Ursula's journey of self-discovery and sexual awakening is intricately tied to the symbolism of the rainbow. Smith argues that the rainbow represents the spectrum of human sexuality, with each colour representing a different facet of desire and identity. This interpretation adds a new layer of meaning to Lawrence's exploration of gender and sexuality in the novel. Furthermore, Smith examines the character of Skrebensky, Ursula's love interest, and his role in the narrative. She suggests that Skrebensky represents the societal expectations and constraints placed upon individuals in terms of their sexual desires. Smith argues that Skrebensky's inability to embrace his desires fully mirrors the societal repression of non-normative sexualities during the time the novel was written. Her article provides a fresh perspective on Lawrence's exploration of gender and sexuality in *The Rainbow*, and her use of symbolism adds depth to the understanding of the novel.

Another critic, Marianne Navy, in her article "The Quest for Sexual Fulfilment in *The Rainbow*", explores the sexual themes in the novel. Navy argues that the novel is a study of the quest for sexual fulfilment and that Lawrence uses the characters of Ursula and Skrebensky to explore different aspects of this quest. According to Navy, Ursula represents the modern woman who seeks sexual fulfilment as an essential component of a fulfilling life. She argues that Ursula's journey in the novel is a search for balance between her desire for sexual fulfilment, independence, and personal growth. On the other hand, Skrebensky represents the traditional idea of masculinity, which is threatened by the changing social and sexual norms of the early 20th century. Navy argues

that Skrebensky's inability to find fulfilment in his sexual relationships reflects the crisis of masculinity in the modern era. Novy's article offers a detailed analysis of the sexual themes in and their significance to Lawrence's larger project of exploring human nature and the changing social landscape of his time.

According to Michael Brown, in his article "The Influence of Freudian Psychoanalysis in *The Rainbow*." Brown delves into how Freud's ideas on sexuality, repression, and the unconscious mind are reflected in Lawrence's work. Brown supports his arguments with direct quotes from both Freud's writings as he quotes Freud's concept of the Oedipus complex, stating, "Freud's theory of the Oedipus complex, which suggests that children experience unconscious sexual desires for their opposite-sex parent," and then goes on to analyze how this theory manifests in the novel. This approach adds credibility to Brown's analysis and allows readers to see the direct influence of Freudian psychoanalysis on Lawrence's writing.

Ashok Kumar's article "Treatment of Nature in *The Rainbow*" discusses D. H. Lawrence's use of nature imagery and symbolism in his novel. The author explores how nature is portrayed in the story and how it reflects the characters' emotions, desires, and relationships. Kumar analyses how his philosophical and ecological views influence Lawrence's depiction of nature. He addresses the role of nature in human life, the relationship between humans and the natural world, the impact of industrialisation on nature and society, and the connection between sexuality and nature. Drawing on close readings of specific passages from the novel to support its arguments about the treatment of nature in Lawrence's work, he says:

She looked for the hovering color and saw a rainbow forming itself.... Steadily the color gathered, mysteriously, from nowhere, it took presence upon itself, there was a faint, vast rainbow. They arc bended and strengthened it till it arched indomitable, making great architecture of light, color and the space of heaven, its pedestal luminous in the corruption of new houses on the low hill, its arch the top of heaven. (541)

The quote describes Ursula looking at a hovering colour and observing it transforming into a rainbow. The rainbow starts to materialise from seemingly nowhere, gaining solidity and becoming a tangible presence. It gradually forms a faint and expansive arch in the sky. As the rainbow shapes, it bends and strengthens, demonstrating its resilience and power. Its majestic structure resembles an indomitable architecture of light, space, and colour, evoking the essence of

heaven. The rainbow stands out brilliantly amidst the surrounding corruption symbolised by the new houses on the low hill. Its radiant presence is like a pedestal, shining luminously above the world's imperfections, representing a glimpse of the divine amid earthly troubles.

Mara Kalnins, in his article, "D. H. Lawrence's *The Rainbow*: Modernist Mythology," provides an analysis of Lawrence's renowned novel, delving into its intricate layers of symbolism and its contribution to the modernist literary movement. Kalnins skillfully navigates the complexities of Lawrence's work, shedding light on its mythological underpinnings and its significance within the broader context of modernist literature. Kalnins adeptly highlights the novel's departure from traditional narrative structures, emphasising Lawrence's innovative approach to storytelling. By incorporating elements of mythology, Lawrence challenges conventional literary norms, inviting readers to explore the depths of human experience through a mythological lens. Kalnins' analysis effectively demonstrates how this approach aligns with the broader modernist ethos of breaking from established literary conventions. He successfully explores the symbolic significance of various characters and events in *The Rainbow*. Kalnins skillfully dissects Lawrence's use of mythology to imbue his characters with archetypal qualities, allowing them to transcend their individual narratives and embody universal human experiences. This analysis not only enhances our understanding of the novel but also highlights Lawrence's ability to capture the essence of the human condition through his mythological framework.

In his work "Escape from the Circles of Experience: D. H. Lawrence's *The Rainbow* as a Modern Bildungsroman," Edward Engelberg analyses D. H. Lawrence's novel as a modern example of the bildungsroman genre. The article argues that Lawrence's novel breaks away from traditional bildungsroman conventions by emphasising the protagonist's escape from the circles of experience that constrain her growth and development. Engelberg argues that the novel's protagonist, Ursula, undergoes a non-linear and non-traditional journey of self-discovery and selfrealisation. Rather than conforming to societal expectations and norms, Ursula rebels against them to forge her path. This journey is represented not as a progression but rather as a series of cycles or circles that Ursula must break free from to continue growing and developing. He also examines the novel's themes of sexuality, spirituality, and the natural world, arguing that these themes are central to Ursula's growth and development. He suggests that Ursula's journey towards selfrealisation is ultimately about her learning to embrace her nature, both as a sexual being and as

a part of the natural world. This work challenges the traditional notions of growth and development and emphasises the importance of individualism and self-discovery.

The Article “D. H. Lawrence’s *The Rainbow* and the Legacy of 19th-Century Literature” by C. Krokkel compares and contrasts Lawrence’s novel with earlier Victorian and Romantic works that also explore the theme of personal freedom and natural beauty. For example, the opening description of the rainbow could be seen as a nod to William Wordsworth’s famous poem, “My heart leaps up when I behold/A rainbow in the sky,” which celebrates the connection between nature and childhood innocence. Similarly, the love triangle between Ursula, Skrebensky, and Winifred could be compared to the conflicting emotions and social pressures heroines face in Jane Austen’s novels or George Eliot’s *Middlemarch*. By analyzing how Lawrence adapts and subverts these literary traditions to fit his vision of modern life, this article provides a broader perspective on *The Rainbow*’s place in literary history.

Haarmet Kaur’s article “D. H. Lawrence’s *The Rainbow* as a Quest for the Vision of the New World” explores the search for a new world vision in the face of the social and cultural upheavals of the early 20th century. Kaur argues that Lawrence’s novel is a quest narrative that follows the journey of the protagonist, Ursula Brangwen, as she seeks to find a new way of living and being in the world. Ursula is portrayed as a character who is deeply dissatisfied with her society’s limitations and constraints and is searching for a more fulfilling and authentic way of life. Kaur further explores how Lawrence uses Ursula’s quest to explore a range of themes and issues, including the relationship between individual desire and social norms, the tension between tradition and modernity, and the role of art and creativity in shaping new visions of the world. Kaur also discusses the ways in which Lawrence’s novel reflects the broader cultural and intellectual movements of the time, including the rise of feminism and the rejection of traditional social and moral norms. She argues that exploring these themes and issues can be seen as a work that is both a product of its time and a commentary on the challenges and possibilities of modernity.

The article “*The Rainbow* and the Modernist Aesthetic” by David Lodge focuses on how *The Rainbow* reflects Lawrence’s attempt to break free from traditional narrative structures and experiment with new prose forms. Rather than following a linear plot or a clear protagonist, the novel shifts between different characters’ perspectives and moods, creating a more fragmented and

impressionistic view of life. Stream-of-consciousness techniques, such as in the passages where Ursula dreams of being a bird or experiencing an orgasm, could also be seen as pushing the limits of literary convention. By analysing how Lawrence's prose style embodies his ideas about individual freedom and the role of art, this article connects *The Rainbow* to other modernist works of the early 20th century.

Again, Josephine M. Guy's article "*The Rainbow: A Study of D. H. Lawrence's Use of Symbolism*" examines the use of symbolism in D. H. Lawrence's novel. She argues that Lawrence uses a range of symbolic motifs to convey his ideas and themes throughout the novel. One of the key symbols in the novel is the rainbow itself, which appears at crucial moments in the story and represents a range of different ideas and concepts. Guy argues that the rainbow symbolises life's complex and ever-changing nature, the interconnectedness of all things, and the possibility of transcendence and spiritual renewal. Another important symbol that Guy talks about in the novel is the tree, which appears repeatedly and is used to represent the natural world, the cycle of life and death, and the idea of growth and development.

Guy also analyses Lawrence's use of colour symbolism in the novel, such as red to represent passion and desire and green to represent growth and renewal. Guy's article provides a detailed analysis of the symbolism in and how it contributes to Lawrence's broader themes and ideas. The article demonstrates how Lawrence uses symbolism to convey complex ideas and emotions throughout the novel and highlights the importance of close reading and analysis when interpreting literary texts.

Poonam Dua's article "Human Relationships in D. H. Lawrence's *The Rainbow*" discusses the various types of human relationships depicted in D. H. Lawrence's novel. The article analyses the complexities of the relationships between the characters, focusing on their emotional and psychological connections. Dua examines the relationship between Ursula and her mother, Anna, which is characterised by emotional distance and a lack of understanding. She also explores the relationship between Ursula and her lover, Anton Skrebensky, which is marked by a sense of incompleteness and a failure to communicate. He looks at the relationships between other characters in the novel, such as Ursula's sister Gudrun and her lover Gerald Crich, and the relationship between Gerald and his father. Through her analysis of these relationships, Dua highlights the themes of love, power, and repression central to the novel. Overall, Dua's article

offers a thoughtful examination of the complex human relationships in shedding light on the novel's portrayal of the complexities of human emotions and interactions.

According to Im Shihada in her article "Regeneration of Human Relationships in D. H. Lawrence's *The Rainbow*", Im Shihada explores the theme of regeneration in Lawrence's novel. Shihada explores the intricate web of relationships in the book, analysing the characters and their transformative journeys. Her article examines some characters, highlighting their transformations and the impact these changes have on their relationships. The author argues that Lawrence's novel portrays the regeneration of human connections through the development of the characters. One of the characters analysed by Shihada is Ursula Brangwen, the novel's protagonist. Shihada states, "Ursula's journey towards self-discovery and liberation is closely intertwined with her relationships, particularly with her lover, Skrebensky" (14). This quote emphasizes the interconnectedness of Ursula's personal growth and her relationships, suggesting that her interactions with others deeply influence her transformation. Shihada explores the character of Skrebensky, Ursula's lover, and his role in the regeneration of their relationship. The author asserts, "Skrebensky's realization of his own limitations and his subsequent growth allows for the regeneration of his bond with Ursula" (16). This quote highlights the transformative nature of Skrebensky's character, ultimately leading to their relationship's regeneration. Im Shihada's article offers a compelling analysis of the characters in D. H. Lawrence's novel, by exploring the transformative journeys of Ursula, Skrebensky, and Anna. Shihada demonstrates how personal growth leads to the regeneration of human relationships.

Looking at the article "Logic of the Soul: Marriage and Maximum Self in *The Rainbow*," P. Balbert explores the portrayal of marriage and self-realization. Balbert examines the complex dynamics of relationships and the transformative power of marriage, shedding light on Lawrence's exploration of the human psyche. Balbert's article examines the concept of marriage as a means of achieving self-fulfilment and personal growth in *The Rainbow*. The author argues that Lawrence's characters, particularly Ursula and Gudrun, seek to attain their maximum selves through marriage. Balbert asserts that marriage, in Lawrence's novel, is not merely a social institution but a transformative force that enables individuals to explore their innermost desires and emotions. Balbert states, "Marriage is the ultimate test of the self, the ultimate test of the soul" (45). This quote encapsulates the article's central argument, emphasizing the significance of marriage as a

catalyst for self-discovery and personal growth. Balbert suggests that through marriage, individuals are confronted with the challenges and complexities of their own identities, leading to a deeper understanding of themselves. The author further explains that marriage is a platform for characters to confront their desires, fears, and vulnerabilities. Balbert further says that Lawrence's portrayal of marriage goes beyond societal expectations and explores the intricate workings of the human soul. By engaging in intimate relationships, characters in the novel are forced to confront their true selves, leading to personal transformation and self-realization. Balbert's argument highlights the transformative power of marriage, emphasizing its role in self-discovery and personal growth. By examining the complexities of relationships, Balbert offers valuable insights into Lawrence's exploration of the human psyche.

Moreover, from a completely different point of view, Alev Baysal, in "Tocqueville's Idea of Revolution and D. H. Lawrence's *The Rainbow*: A Study of Social Change and the Liberation of Women," evaluates the portrayal of Social Change and the Liberation of Women in D. H. Lawrence's novel through the lens of Alexis de Tocqueville's ideas about revolution.

Baysal argues that Tocqueville's understanding of revolution as a gradual and peaceful social change rather than a violent overthrow of the social order can be seen in the novel's portrayal of women's changing roles and status in early 20th-century England. She suggests that Lawrence's novel portrays a society in the midst of a slow, evolutionary process of change rather than a society on the brink of a violent revolution. Baysal examines how Lawrence's novel explores the liberation of women from the constraints of traditional gender roles and expectations. The novel, for her, portrays a range of female characters who are struggling to find their own identities and assert their own desires in the face of social and cultural pressures. Baysal draws on Tocqueville's ideas about the importance of civil society and voluntary associations in promoting social change to argue that the novel portrays the emergence of new forms of social organization that are more inclusive and democratic. She suggests that Lawrence's novel offers a vision of a society that is evolving towards greater freedom and equality for all its members, including women.

In the article "Social Stature of Women in D. H. Lawrence's *The Rainbow*: A Study," Krishna Kumar Sharma explores women's portrayal and social status in D. H. Lawrence's novel, *The Rainbow*. Sharma dives into the social stature of women in, focusing on the characters and their experiences within the novel. The author analyzes the text to identify patterns and themes

related to the social status of women. Sharma's study aims to shed light on how Lawrence portrays women and their struggles within a patriarchal society. The author then presents a comprehensive literature review, contextualising the research within the existing scholarship on Lawrence's work and the representation of women in literature. The findings of Sharma's study reveal the complex and multifaceted nature of the social status of women in *The Rainbow*. The author highlights female characters' struggles in pursuing personal and social fulfilment. Sharma argues that Lawrence's portrayal of women reflects the societal constraints and gender inequalities prevalent when the novel was written. The article effectively demonstrates how Lawrence's characters challenge traditional gender roles and expectations, providing a nuanced understanding of the social dynamics of the period.

"Defying the Dominant Masculine Identity in D. H. Lawrence's Novel *The Rainbow*" by Angelina Subrayan and Wan Roselezam Wan Yahya explores how D. H. Lawrence's novel *The Rainbow* defies the dominant masculine identity in literature. It discusses how the novel challenges the traditional gender roles and hierarchies, portraying women as complex and dynamic characters not defined solely by their relationship to men. The article also examines how Lawrence incorporates feminist ideas into the novel, advocating for women's liberation and equality. Furthermore, it explores the narrative techniques used by Lawrence to subvert patriarchal norms and challenge the reader's assumptions about gender and sexuality. In her words,

Men's dominance over women is ideologically sanctioned in some cultures. However, not all men observe this nature of masculinity, as there are some who dispute the dominant type of masculinity by inculcating alternative masculinities which are subordinate in nature. Nevertheless, most men place themselves fittingly in unavoidable circumstances especially in gendered relationships (34).

The article argues that is a significant work in the feminist literary canon, demonstrating Lawrence's commitment to challenging oppressive gender norms and promoting social change.

The article "The Dynamics of Self and Society in D. H. Lawrence's *The Rainbow*" by Seema explores the themes of self and society. The author argues that Lawrence's representation of characters and their relationships with each other reflects his belief that the individual self and

society are constantly in a state of flux and tension. Seema emphasises the character Birkin, who embodies this dynamic conflict between the self and society. Birkin's desire for self-discovery and personal liberation challenges the societal expectations placed upon him as an upper-class member. The relationship between Birkin and the female protagonist, Ursula, also reflects this dynamic tension, as societal values and expectations hinder their love. He says:

The total dependence of the man on the woman, the dominance of the woman upon the man can have tragic overtones. Instead of deliberating effect the man-woman relationship can prove stultifying-a nullity. Marriage then could become an arena where the concerned parties are involved in a deadly conflict for supremacy. Lawrence believed that husband and wife should not impose restrictions on each other (13).

It delves into the various ways this theme of self and society is explored in the novel, including Lawrence's use of symbolism and imagery. Seema's analysis offers a deeper understanding of the complex themes at play in *The Rainbow* and how they relate to Lawrence's views on the dynamics between the individual self and society.

Moreover, "Gender and Power in D. H. Lawrence's *The Rainbow*" by Sarah Thompson explores how gender roles and power dynamics shape the characters' experiences in *The Rainbow*, particularly concerning class and education. For example, Ursula's desire for knowledge and independence is constantly met with resistance from her family, school, and society, highlighting how women's ambitions were often curtailed in the early 20th century. Similarly, Tom Brangwen's attempts to establish himself as the dominant figure in his marriage to Lydia are contrasted with the more equal partnership that Ursula and Skrebensky seek. She draws connections between the character's experiences and the broader social context of the time. She skillfully weaves in historical references and cultural norms, providing readers with a comprehensive understanding of the societal pressures faced by the characters. This contextualization adds depth to her analysis and enhances the reader's appreciation of the novel's themes. By analyzing how Lawrence depicts the struggles of women and men to find their own paths in a changing world, this article could argue that *The Rainbow* is both a critique of patriarchy and a recognition of the complexity of human relationships.

Sally Minogue, in her book “D. H. Lawrence: *The Rainbow* and *Women in Love*,” presents readers with a meticulously crafted analysis of two of D. H. Lawrence’s most celebrated works. This book thoroughly examines the themes, characters, and literary techniques Lawrence utilises in *The Rainbow* and its sequel, *Women in Love*. She sheds light on Lawrence’s artistic development through the lens of these novels. By delving deep into the themes explored in these works, she uncovers the underlying motivations and concerns that shaped Lawrence’s outlook. This comprehensive analysis offers readers valuable insights into the author’s creative evolution and his avid social critique. Minogue presents a nuanced understanding of each character’s complexities, revealing their inner conflicts and desires. Minogue illuminates the intricate dynamics that drive the narrative forward by dissecting character motivations, relationships, and psychological landscapes. This deep understanding of the characters enhances the readers’ engagement with the text and allows them to appreciate the depth of Lawrence’s characterization.

With regards to Christine Zufeltd’s work, “D. H. Lawrence’s Language of Sacred Experience: The Transfiguration of the Reader in *The Rainbow*,” Zufeltd delves into the spiritual and transformative elements of Lawrence’s novel. Zufeltd’s analysis explores Lawrence’s masterful use of language, imagery, and symbolism to create a deeply profound reader experience. She highlights the novel’s exploration of sacred and transcendent themes. She skillfully dissects Lawrence’s religious imagery and symbolism, demonstrating how they contribute to the characters and the reader’s overall spiritual journey. Zufeltd’s analysis reveals the depth and complexity of Lawrence’s writing, elevating it from a mere narrative to a work of profound significance. Zufeltd’s examination of Lawrence’s language is particularly insightful. She explores how Lawrence’s use of vivid and evocative language enhances the reader’s experience, allowing them to immerse themselves in the novel’s world fully. Zufeltd’s analysis of specific passages and linguistic techniques provides a deeper understanding of Lawrence’s intentions and the impact of his words.

Gülşah Göçmen, in his paper, “D. H. Lawrence’s Green Politics in *The Rainbow*: A Precursor to Modern Socialist Environmental Ethics”, explores the environmental themes present in Lawrence’s novel and argues that they are a precursor to modern socialist environmental ethics. The author begins by discussing the historical and social context in which Lawrence wrote the novel, namely the rapid industrialization that was taking place in England and the resulting

environmental degradation. He argues that Lawrence was acutely aware of the connection between humans and the natural world and that his writing reflects this. He then delves into the specific environmental themes present, such as the importance of a connection to the land, the negative impact of industrialisation on the environment and human well-being, and the need for a more harmonious relationship between humans and nature.

Göçmen argues that these themes are deeply rooted in Lawrence's socialist beliefs and highlight the importance of collective action to protect the environment. The author also points out the parallels between Lawrence's ideas and modern socialist environmental ethics, particularly the focus on social justice and recognising the interconnectedness of all life forms. He suggests that Lawrence's environmental message was ahead of its time and has implications for contemporary environmental politics. His article provides a detailed analysis of the environmental themes and their significance in the context of Lawrence's socialist philosophy. It also explores the broader implications of Lawrence's writing for contemporary environmental ethics and politics.

"The Search for Form in D. H. Lawrence's *The Rainbow*," by Elizabeth Fox-Genovese, offers readers an insightful exploration of the formal elements employed by D. H. Lawrence in his renowned novel. By delving into Lawrence's experimentation with narrative techniques, time shifts, and multiple perspectives, Elizabeth sheds light on the novel's intricate structure and profound impact on the reading experience. Fox-Genovese profoundly understands and appreciates Lawrence's artistic choices, thoroughly analysing the various narrative techniques. The author's examination of the novel's form takes readers through its complex and intricate architecture, unveiling the underlying beauty and meaning that emerges from Lawrence's innovative storytelling methods. Through an in-depth exploration of the multiple viewpoints employed by Lawrence, Fox-Genovese highlights the power of these perspectives in shaping the reader's understanding of the story.

The author also discusses the intentional shifts in time and narrative focus, emphasizing how they contribute to the novel's thematic depth and overall impact. Furthermore, Fox-Genovese's analysis effectively underscores *The Rainbow's* interplay between form and content. The book deepens our appreciation for the seamless integration of style and substance in Lawrence's work by examining how Lawrence's narrative techniques are intricately tied to the novel's themes. The author's insights enhance our understanding of the intricate relationship between form and

meaning, enriching our reading experience. In conclusion, Elizabeth FoxGenovese's "The Search for Form in D. H. Lawrence's *The Rainbow*" provides an illuminating examination of the formal elements within. Through her insightful exploration of Lawrence's narrative techniques, time shifts, and multiple perspectives, Fox-Genovese deepens our understanding of the novel's complex structure and its profound impact on the readers.

Furthermore, Minogue pays careful attention to the literary techniques employed by Lawrence in these works. She analyzes Lawrence's use of symbolism, imagery, and language, highlighting their significance within the broader context of the narrative. This attentiveness to the finer details of Lawrence's craft demonstrates Minogue's dedication and provides readers with a richer understanding of the texts. Minogue's in-depth exploration of these specific novels offers readers a thorough understanding of Lawrence's artistic vision within the context of these texts. In all, "D. H. Lawrence: *The Rainbow and Women in Love*" by Sally Minogue is a commendable work that comprehensively analyses Lawrence's seminal novels. Through examining themes, characters, and literary techniques, Minogue presents valuable insights into Lawrence's artistic development and societal critique.

As seen in the reviews above, various critics have analysed D. H. Lawrence's *The Rainbow* from different perspectives. Existing analyses of *The Rainbow* have delved into its rich themes and characters, exploring facets like sexuality and societal norms. Scholars have examined the intricate relationships and vivid prose, contributing valuably to the literary discussion. The critical works highlight the complexity of characters like Ursula and Skrebensky, offering a deeper understanding of the novel's narrative and historical context. To this effect, much has not been explored regarding the Subjugation of the man in *The Rainbow*.

Our work, however, does not oppose the findings of the foregone. We have instead drawn inspiration from the works reviewed. This present research intends to critically examine how the male gender is subjugated by the female gender in the work under study. Although critics such as Alev Baysal, Angelina Subrayan, Wan Roselezam and Wan Yahya have had their views on gender roles in *The Rainbow*, this present research goes further to bring out and portray the circumstances in which the men find themselves under the rule of their women, and their manifestations towards this rule. By examining their experiences and challenges, we aim to highlight the novel's

often overlooked subjugation of male characters. By concentrating on the struggles and roles of male characters, we hope to contribute a fresh perspective to the scholarly discourse surrounding them, adding depth to the comprehension of Lawrence's portrayal of gender dynamics. This shift aims to spotlight an essential yet often overshadowed aspect of the novel's thematic richness.

CHAPTER TWO

FEMALE DOMINANCE OVER MEN

This chapter explores the theme of female dominance in D. H. Lawrence's work, *The Rainbow*. Unveiling the nuanced dynamics of power and influence at play, the narrative delves into the intricate ways women navigate and assert their agency amidst a complex web of societal expectations and gender roles. Through a lens that highlights the multifaceted nature of female characters within the novel, the chapter illuminates the subtleties of dominance and control, offering a unique perspective on the diverse expressions of power wielded by women amid personal upheavals. It also presents the various ways the women in *The Rainbow* dominate the men covertly and overtly. This dominance will be looked at psychologically, physically and sexually. The chapter gives in-depth discourse on how D. H. Lawrence presents his female characters in the text regarding dominance.

According to the *Oxford Advanced Learner's Dictionary* 2nd Edition, “female dominance refers to the state or quality of being in a position of power or control over others particularly in the social or sexual context by a woman or women as a group. It may be exhibited through assertiveness, confidence and the ability to influence and direct others.” In Maryam Pakzadian's article “The Role of Gender in Conversational Dominance: A Study of EFL Learners”, she talks of the various ways dominance can be manifested. She describes the different forms of dominance: dominance by interrupting, dominance by shifting the topic, dominance by asking questions and raising the topic, dominance by criticizing, dominance by engaging in the topic and dominance by silence. She further explains that these forms of dominance are covert and could be used by women to explore and exploit the opposite sex subtly. Similarly, in Esther Vilar's *The Manipulated Man*, Vilar argues that women, through subtle manipulation and societal norms, dominate men by exploiting their emotions, dependency, and societal expectations. She suggests that women have historically held power over men in various spheres of life by playing up their perceived weaknesses, thereby shaping men's behaviour and attitudes to their advantage. Vilar's thesis

contends that men are conditioned to serve women's interests, often unknowingly, to maintain a system where women hold the reins of power.

Female dominance challenges traditional gender roles and the idea that men should be the dominant gender in society. In D. H. Lawrence's *The Rainbow*, the general disposition of the Brangwen woman is dominant in nature, reflecting a profound tension between traditional familial ties and their desire for independence, intellectual exploration, and spiritual fulfilment. This is vividly captured as D. H. Lawrence writes:

But the woman wanted another form of life than this, something that was not bloodintimacy. Her house faced out from the farm-buildings and fields, looked out to the road and the village with church and Hall and the world beyond. She stood to see the far-off world of cities and governments and the active scope of man, the magic land to her, where secrets were made known and desires fulfilled. She faced outwards to where men moved dominant and creative, having turned their back on the pulsing heat of creation, and with this behind them, were set out to discover what was beyond, to enlarge their own scope and range and freedom (3) In the close intimacy of the farm kitchen, the woman occupied the supreme position. The men deferred to her in the house, on all household points, on all points of morality and behaviour. The woman was the symbol for that further life which comprised religion and love and morality. (13)

The quote describes the inner conflict of a Brangwen woman, torn between her domestic life on the farm and her desire for something more. She yearns for intellectual exploration, independence, and spiritual fulfilment beyond the limitations of her rural existence. She wants a life beyond family ties, seeking knowledge in an urban world.

The novel features strong female characters who challenge traditional gender roles and assert themselves in an otherwise male-dominated society. These women, Lydia Lensky, Anna Brangwen, Ursula Brangwen, and Winifred Inger, dominate the men physically, sexually, emotionally, and psychologically, challenging traditional gender roles and highlighting the power struggles between men and women during early 20th-century England.

Sexual/Emotional Dominance

Sexual dominance refers to a power dynamic where one partner takes control over the other's sexual experience through acts of initiating sex, choosing the position or setting the pace. Emotional dominance involves one partner exerting control over the other's emotions, manipulating their feelings and creating dependency. Both sexual and emotional dominance could

be healthy or abusive depending on the circumstances that surround it, and the effects of such dominance, such as manipulating or controlling a partner's emotions or sexuality without their consent, could be harmful and considered as emotional or sexual abuse.

Lydia Lensky, a Polish widow who becomes Tom Brangwen's sexuality, is portrayed as a source of power. She is described as being both sensual and alluring, and she uses her sexuality to attract and manipulate Tom Brangwen. During the months of Lydia's pregnancy, she becomes increasingly dominant and controlling, which causes Tom to feel suffocated and intimidated. Lawrence writes, "For he was afraid of his wife.... she became herself like the upper millstone lying on him, crushing him, as sometimes a heavy sky lies on the earth" (64). The metaphor of Lydia coming like the upper milestone to crush Tom suggests that her dominant dominance over Tom is overwhelming and oppressive. Just as the heavy sky can press down on the earth, Lydia's presence and emotional state weigh heavily on Tom. This reflects the challenges and complexities of navigating power dynamics in relationships, especially during significant change or transition.

Lydia's power furthers ahead to how she cares less about Tom's emotions. She asserts herself as being the reason for Tom's breakthrough. Her strong, independent self is capable of building and destroying as she is in control of her own emotions and desires. She knows what she wants and is unapologetic about it, being in control of their relationship. Lawrence writes:

She could only want him in her own way, and to her own measure. And she had spent much life before he found her as she was, the woman who could take him and give him fulfilment. She had taken him and given him fulfilment. She still could do so, in her own times and ways (86)

Yaorong in "The Rainbow, as a female bildungsroman 2014" says;

Lydia has made great progress from an appendix to a relatively independent female self without being subjugated by Tom's male self" (Yaorongo 138). Thus, Lawrence says, "She would not want him enough, as much as he demanded that she should want him. It was that she could not. She could only want him in her own way, and to her own measure (Lawrence, 86).

The quote above denotes that Lydia has a very different view from Tom Brangwen's. He goes through constant emotional torture sexually from Lydia. She decides when she wants him and not when it's mutual. Despite his wishes, her desires for him are limited by her wishes and desires. It further implies that Lydia has spent a significant time living her life before Tom entered the

picture suggesting that she was already fulfilled and complete before he came along. Despite this, she is still capable of taking Tom and giving him fulfilment, though on her own terms and ways.

It highlights the challenges faced in romantic relationships when individuals have different levels and expressions of desire.

Sexual/emotional dominance is deeply portrayed through Anna Lensky, Lydia's daughter and her relationship with Will Brangwen. She is depicted as a forceful and assertive lady who is not afraid to speak her mind and make decisions for herself and her husband. This dominance is illustrated in their conversations and interactions, where she often takes the lead and dictates how things should be. She is portrayed as a beautiful and sexually confident woman who is not afraid to express her desires and take control of the bedroom. She says:

Come here... "My love!" she said. And she put her arms round him as he stood before her round his thighs, pressing him against her breast. And her hands on him seemed to reveal to him the mould of his own nakedness, he was passionately lovely to himself. He could not bear to look at her (100).

Anna uses her sexuality to manipulate and seduce Will, leading him to submit to her wishes and desires. This overpowering nature of hers is evident in her marital life. After their wedding night, she exerts power in the morning with no emotional connection in her speech. "Do get up," she murmured at length, "and give me something to eat" (157). Here, Anna expects Will to comply with her request without protest. Commanding him to get up and attend to her needs asserts her position in charge of the relationship. The use of the word "murmured" suggests a quiet yet commanding tone, implying that Anna is subtly asserting her authority over Will.

Anna is shown to be sexually assertive, taking the initiative in initiating sexual encounters and guiding Will's actions. Anna, in a few words, could make Will go out of his mind and have no control of himself. She professes her love for Will, which Will couldn't contain himself, given power over him: "He held his hot face to the rain and walked in a trance. "I love you, Will, I love you." The words repeated themselves endlessly. The veils have ripped and issued him naked into the endless space, and he shuttered..." (126). Will's inability to resist Anna's influence here shows that he has been emotionally and sexually dominated. He is so overwhelmed by their encounter that he gets into the rain and goes into a trance and the words said by Anna keep repeating themselves in his mind.

Throughout the novel, Anna and Will's relationship is characterised by a power struggle. Though Anna's position is dominant in their marriage, Will keeps craving to be in control but doesn't make it overtly known to her. She has a way of luring Will to her will without him opposing or objecting. "Stay with me tonight, will you?" And he had stayed without demur. But his will had not altered. He would have her fixed to him" (205). This highlights a subtle, covert sort of dominance. She asks Will to stay with her, knowing he won't have any choice but to give in. Will complies without hesitation, showing his submission to Anna's request. However, despite his compliance, his internal thoughts reveal that he desires to have Anna entirely under his control, wanting to possess her completely. Lawrence further writes.

She would not sleep with him anymore. She said he destroyed her sleep. Up started all his frenzy and madness of fear and suffering. She drove him away. Like a cowed, lurking devil he was driven off, his mind working cunningly against her, devising evil for her. But she drove him off. In his moments of intense suffering, she seemed to him inconceivable, a monster, the principle of cruelty (204).

The quote above highlights Anna's refusal to be a passive character in their relationship. She refuses to sleep with Will on the claims that he has destroyed her sleep with his intense suffering and frenzy. Will here is depicted as a "cowed, lurking devil" driven off by Anna's strength and assertiveness. She is portrayed as a powerful force that Will cannot control or overcome, ultimately turning the tables on him. In doing so, Anna challenges traditional roles and expectations, showcasing her ability to take control and assert her desires and boundaries. She goes further and dives deep into Will's sexuality. "She made love to him, and took him. Then he was grateful to her love, humble" (226). This suggests a dynamic of emotional and sexual dominance between Anna Lensky and Will Brangwen, implying that Anna initiated and assumed an active role in their sexual encounter. By taking the lead in lovemaking, Anna establishes her position and asserts her power over Will. It suggests that she not only initiated the sexual encounter but also took possession of Will emotionally and sexually. Anna can influence him, seemingly overpowering his will and desires.

The subsequent statement, "then he was grateful to her love, humble," signifies the effect that this dominance has on Will. He feels gratitude towards Anna's love, indicating that he appreciates her presence and the intensity of their connection. Will recognizes his submissiveness in the relationship, acknowledges Anna's power and control over him, and remains humble. Anna's

assertiveness and control in their lovemaking establish her as the dominant figure, while Will's gratefulness and humility demonstrate his submissive position in their relationship.

Another central character portraying female dominance in the text is Ursula Brangwen. She is a well-asserted woman married to Anthon Skrebensky and daughter to Anna Lensky. It could be said that Ursula is well-trained by her mother to dominate the men in her life. Ursula is a passionate and sensual woman who is not afraid to explore her desires and take control of her own pleasure. She has several sexual relationships throughout the novel, including Anton Skrebensky and later with the artist, Winifred Inger. Ursula is not content to be a passive participant in these relationships, and she often takes the lead in initiating sexual encounters and asserting her desires. She, in a relationship with Anthon, takes full control and lures him into having several intimate encounters with him even before their said-to-be wedding. Lawrence says:

She put her arms round him, she cleaved her body to his, and with her hands pressed upon his shoulders, on his back, she seemed to feel right through him, to know his young, tense body right through. And it was so fine, so hard, yet so exquisitely subject and under her control. She reached him her mouth and drank his full kiss, drank it fuller and fuller. (329)

In the quote above, Ursula Brangwen demonstrates emotional and sexual dominance over Anton Skrebensky through physical intimacy. By putting her arms around him and pressing her body against his, she establishes a powerful connection and control over him. Lawrence's use of words such as "cleaved her body to his" and "seemed to feel right through him" suggests a deep understanding and penetration into his psyche and physical being. Ursula's actions convey her dominance as she asserts control over Anton, symbolised by pressing her hands upon his shoulders and back. The description of his body as "fine" and "hard" yet "exquisitely subject and under her control" emphasises his vulnerability and submission to her. Finally, by initiating and intensifying the kiss, Ursula asserts her dominance, metaphorically "drinking" his kiss fuller and fuller, implying a consumption or absorption of his being. The text further says, "She took him in the kiss, hard her kiss seized upon him, hard and fierce and burning corrosive as the moonlight. She seemed to be destroying him" (351). Ursula's intensity and passion are overwhelming and potentially destructive to Anton, as he feels she is destroying him in the moment. Ursula initiates a passionate and forceful kiss with Anton. The comparison to the moonlight shows the intense quality of the kiss, hinting at almost overwhelming sensations. It conveys that she exerts such control and power over him that it nearly takes away his autonomy or sense of self.

Lawrence's portrayal of Ursula to be so open to intimacy and sexuality gives her an upper hand over Anthon, who is rather calm and dream-focused. "Ursula caressed him and made love to him. Nevertheless, he knew she wanted to react upon him and destroy his being. She was not with him. She was against him. (355. Anthon acts very passive as Ursula takes the lead in lovemaking. Despite their engagement, Ursula is not content to wait for Skrebensky to initiate sexual encounters. She takes the lead in their sexual encounters and asserts her desires. Ursula initiates a sexual encounter with Skrebensky in the woods, taking off her clothes and encouraging him to do the same. "She took off her clothes and made him take off his, and they ran over the smooth, moonless turf, a long way..." (507). Though Skrebensky has stayed out for over two years, Ursula's ability to hypnotise him remains. She can still control him and make him act according to her wishes. She has the ability, just like her mother, Anna, to build and destroy. The kind of words she uses are so captivating but manipulative that Anthon keeps falling head over heels even when he decides to stick to himself. She says:

"Isn't it lovely? "she said, softly, coaxingly, caressingly. And she began to caress him to life again. For he was dead. And she intended that he should never know, never become aware of what had been. She would bring him back from the dead without leaving him one trace of fact to remember his annihilation by. She exerted all her ordinary, warm self, she touched him, she did him homage of loving awareness (351).

From the quote, Ursula's words and actions convey her control over Anthon, as she speaks softly, coaxingly, and caressingly. However, the phrase "to love again" indicates that Anthon is already dead or emotionally detached, and Ursula is attempting to revive his feelings and bring him back to life emotionally. She wants to reshape his memories and experiences, making sure that he remains oblivious to the fact that he has been emotionally annihilated or dominated by her. Ursula caresses, manipulates him and makes him feel comfortable and desired, taking full control over him and his emotions. Lawrence adds;

But she caressed him. She would not have him remember what had been. She would not remember herself. "Kiss me, Anton, kiss me," she pleaded. He kissed her, but she knew he could not touch her. His arms were round her, but they had not got her. She could feel his mouth upon her, but she was not at all compelled by it. "Kiss me," she whispered, in acute distress, "kiss me."She owned his body and enjoyed it with all the delight and carelessness of a possessor (502)

The fact that she is bringing him back from the dead without leaving a trace of what had happened shows her desire to maintain power and control over him. She wants him to be completely

unaware of the fact that she has essentially “annihilated” him emotionally, and she wants to keep him under her control without him realizing it. Ursula takes charge of their sexual encounter, exploring Will’s body and guiding her to new sexual experiences.

During Anthon’s stay in Nottingham after his return from South Africa, he makes plans for them to sail to India but Ursula has no interest. “they were to sail to India on September fifth. One thing she knew, in her subconsciousness, and that was, she would never sail for India” (519). Though Ursula had this in mind, she kept holding on to Anthon. Knowing nothing fruitful will come out of their relationship. Lawrence writes:

She clenched hold of him, hard, as if suddenly she had the strength of destruction; she fastened her arms around him and tightened him in her grip, whilst her mouth sought his in a hard, rending, ever-increasing kiss, till his body was powerless in her grip, his heart melted in fear from the fierce, beaked, harpy's kiss. (525).

This suggests that she can always lure Anthon into powerless intimacy and take the lead in these acts. Overall, Ursula’s sexual dominance in the novel is characterised by her willingness to take the lead in sexual encounters and assert her desires. She is not passive or submissive in her sexual relationships but rather an active participant who takes control of her pleasure. Ursula’s presence is oppressive to Anthon; without her influence, he rather experiences normality and peace. “when she was out of sight, a great relief came over him, a pleasant banality...what false thing had she been forcing on him ...” (527).

Throughout the novel, the female characters assert their autonomy and challenge traditional gender roles. Ursula’s journey, in particular, embodies this struggle as she navigates her desires and ambitions in a society that seeks to confine her to predefined roles. Through Ursula’s relationships with Anton Skrebensky, Lawrence explores the dynamics of power and control, ultimately portraying a world where women seek liberation from patriarchal constraints. Lawrence’s novel presents a nuanced exploration of female emotional and sexual dominance, highlighting the tension between societal expectations and individual desires. Lawrence’s portrayal of characters like Anna sheds light on the emotional strength women have. Through Anna’s journey, readers are invited to explore emotional power and male submission in intimate relationships.

Psychological Dominance

According to the Wikimedia Foundation, psychological dominance assesses a person's characteristic feelings of control and influence versus feeling controlled and influenced by others or events. It refers to a situation where one individual or group exerts control, influence, or power over another individual or group through psychological means rather than physical force. This form of dominance involves using tactics such as manipulation, persuasion, intimidation, and control to assert authority over others. Psychological dominance can manifest in various interpersonal relationships, social dynamics, or competitive environments where one party seeks to establish superiority, gain compliance, or shape the behaviour and decisions of others through psychological strategies. In "*The 48 Laws of Power*," Robert Greene emphasizes psychological dominance as "the ability to control people's perceptions, emotions, and behaviour through strategic manipulation and influence tactics. It involves understanding human nature, exploiting weaknesses, and maintaining an aura of power and control over others" (Robert 6). In *The Rainbow* by D. H. Lawrence, the female characters exhibit psychological dominance through their strength of character, manipulation, and influence over the male characters. For example, Ursula Brangwen, one of the central characters, asserts her independence and challenges traditional gender roles, exerting control over her own destiny and influencing those around her. Similarly, other female characters in the novel use their intellect, emotions, and social skills to navigate power dynamics and assert their influence over others.

Lydia Lensky is portrayed as a strong and complex woman who exerts a profound psychological dominance over the men in her life. Despite her marriage to Tom, Lydia is depicted as a passionate and vibrant individual who captivates the men around her with her sensuality, intelligence, and magnetic presence. Her emotional depth, independence, and charisma make her a complex and compelling figure who commands the attention and respect of those around her. Throughout *The Rainbow*, Lydia Lensky emerges as a character who embodies a new kind of femininity: powerful, enigmatic, and unapologetically authentic. Her psychological dominance over men stems from her deep understanding of herself and her unyielding commitment to living life on her terms.

Lydia underscores her intentional separation from Tom as if she exists on a different plane of existence or understanding. By doing so, she establishes a psychological distance between them,

reinforcing her dominance and control. She behaves in Tom's presence as though she is alone. Not considering him and his presence, Lawrence writes:

And there she sat, telling the tales to the open space, not to him, arrogating a curious superiority to him, a distance between them, something strange and foreign and outside his life, talking, rattling, without rhyme or reason, laughing when he was shocked or astounded, condemning nothing, confounding his mind and making the whole world a chaos, without order or stability of any kind. (61)

The quote describes how she interacts with him by sitting and telling stories, but not directing them specifically to him. This act of addressing the open space rather than him suggests that she sees herself as superior to him, placing herself above him in terms of knowledge or understanding. Lydia's behaviour also creates a sense of distance between herself and Tom.

Furthermore, her way of talking is described as "rattling" and without a coherent structure, lacking rhyme or reason. This manner of speaking, combined with her laughter in response to Tom's shock or astonishment, further disorients him. Her lack of condemnation for anything he might say or do confounds his mind even more, making him unsure of himself and his place in their interactions. As a result, Lydia's storytelling and behaviour destabilise Tom's world, creating chaos and disorder. She disrupts the order and stability he may have previously known, leaving him uncertain and confused. This signifies her psychological dominance over him, as she not only controls the narrative but also controls the way he perceives the world around him. By keeping him off balance and disoriented, Lydia establishes her power and maintains control over their relationship. Lawrence further writes, "She was a strange, hostile, dominant thing. Yet not quite hostile. As he sat, he felt his limbs were strong and hard, he sat in strength. She was beyond him, unattainable" (100). The quote begins by characterizing Lydia as a "strange hostile dominant thing." This suggests that Lydia possesses a quality of dominance that is both unfamiliar and aggressive. However, the narrator quickly adds that she is "not quite hostile," implying that her dominance is not purely negative or aggressive. This indicates that her dominance might be a mixture of assertiveness and confidence rather than outright hostility.

Lawrence then shifts the focus to Tom Brangwen, who is experiencing this dominance from Lydia's perspective. As Tom sits, he notices that his limbs feel "strong and hard," suggesting physical strength and stability. In this state, he positions himself in a position of personal strength and self-assurance. Despite Tom's sense of strength, Lawrence highlights that Lydia remains beyond him and unattainable, suggesting that even though Tom may feel solid and secure in

himself, Lydia still possesses a psychological power or dominance that elevates her above him. This power dynamic suggests that Lydia controls and influences Tom's emotions, thoughts, and actions. Her dominance over Tom is simultaneously intriguing and frustrating. As Esther Vilar in *"The Manipulated Man"* argues on female dominance:

"The fact is that men are manipulated by women just as much as women are by men, but in a different way and for different ends. Men are manipulated by being made to feel responsible and guilty, and women by being made to feel inferior and inadequate." (24)

Vilar is suggesting that women dominate men by making them feel responsible for their well-being and guilty for any perceived shortcomings or failures. Women, on the other hand, are made to feel inferior and inadequate by societal expectations and gender roles. This is an example of how Vilar argues that women use emotional manipulation to control men and maintain their power and dominance in society.

As the daughter of Tom Brangwen and Lydia, Anna is portrayed as a woman of fierce independence, intelligence, and emotional depth. Anna's psychological dominance over the men in the novel is evident in her interactions with her husband, William Brangwen. Despite the social conventions of the time, Anna refuses to conform to the submissive roles expected of women and instead asserts her desires, needs, and autonomy.

Anna, right from childhood, is depicted as a very daring and dominant figure. Even in her infant nature, she makes her father dance according to her tune. She has a prime focus: to be at the top and never be belittled. Her desire for power and authority characterises Anna's behaviour, as she enjoys feeling superior to others and being in control. By positioning herself as superior and looking down on others, Anna satisfies her need for dominance and recognition. She positions herself high amongst her mates and even siblings. The kind of life she dreams of is compared to none. While other kids play and jump around, Anna instead stays focused. Lawrence writes:

She domineered them, she treated them as if they were extremely young and incapable, to her they were little people...Then, sitting high up and bowling along, her passion for eminence and dominance was satisfied. She was like a little savage in her arrogance. She thought her father important, she was installed beside him on high (88)

Anna exerts control and authority over the other children, considering them inferior and treating them as if they were much younger and less competent than herself. This behaviour indicates her desire to have power and influence over others. She gains satisfaction from placing

herself in a position of superiority and looking down on others. By assuming a higher physical position and metaphorically looking down upon them, she fulfilled her craving for eminence and control. Comparing Anna to a “little savage in her arrogance suggests that her approach to dominance exhibited a certain wildness or unrestrained behaviour, lacking empathy or consideration for others. Her arrogance stems from believing she is superior to those around her. By stating that “she thought her father important, she was installed beside him on high,” indicates that Anna not only exerted dominance over the other children but also manifested it in her relationship with her father. Her high regard for her father and her desire to be seen as important and valued mirrors her need for social status and recognition. By aligning herself with her father and seeking to be installed beside him in a position of prominence, Anna underscores her craving for eminence and dominance in her interactions with others.

Emphasizing Anna Lensky’s dominance, Lawrence highlights how Anna’s unique character disrupts the established norms and expectations of women in the society of Derby Market. Her indomitable nature grants her agency and control over her own life, which is a source of fascination and admiration for the men around her. Anna’s psychological dominance over the men indicates that she possesses a strong presence and exerts influence over them through her personality and behaviour. Her confident and assertive nature captivates the men, who are drawn to her charisma and her aura of power. They find her intriguing and attractive because she embodies qualities that challenge the traditional gender roles and power dynamics. Lawrence says; “They loved her that she was indomitable.” (92). This conforms with the admiration and affection that the men at Derby Market have towards Anna Lensky because of her unyielding and assertive nature. Anna captivates them through her advanced psychology. In “Indomitable,” Lawrence suggests that she is strong-willed, resolute, and cannot be easily subdued or controlled. This characteristic of Anna fascinates the men at Derby Market, who admire her for not conforming to societal expectations or male authority. She stands out from the societal norms of the time, embodying a spirit of independence. The men are captivated by her indomitable spirit, fostering love, admiration, and intrigue towards her.

Mrs Forbes, an educated widow living in Derbyshire and Alfred’s friend, is depicted as a person with a strong sense of self-respect and dignity. When Tom Brangwen visits her, the atmosphere she creates is unlike anything Tom has experienced before, specifically in its openness

and spaciousness. “She was full of dignity. The room was of a kind Brangwen had never known. The atmosphere seemed open and spacious, like a mountain-top to him” (92). The narrator here describes Mrs. Forbes as a woman of dignity and grace, contrasting her with Tom Brangwen, who is portrayed as unfamiliar with such qualities. The room in which Mrs Forbes is situated is described as different from what Tom Brangwen is used to, suggesting that she brings a sense of elegance and sophistication to the environment. The comparison to a mountaintop implies that Mrs Forbes exudes a sense of openness and expansiveness, which is in stark contrast to Tom Brangwen’s more closed-off and limited perspective.

The description of Mrs Forbes as “full of dignity” suggests that she carries herself with poise and self-assuredness. She values herself highly and expects to be treated with respect. Her presence in a room exudes an air of authority and confidence, which may influence the way others perceive and interact with her. The comparison to a mountain top in terms of the atmosphere created by Mrs Forbes indicates that being around her feels expansive and liberating. It suggests that she brings a sense of openness and freedom to the room, possibly through her confidence and self-assuredness. This dominance follows Tom right to his house and exerts pressure on his thinking. Lawrence writes. “The next day, he was himself, and if he thought of the other woman, there was something about her and her place that he did not like, something cold, something alien, as if she were not a woman, but an inhuman being who used up human life for cold, unliving purposes. (96) The next day, Tom reverts to his usual self and begins to reflect on his experience, describing Tom’s feelings towards Mrs. Forbes, stating that there is something about her and her place that he finds unappealing. Lawrence uses the words “cold” and “alien” to convey the sense of detachment and unfamiliarity Tom experiences when thinking about her.

Anna Lensky moreover demonstrates psychological dominance over Will Brangwen through a display of verbal superiority and intimidation.

"Fool! "she answered. "Fool!... "Fool! "she answered. "Fool! I've known my own father, who could put a dozen of you in his pipe and push them down with his finger-end. Don't I know what a fool you are!" She jeered at him as master of the house, master of their dual life. And he was black with shame and rage. He knew, with shame, how her father had been a man without arrogating any authority. (187)

The repeated insult conveys her contempt for Will and implies that she sees him intellectually inferior. By labelling him as a “fool,” Anna immediately diminishes Will’s

confidence and positions herself in control. Anna further asserts her dominance by comparing Will to her own father, whom she describes as capable of easily overpowering a dozen men. This comparison serves to belittle Will and undermine his sense of self-worth. By implying that her father was a superior figure to Will,

As Anna continues to berate Will, she mocks him for his perceived foolishness and incompetence. Her taunting remarks are intended to humiliate him and assert her dominance over him. By jeering at him as the “master of the house” and the “master of their dual life,” Anna diminishes Will’s authority and undermines his sense of masculinity and control. In response to Anna’s verbal assault, Will experiences feelings of shame and rage. The shame he feels is a result of Anna’s ability to expose his vulnerabilities and weaknesses, while the rage stems from his frustration at being belittled and dominated by her. This emotional response further reinforces Anna’s psychological power over Will. This dominance is further portrayed in the way Anna mocks Wills' carvings.

She jeered at his Eve saying, She is like a little marionette. Why is she so small? You’ve made Adam as big as God and Eve like a doll. It is impudence to say that woman was made out of man’s body. She continued, When every man is born of woman, what impudence men have! What arrogance! (188)

The comment about Eve being compared to a little marionette suggests a sense of dismissiveness and belittlement towards women in general. Anna jeers at the portrayal of Eve as small, suggesting that she believes women are more than what the craft expresses. Will making Adam as big as God can be interpreted as a criticism of the power dynamics within the relationship, as Anna sees Will’s portrayal of Adam as a reflection of his own inflated ego or sense of superiority over her. This perceived inequality leads her to question why Eve, representing women, is diminished and made to appear like a doll in comparison.

When Anna says that it is impudence to say that a woman was made out of a man’s body, she likely means that the concept of male superiority and the belief that men created women is disrespectful and arrogant. She points out the irony that every man is born of a woman, suggesting that men should have more humility and respect towards women, considering their own origins. Anna exerts psychological dominance over Will as her criticism and jeering of his wood carving of Adam and Eve subsequently causes Will to burn his carving, submitting to Anna’s dominance and possibly reflecting his desire to please her and avoid further conflict.

She points out the flaws in his artistic portrayal and asserts her intellectual and emotional superiority over him. Anna questions the traditional notion that a woman was made out of a man's body, challenging the authority of men and their perceived arrogance. Her critique can be interpreted as an attempt to diminish Will's creative effort and assert her own power in their relationship. Her psychological dominance serves as a lens through which Lawrence examines questions of gender, identity, and the complexities of human relationships.

When Ursula destroys items at the Cathedral and Will is confronted by Mrs. Wilkinson, rather than defending himself and the child in Mrs. Wilkinson's presence, Will carries the frustration home to pour on little Ursula. Anna sees this as lacking the courage to stand up to Mrs. Wilkinson and instead internalizing his rage, which he then brings home with him. She says: "It's not a thing the child has done," continued the mother, "that has put you out so much. It's because you can't bear being spoken to by that old woman. But you cannot turn on her when she attacks you. You bring your rage here" (235). Anna suggests that it's not the child's actions that have upset Will but rather his inability to handle Mrs. Wilkinson's criticism. Anna exerts control over Will by analyzing and dissecting his reactions to situations. She implies that he is weak and unable to defend himself against criticism, ultimately suggesting he cannot handle conflict effectively. Moreover, Anna's assertion that Will brings his rage home implies that he internalizes his feelings rather than expressing them openly. This internalization could lead to suppressed emotions and potentially detrimental behaviour if not addressed. It suggests that Will struggles with adequately dealing with confrontations or conflicts, which Anna perceives as a flaw.

Anna Brangwen expresses a sense of relief and almost satisfaction upon the death of her stepfather, Tom Brangwen. "I did not know you in life. You are beyond me. Supreme, now in death" said Anna Brangwen, almost glad. (271) She acknowledges Tom's superiority but only in death. Anna's almost glad tone implies a sense of liberation or relief from the dynamics of their relationship. It suggests that with Tom's passing, Anna feels a sense of freedom or release from any psychological dominance he may have held over her.

Ursula is portrayed as a strong-willed and independent woman who struggles to assert her identity and fulfilment in a society that often limits women's options and aspirations. Ursula's psychological dominance over men is evident in the novel's relationships with various male characters. She is shown to have a strong will and a clear sense of self, which attracts and

challenges the men in her life. Throughout the novel, Ursula engages in relationships that test the boundaries of power dynamics between men and women. She is not content to conform to societal norms or play a passive role in her relationships.

Ursula's psychological dominance over men is also depicted through her inner struggles and conflicts. As she navigates the complexities of love, desire, and self-discovery, Ursula grapples with power, agency, and autonomy questions in her relationships. The notion of dominance in psychology refers to an individual's sense of self-assurance, self-confidence, and the ability to assert oneself in social interactions. It entails a belief in one's own worth and an expectation that others will recognize and accept it. Ursula embodies this dominance, as she carries herself with a certain nobility and does not concern herself with what others might think of her. Lawrence says:

Ursula was very proud of her family. The Brangwen girls had all a curious blind dignity, even a kind of nobility in their bearing. By some result of breed and upbringing, they seemed to rush along their own lives without caring that they existed to other people. Never from the start did it occur to Ursula that other people might hold a low opinion of her. She thought that whoever knew her knew she was enough and accepted her as such. She thought it was a world of people like herself. She suffered bitterly if she were faced to have a low opinion of any person, and she never forgave that person.(284)

The quote describes Ursula Brangwen's deep sense of pride in her family, particularly the Brangwen girls, and their unique demeanour. Ursula's unwavering confidence in herself and her family stems from a combination of their heritage and upbringing. It implies that the Brangwen girls come from a lineage or family background characterised by strength, resilience, and self-assuredness, which has been passed down through generations. Ursula's perception of the world is shaped by her own self-assuredness. She assumes everyone she encounters is like her, accepting and appreciating her for who she is. This suggests a certain naivety or lack of awareness regarding the diversity of human experiences and perspectives. She suffers deeply when confronted with low opinions of others because it challenges her belief in people's inherent goodness and acceptance. This highlights the contrast between her self-assured nature and the potential conflicts she may encounter when facing individuals with different values or perspectives. Ursula's inability to forgive those she holds a low opinion of demonstrates the extent to which her sense of self is intertwined with her pride in her family and her worldview.

Ursula is portrayed as a girl who is different from her immediate family, particularly her mother and grandmother. Her mother Anna is depicted as unconventional, uninterested in social conventions and the opinions of others. On the other hand, her grandmother Lydia is presented as someone who has come from a distant place and possesses a broad perspective on life. People must rise to a certain standard before they can be Ursula's people.

Outside was all vastness and a throng of real, proud people whom she would love. Going to school by train, she must leave home at a quarter to eight in the morning, and she did not arrive again till half past five in the evening. Of this, she was glad, for the house was small and overfull. Ursula! to the girl who had locked herself in to read... There began another dream (285)

Ursula realizes that she cannot fully identify with her immediate family and must strive for something more. She believes that people must meet certain criteria, such as independence, fearlessness, and a broader worldview, to be considered her people. She is drawn to the outside world, which she envisions as vast and filled with proud individuals. Going to school by train is an escape for her, allowing her to leave the limitations of her small and crowded home behind. Ursula's dominant psychological trait is her ambition and determination to succeed. She is focused on her studies and aspires to explore the new world beyond her current circumstances. She views education and self-improvement as the means to break free from the constraints she feels within herself and her family. Ursula sees reading as a way to unlock new possibilities, and for her, it becomes a form of escapism and the starting point of another dream.

Ursula Brangwen's longing for something beyond her immediate surroundings and her belief that she must achieve certain personal standards before she can connect with her own chosen community. Her dominance in psychology lies in her drive to succeed academically and in her dream of exploring a more fulfilling life beyond the confines of her upbringing. Lawrence writes: "For she was going to inherit her own estate when she went to high school. There, each girl was a lady. There, she was going to work among free souls, her co-mates and her equals... And all petty things would be put away" (290) This expresses Ursula's expectations and aspirations as she envisions entering high school, symbolizing a significant transition in her life. Ursula comes from a lower-middle-class background, but she is aware that she is going to inherit her own estate, thereby gaining status and independence. Ursula perceives high school as a place where everyone is treated with respect and equality. She imagines a social atmosphere where she can work and

interact with others who are free-spirited, like-minded individuals. She desires a community of equals where superficial and petty concerns are set aside.

Ursula feels a sense of disappointment and grief when her father fails to make a strong and proper introduction. "... It was a grief to her that her father made such a poor introduction. He was brief as ever, like a boy saying his errand. And his clothes looked ill-fitting and casual. Whereas Ursula would have liked a robe and a ceremonial introduction to her new estate." (290) His behaviour is described as brief and casual, contrasting with the formality and ceremony that Ursula expects. This discrepancy further emphasizes her desire to formally acknowledge her new status and the importance she assigns to this transition in her life. This reveals her longing for social recognition, independence, and her own space, a desire to assert her individuality and intellect within the context of her new environment. Ursula's yearning for a ceremonial introduction indicates her ambition to be acknowledged as a person of significance and respect, setting the stage for her subsequent exploration of her own identity and personal growth throughout the novel.

Ursula Brangwen expresses her dominance in psychology and her complexities in religion as she grapples with her beliefs and desires for material wealth. Ursula experiences a peculiar thrill from the application of salvation to her own personal case, finding pride and validation in the idea that Jesus suffered for her. This suggests her psychological dominance as she interprets religious doctrine in a way that affirms her own significance and worth. However, her assertion that she will forego the narrow path to heaven, represented by the needle's eye, indicates her rejection of certain religious teachings that conflict with her desire for material comfort. This is evident in the quote below.

She got a peculiar thrill from the application of salvation to her own personal case. "Jesus died for me. He suffered for me". There was a pride and a thrill in it... Very well, she thought, we'll forego that heaven, that all at any rate, the needle's eye sort. And she dismissed the problem. She was not going to be as poor as they Wherrys, not for all the saying on earth, the miserable squalid Wherrys... For she did want to do what was right. And she didn't want to do what the gospels said. She didn't want to be poor. Really poor. That thought was a horror to her. To live like the Wherrys. So ugly. To be at the mercy of everybody... "What right have I to be poor? Crawling along the lane like vermin?. I should be seated on horseback in a green riding habit if I had my right. And my groom would be behind me..(300).

Her refusal to accept poverty reflects her assertiveness and determination to pursue a life of comfort and security, indicating her dominance in shaping her own destiny. Despite her desire to do what is right, Ursula struggles with the teachings of the Gospels regarding wealth and poverty. She believes that Christ suffered for her sins, and she cannot suffer again. This shows her lack of understanding of the true meaning of suffering and sacrifice. She rejects the idea of living in squalor like the Wherrys, finding the thought of such a life despicable. She doesn't want to be poor like them and believes she has the right to a better life. This thought is a horror to her, and she cannot imagine living like the Wherrys, who are at the mercy of everybody

Ursula's complexities in religion are further highlighted as she grapples with the notion that it is difficult for a rich man to enter heaven. Her desire for material comfort conflicts with religious teachings, causing her to dismiss certain aspects of doctrine that don't align with her ambitions. This inner conflict reflects the complexities of Ursula's relationship with religion and her efforts to reconcile her beliefs with her desires for a prosperous and comfortable life.

Ursula Brangwen's dominance in psychology is depicted as she asserts herself against Anton Skrebensky after their first kiss, defining her own identity and asserting her femininity in opposition to him as Lawrence writes:

Nevertheless, it was begun now, this passion, and must go on. The passion of Ursula to know her own maximum self, limited, and so defined against him. She could limit and define herself against him, the male. She could be her maximum self, female, oh female, triumphant for one moment in exquisite assertion against the male, in supreme contradistinction to the male. (328).

Ursula recognises the intensity of the moment and the inevitability of their relationship progressing. Ursula understands her own nature and desires, which she sees as being defined to Anton. This awareness allows her to assert herself and define her identity in contrast to him. She asserts her autonomy and independence by establishing boundaries and defining herself in opposition to Anton. This act of self-definition empowers Ursula and allows her to embrace her maximum self as a female who wants to be above everything human. "She wanted to reach and be amongst the flashing stars; she wanted to race with her feet and be beyond the confines of this earth" (346). Ursula appears to be deliberating between different avenues to assert herself within the world around her. She illuminates her reservation towards resorting to what is implied to be manipulative or seductive, suggesting that she deems it necessary to explore alternative means

before considering such tactics. This reluctance hints at her desire to establish her dominance through more authentic and legitimate channels, showcasing her complexity and principled nature.

However, she was sufficiently reserved about this last resource. The other thing should be tried first. This was a mysterious man's world to be adventured upon. The world of daily work and duty and existence as a working member of the community. Against this, she had a subtle grudge. She wanted to make her conquest also of this man's world.(364)

Ursula's ambition to make her mark in the "man's world" of daily work and community existence reflects her yearning for agency and influence within a traditionally patriarchal environment. By expressing a subtle grudge against the routine roles assigned to women, Ursula reveals her discontent with societal norms that constrain her potential and limit her sphere of influence. Her desire to conquer this world is a quest for self-realisation and empowerment, suggesting that she seeks psychological dominance not only for personal gain but also as a means to challenge and reshape the existing power dynamics that could marginalise women. This ambition underscores Ursula's resilience and determination to navigate and eventually triumph over the societal obstacles that stand in the way of her self-actualisation. In D. H. Lawrence's novel *The Rainbow*, Ursula Brangwen's pursuit of psychological dominance is intricately portrayed in her dynamic relationships within the Brangwen household. "But she remained dominant in the house... Mrs Brangwen went about in dominance of physical maternity... Ursula would try to insist, in her own home, on the right of women to take equal place with men in the field of action and work." (386). While Mrs. Brangwen exerts a dominant presence through physical maternity, representing traditional feminine roles and authority within the domestic sphere, Ursula challenges these norms by advocating for women to have an equal place with men in the realms of action and work.

Ursula's quest to assert women's rights to participate equally in the field of action and work reflects her personal ambition and defiance against societal constraints and embodies her deeper psychological yearning for autonomy and self-actualization. Through her pursuit of equality and empowerment, Ursula strives to reshape the power dynamics that govern her world, seeking to establish psychological dominance in a manner that aligns with her values and aspirations. This tension between traditional gender roles and Ursula's progressive beliefs underscores her complex character, individual agency, and self-definition in the face of societal expectations and limitations. "But still, dogged pride held it on. She might be defiled. She might be a corpse that should never

be loved. She might be a core-rotten stalk living upon the food that others provided, yet she would give in to nobody” (389).

In the quote above, Ursula’s internal conflict and sense of dogged pride are revealed as she grapples with the fear of societal judgment and the constraints of traditional expectations regarding women’s behaviour and relationships. The imagery of being defiled, likened to a corpse or a corerotten stalk, underscores Ursula’s perceived vulnerability and the possible consequences of deviating from societal norms. Despite these fears and self-doubts, Ursula’s adamant refusal to yield to external pressures demonstrates her resilience in the face of potential condemnation or rejection. This inner struggle highlights the complexity of Ursula’s character and the depth of her psychological torment as she navigates the competing desires for autonomy and social acceptance. She says; I want some other life than this (391). Ursula’s unwavering determination not to give in to anybody, despite the inner turmoil and doubts she experiences, reflects her underlying quest for psychological dominance and autonomy. Her refusal to be subjugated by societal expectations or to conform to traditional roles signifies her desire to assert her individuality and resist being defined or controlled by external forces. Ursula’s dogged pride and insistence on selfdetermination suggest fierce independence and a willingness to challenge prevailing norms in pursuit of personal agency and empowerment. This fierce resolve to maintain her sense of self amidst societal pressures underscores Ursula’s ongoing struggle for psychological dominance and autonomy in a world that seeks to confine and restrict her.

Her dominance in psychology goes further through her self-perception as a figure of superiority amidst her surroundings. Despite being in an environment that might not fully appreciate her uniqueness, Ursula maintains a bright manner, projecting confidence and a sense of belonging’ “She always kept a bright, blithe manner and was pleasant to all the teachers, for she felt like a swan amongst the geese of superior heritage and belonging, and her pride at being the swan in this ugly school was not yet abated (415). The metaphor of Ursula feeling like a swan among geese highlights her sense of distinctiveness and pride in her identity. This suggests that her psychological dominance stems from her internal strength and resilience rather than external validation. She refuses to conform to the mediocrity around her and instead embraces her individuality, asserting her dominance through her refusal to be diminished by her surroundings. This attitude sets her apart from her peers and establishes her as a character of strength and agency

within the narrative. She would rather stay where she is being addressed as a Madam. “Ursula loved to stay at Belcote, to be treated as a grand lady by Maggie’s brothers” (452). Thus, Ursula’s psychological dominance is evident in her self-perception and her ability to navigate and assert herself within the constraints of her environment.

Ursula Brangwen achieves a newfound independence and autonomy from the traditional roles dictated by her parents’ identities. By earning her own living and becoming an important member of the working community, Ursula establishes herself as a strong, self-reliant individual who transcends the limitations typically associated with being the daughter of William and Anna Brangwen.

She had a standing ground now apart from her parents. She was something else besides the mere daughter of William and Anna Brangwen. She was independent. She earned her own living. She was an important member of the working community. She was sure that 50 shillings a month quite paid for her keep (427).

Furthermore, Ursula’s confidence in her ability to support herself with 50 shillings a month reflects her assertion of self-worth and agency in determining her own value and place within society. This financial independence signifies her practical autonomy and symbolizes her psychological dominance in asserting her worth beyond societal expectations or familial obligations. Ursula establishes herself as a singular presence with a strong sense of identity through her economic self-sufficiency and sense of contribution to the working community.

Ursula transcends mere individual identity into a representation of universal womanhood. By embodying the essence of a woman in its entirety, she breaks free from imposed limitations and conventions. Her strength lies in her unwavering self-assurance and unparalleled sense of self, positioning her above and beyond the constraints of the external world. Her autonomy and inner fortitude allow her to navigate her existence with a profound sense of purpose and agency.

She was no more Ursula Brangwen She was woman. She was the whole of woman in the human order, all-containing, universal. How should she be limited to individuality? She was perfectly sure of herself, perfectly strong, stronger than all the world. The world was not strong. She was strong. The world existed only in a secondary sense. She existed supremely(485,493)

Ursula is filled with a profound self-awareness and conviction in her capabilities. She exudes a remarkable level of confidence that sets her apart from the world around her. While the external world may appear chaotic and uncertain, Ursula’s inner strength remains unshaken,

serving as a steady anchor amidst the turbulence of life. Her unwavering belief in herself bolsters her individuality and elevates her to a state of supreme existence where she transcends the limitations imposed by societal norms and expectations.

She asserts her autonomy and agency over her own life by refusing to be confined to a narrow definition of womanhood. In this way, she embodies a sense of liberation and empowerment that enables her to navigate the complexities of her relationships and aspirations with purpose and determination. Through Ursula Brangwen, Lawrence explores the transformative power of embracing one's true essence and rising above societal constraints to achieve a state of total selfrealisation. She gets to the point of questioning the nature of her relationship with Anton Skrebensky upon realising she is pregnant. Lawrence writes:

Must she belong to him, Must she adhere to him? Something compelled her, and yet it was not real. Always the ache, the ache of unreality of her belonging to Skrebensky. What bound her to him when she was not bound to him? Why did the falsify persist? But why? Why did it bind her to Skrebensky? Could she not have a child of herself? Was not the child her own affair? All her own affair? What had it to do with him? Why must she be bound, aching, and cramped with the bondage to Skrebensky and Skrebensky's world? (537).

Ursula experiences a profound feeling of unreality and questions the validity of her attachment to Anton. This turmoil within her psyche suggests a struggle against conventional societal norms that dictate her belonging and adherence to Skrebensky despite her inner reservations and desire for independence. As Ursula confronts the impending prospect of motherhood, she questions the necessity of being bound to Skrebensky in the journey of childbirth. Her inquiries reflect a burgeoning sense of autonomy and a resistance to traditional expectations that dictate her role in the relationship. The child represents a pivotal moment where Ursula reevaluates her identity and questions the imposition of external constraints on her personal affairs. Her desire for ownership and agency over her pregnancy underscores a growing realisation of her sovereignty and the limitations imposed by Skrebensky's world.

Ultimately, Ursula's contemplation encapsulates a process of asserting psychological dominance and reclaiming her autonomy in the face of societal pressures and relational expectations. The internal conflict she grapples with exposes the complexities of her emotional and psychological landscape as she navigates the transformative experience of pregnancy. Ursula's questioning of her ties to Skrebensky and the imposition of external bonds signals a profound shift

towards self-discovery and the assertion of her identity within a world that seeks to confine and define her through traditional constructs of relationships and obligations.

Ursula dominates men in the novel through her intellectual and emotional strength. She is highly educated and well-read, and she is not afraid to challenge the ideas and beliefs of the men around her. She is also emotionally resilient and able to withstand the pressures and disappointments of her relationships with men, whether it be her failed engagement with Skrebensky or her tumultuous relationship with Winifred Inger.

Psychological dominance is intricately woven into the narrative, revealing the profound influence women wield over the emotional landscapes of the characters. Through characters like Ursula and her mother, Anna, Lawrence portrays women as powerful forces shaping the psyche of those around them. Ursula, in particular, emerges as a symbol of psychological strength, challenging societal expectations and asserting her individuality. Meanwhile, Anna's complex relationships and inner turmoil demonstrate the enduring impact of maternal influence on the psychological development of her children.

Thus, *The Rainbow* offers a profound exploration of female psychological dominance, illuminating how women exert control and influence over the emotional lives of others. Lawrence's portrayal of characters like Ursula and Anna underscores the transformative power of female presence, challenging conventional notions of power. Through their experiences, readers are invited to contemplate the complexities of human relationships and the enduring legacy of maternal influence on the psychological landscape of individuals and society.

Physical Dominance

Physical dominance refers to a situation whereby an individual or group poses excellent physical strength, size or athletic ability compared to others. Here, physical presence and posture could be essential factors in asserting authority or influence. According to the book, *Physical Dominance: The Rise of a Masculine Ideal*, by Alita J. Cousins and Ryan P. Brown, physical dominance is: "the degree to which an individual possesses physical attributes or abilities that are associated with power and control power over others" (Cousins 2). They argue that physical dominance is often idealized as a masculine trait in Western culture and can have negative effects on both men and women. Nevertheless, this view of theirs is contrary in this text as this dominance is portrayed through the women.

Physical dominance is portrayed through the character of Lydia Lensky. Despite her outsider status, Lydia quickly establishes herself as a powerful and influential figure in the community. Physically, Lydia is described as being tall and imposing, with a large-boned, massive frame that commands attention. When she enters a room, all eyes are drawn to her, and she exudes confidence and authority. Lawrence writes:

She was a dark woman, with a massive, heavy face, full of strength, and a heavy, almost sensual mouth. Her nose was straight, and her eyes dark brown and full, with heavy lids that made her look as if she were brooding. (16)

From the quotation above, we see Lydia with physical features associated with those of a man. Her presence already brings tension and a sense of command and authority, and she has a moody and discouraged look. Throughout the novel, Lydia is portrayed as a powerful and alluring figure who strongly influences those around her.

Lydia's dominance is particularly evident in her interactions with Tom Brangwen. During Lydia's contact with Tom Brangwen, she quickly establishes herself as a force to be reckoned with. Her looks and presence speak dominance as Lawrence writes, "And the very vacancy of her look inflamed him...He became aware of the woman looking at him, standing there isolated yet for him dominant in her foreign existence" (29). Here, Lydia's mysterious presence captivates Tom even without her actively asserting herself. Despite her isolation, her foreignness and how she carries herself make her seem powerful and dominant to Tom. This shows the complex dynamics between characters that can be generated by a person's uniqueness and behaviour. Moreover, through Lawrence's use of vivid description, we can picture Lydia's domineering position in the life of Tom Brangwen. She writes;

She stood beside him in her silk dress, looking at him strangely, so that a certain terror, horror took possession of him, because she was strange and impending and he had no choice. He could not bear to meet her look from under her strange, thick brows. (57)

From the above description, Lydia's physical presence emphasised her choice of clothing, her silk dress. Her luxurious and possibly alluring fabric suggests a certain social status and sophistication, enhancing her dominant aura. By standing beside Tom, she physically asserts her presence and imposes herself upon him, creating power dynamics. Moreover, Lydia's gaze is described as strange, adding to the mystery and intrigue element. Through this peculiar look, she instils a sense of terror and horror in Tom. This suggests that she holds a covert power over him,

evoking an empowering feeling that seems almost inescapable. Her gaze is described as something she cannot bear, which portrays her ability to intimidate and reign over him.

The mention of Lydia's 'strange thick brows' adds to her enigmatic and domineering nature. Thick brows can be associated with strength and intensity, contributing to the overall appearance of authority and presence. It further emphasises her unique and compelling physical features that play a role in her physical dominance over Tom.

Ali Edalati, in his article "Aggression in Intimate Relationships: An Examination of Female Dominance and Aggression", argues that; "As transparent, there is a direct positive relationship between dominance (disparagement and restrictiveness) and women's physical aggression. The greater the dominance (disparagement, restrictiveness), the more the physical aggression will be." (Ali 86) This suggests that there is a clear correlation between women's dominance in a relationship, specifically in terms of disparagement and restrictiveness, and their likelihood to engage in physical aggression. This means that when women exhibit higher levels of dominance, such as belittling or controlling behaviours, they are more likely to resort to physical aggression. The quote implies that the extent of dominance directly influences the level of physical aggression displayed by women in intimate relationships. Therefore, the more dominant and restrictive a woman is within the relationship, the higher the likelihood of her engaging in physical aggression towards her partner.

Alis' views align directly with how Lydia treats Tom in *The Rainbow*. She gets to the point of being aggressive in her relationship with Tom. "She struck at him and made him bleed, and he became wicked. Because she dreaded him and held him in horror, he became wicked; he wanted to destroy. And then the fight between them was cruel...and he began to shudder" (183). Lydia overpowers Tom, causing him to bleed intensively and become fearful of her. Tom's fear and dread towards Lydia eventually make him wicked and desire to destroy her. The fight between them is cruel, and Tom, in turn, begins to shudder in fear and submission. Lydia's dominance here has been asserted to another level, aggression, as she has eventually gotten into a physical confrontation with a said to be more powerful being. This highlights the importance of understanding and addressing issues of dominance and control within intimate relationships to prevent and reduce instances of physical aggression.

Lawrence portrays Anna Lensky as a strong-willed and independent wife of Will Brangwen. The character of Anna Brangwen is depicted as a strong, confident, and independent woman who overpowers her husband, Will. She is described as having a “masculine” strength and energy, while Will is portrayed as passive and weak in comparison.

Immediately after Anna and Will's wedding, Anna turns to have complete control of the happenings in her home. There is a reversal of role and the show of Anna's domineering character as she orders Will around: “Do get up, she murmured at length ‘and give me something to eat.’” (157). Will describes Anna as a “lion” which suggests that Anna is seen as an all-powerful being in strength and ferocity. The lion is the king of the jungle, and Will addressing Anna as a lion takes a different turn in the novel as the idea one could have about Anna being a “feminine” lady is completely wiped off. She positions herself in supremacy and Will has nothing to do or say about it rather than giving in. In Will's words, “You look like a lion, with your mane sticking out, and your nose pushed over your food.” (159). The image of her tongue sticking out her ad nose pushed over her food suggest a bold and unapologetic attitude, as if she is unafraid to assert her dominance and take what she wants. Anna's portrayal of self and awareness plays a role in the power dynamics in her relationship with passive Will.

Lawrence's portrayal of Will and Anna's relationship showcases the complexities of power dynamics, reversed gender roles and personal fulfilment. Will's willingness to serve and be submissive to Anna's physical love ultimately leads to his own sense of unreality and unimportance in the eyes of society, highlighting the sacrifices and challenges that can come with deviating from traditional gender norms. Lawrence writes;

In the house, he served his wife and the little matriarchy. She loved him because he was the father of her children. And she always had a physical passion for him. So, he gave up trying to have the spiritual superiority and control, or even her respect for his conscious or public life. He lived simply by her physical love for him. And he served the little matriarchy, nursing the child and helping with the housework, indifferent any more of his own dignity and importance. But his abandoning of claims, his living isolated upon his own interest, made him seem unreal, unimportant. (225)

The quote above highlights the idea of dominance and the reversal of traditional gender roles within a relationship. The husband, Will Brangwen, severs the wife, Anna Lensky in a submissive and nurturing role. Despite initially seeking spiritual superiority, control and respect in

his relationship, Will ultimately gives up these desires in favour of living be Anna's physical love for him. By serving the "little matriarchy" that Anna has created within their household, Will takes on domestic responsibilities traditionally assigned to women, such as nursing the children and helping with housework. He no longer worries about his dignity or importance and instead focuses on meeting the needs of his wife and family. This shift in power dynamics challenges traditional gender roles and expectations as Will becomes unimportant in society's eyes due to his abandonment of claim and focuses on personal fulfilment within his relationship.

Physical dominance is subtly interwoven throughout the narrative, often manifested through moments of sensuality and physicality. Characters like Lydia and her daughter Anna embody this dominance through their bold and assertive nature, challenging traditional gender roles and expectations. Lawrence portrays these women as unapologetically embracing their physicality, whether through intimate encounters or moments of raw emotion, thereby subverting societal norms and asserting their autonomy. The text examines female physical dominance, presenting characters who defy conventional expectations and confidently embrace their bodies. Lawrence's portrayal of Lydia Lensky invites readers to reconsider traditional notions of power and control, highlighting how physicality can serve as a means of empowerment and selfexpression for women.

Throughout Lawrence's narrative, he presents a nuanced exploration of power dynamics within relationships and society, shedding light on the roles and expectations placed upon women in the early 20th century. Ursula, in particular, embodies a sense of independence and strength that challenges traditional gender norms, defying conventional restrictions imposed on women of her time. Her journey towards self-discovery and liberation serves as a powerful testament to the potential for female empowerment in said patriarchal world. As the story unfolds, Lawrence intricately weaves a narrative emphasising the complexities of female dominance and its implications on personal relationships and societal structures. Through characters like Ursula and Anna, he delves into the multifaceted nature of power dynamics, showcasing how women navigate and exert influence in a said to be male-dominated world. The contrast between the Brangwen women and the male characters in the novel highlights the strengths and vulnerabilities inherent in assertions of female dominance, illustrating the transformative impact such empowerment can have on individuals and their surroundings.

Ultimately, Lawrence's portrayal of female dominance in *The Rainbow* underscores the significance of agency, autonomy, and self-realisation for women within a restrictive societal framework. Through the characters' journey towards self-actualisation and independence, the novel champions the importance of challenging established power structures and embracing one's identity and desires. By painting a vivid portrait of female characters who defy conventions and assert their autonomy, Lawrence conveys a message of empowerment and liberation, inviting readers to reconsider traditional notions of gender roles and power dynamics. In this exploration of female dominance, *The Rainbow* is a timeless testament to women's enduring strength and resilience in the face of societal constraints.

CHAPTER THREE

THE SUBJUGATED MAN

This chapter explores male subjugation as depicted in D. H. Lawrence's influential novel, *The Rainbow*. Examining the intricate power dynamics in the play, the narrative unravels the complexities of masculinity within a framework of dominance and subjugation, shedding light on the psychological and emotional struggles and societal constraints the male characters face in their quest for autonomy and self-actualisation. Within this thematic exploration, the chapter delves into the tensions and paradoxes that emerge as the characters navigate the pressures of societal expectations and confront the dynamics of power that shape their identities and relationships throughout the novel.

It further shows how, though constrained, these men remain silent due to emotional and societal constraints. This is evident through the author's great use of introspection, stream of consciousness, and vivid description. Subjugation can involve physical, psychological, or economic coercion to establish dominance over another individual or group. It is often associated with oppression, exploitation, and the deprivation of fundamental rights and freedoms. Although it is not as widely recognised as female subjugation or gender inequalities, male subjugation is a real phenomenon that affects men in different ways. The root of male subjugation lies under the belief of male superiority, which has been propagated through religious, cultural and social institutions.

Emotional Subjugation

In D. H. Lawrence's *The Rainbow*, emotional subjugation emerges as the male characters suppress and internalise expectations of masculinity, suppressing emotional vulnerability and authenticity. Tom and Lydia's relationship can be seen as a catalyst for Tom's transformation from a conventional, conservative man to a more open-minded, imaginative individual willing to challenge society's norms. At the novel's beginning, Tom is portrayed as a traditional, family-oriented man who is content with his quiet life on his farm. However, when he meets Lydia

Lensky, a free-spirited, independent woman, he is immediately drawn to her unconventional lifestyle. Tom becomes infatuated with Lydia and will do anything to be close to her. Tom finds himself vulnerable as he is swept up in emotions he cannot fully comprehend or control when Lydia visits him. Lawrence describes: “He felt a fine flame running under his skin as if all his veins had caught fire on the surface, and he went on walking without knowledge” (28). Intense emotions consume Tom Brangwen in the presence of Lydia Lensky as he surrenders to her influence, highlighting Lydia's profound impact on Tom's innermost feelings and desires. He values her opinions and desires so much that he puts her needs before his own. “He submitted to that which was happening to him, letting go of his will, suffering the loss of himself, dormant always on the brink of ecstasy, like a creature evolving in a new birth” (37). Tom relinquishes control and willingly accepts whatever is unfolding around him. This submission signifies his passive acceptance of his circumstances and willingness to yield to external influences. Tom surrenders his desires and identity in favour of accommodating.

Dr. Warren Farrell, in his Article “*The Invisible Victims: Men and the Subjugation of Masculinity*”, writes: “Men who have difficulty in emotionally relating to women tend, therefore, to have been hurt in their relationships with them. Similarly, men who feel less comfortable than women in intimate contexts may have been hurt while exploring that context” (Farrell 2). This highlights how men can also be victims of gender roles and societal expectations. It suggests that men who struggle with emotional intimacy may have been hurt in past relationships with women and thus are unable to form healthy relationships in the future. It also points out that men who feel uncomfortable in intimate situations may have had negative experiences in those contexts, further emphasising the harmful effects of gender norms on men's mental health and well-being.

During Lydia's pregnancy period, she becomes increasingly distant from Tom, paying less attention to him and seemingly unaware of his presence. This gradual withdrawal leaves Tom feeling isolated and insignificant as if his very existence is being negated. “She was more and more unaware of him during her months of pregnancy. His existence was annulled, ...ready to rave. For she was quiet and polite, as if he did not exist, as one is quiet and polite to a servant”. (63). Tom feels marginalized and disregarded by Lydia during this period. He experiences a profound sense of helplessness and frustration, as if he cannot assert himself or make his presence felt in any meaningful way. Lydia's detachment and indifference towards Tom suggest a form of emotional

subjugation, where Tom feels reduced to a subservient role in their relationship. Tom desires to break Lydia and Anna into the acknowledgement of him, reflecting his desperate need for recognition and attention. He yearns for them to be aware of his presence and to recognise his significance in their lives. Lawrence writes:

Nevertheless, she was great with his child. It was his turn to submit. She sat opposite him, sewing. He felt he wanted to break her into the acknowledgement of him, into awareness of him.... He would smash her into regarding him. He had a raging agony of desire to do so. But something bigger in him withheld him, kept him motionless. So, he went out of the house for relief. Or he turned to the little girl for her sympathy and her love. He appealed with all his power to the small Anna. So soon, they were like lovers, father and child (64).

From the quote above it can be seen that Tom's desire becomes insufferable for him because he feels that Lydia has subjugated him through her indifference. There is something within him, described as "something bigger," that restrains him from taking any action. This suggests that Tom is torn between his conflicting emotions and desires. As a result of his suppressed frustration and his need for connection, Tom seeks relief outside of the house. He may leave to find a temporary escape from the suffocating environment or to seek recognition elsewhere. Tom feels like a broken arch thrust sickeningly out from support, which illustrates his sense of instability and vulnerability in the face of Lydia's emotional absence. Despite his attempts to reach out or engage with her, he faces indifference, leaving him feeling disconnected and alone. Lawrence further writes;

For he was afraid of his wife, as she sat there with bent head, silent, working or reading, but so unutterably silent that his heart seemed under the milestone of it, she became herself like the upper milestone, lying on him, crushing him, as sometimes a heavy sky on the earth... The tension in the room was overpowering. It was difficult for him to move his head. He sat with every nerve, every vein, every fiber 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 (64).

According to the quote, Tom Brangwen's emotional and mental subjugation to Lydia Lensky during her pregnancy is powerfully depicted in this quote. Tom's fear of Lydia is palpable as he perceives her silent presence as oppressive and suffocating. Her silence weighs heavily on him, metaphorically likened to a milestone crushing him, creating an atmosphere of tension and discomfort. Tom feels constrained and unable to move freely as if every aspect of his being is stretched to its limit under the strain of their relationship.

After Lydia gives birth, Lawrence describes Tom's feelings towards Lydia as filled with suppression, bitterness, and hatred because she does not reciprocate his desire for her. Despite his intense emotions and occasional outbursts, Tom realises his actions are futile and only cause him more pain. Tom longs to give Lydia all his love, passion, and energy, but he understands it is impossible. Tom alludes to his awareness that he is fighting against something he cannot change, as Lawrence says:

Still, he knew he was only kicking against the pricks.... But he must control himself, measure himself to her... He wanted to give her all his love, all his passion, all his essential energy, but it could not be. He must find another thing than her, another center of living. She sat close and impregnable with the child, and he was jealous of the child (86).

The presence of the child intensifies Tom's jealousy. Lydia being close to the child creates a sense of exclusion for Tom since he desires her attention and affection solely for himself. The child symbolizes a bond between Lydia and another person, exacerbating Tom's feelings of inferiority and insecurity. Tom's subjugation to Lydia underscores a deep psychological and emotional connection that blurs boundaries between love, submission and dominance through their intense bond. Lawrence explores passion, autonomy and dependency themes, compellingly portraying how individuals can become entangled in the intricate emotional landscape that shapes their sense of self and purpose.

Will Brangwen's character undergoes a significant transformation throughout D. H. Lawrence's novel *The Rainbow*. At the novel's beginning, Will is portrayed as a prideful and opinionated man who firmly believes in traditional gender roles. However, as he falls in love with Anna Brangwen and begins to build a life with her, Will gradually submits to Anna's dominance and ultimately becomes a subservient husband. The first signs of Will's submission to Anna can be seen even before they are married, as Anna boldly advances towards him and asserts her desires in their relationship. She professes her for him, which turmoil Will's emotions and psychology. She says:

I love you, Will. I love you". He trembled with fear as the words beat in his heart again, and he dared not think of her face, of her eyes which shone, and of her strange transfigured face. The hand of the Hidden Almighty, burning bright, had thrust out of the darkness and gripped him. He went on, subject and in fear, his heart gripped and burning from the touch. (127)

Here, Will Brangwen is depicted as being overwhelmed by his love for Anna Lensky. When she says, "I love you, Will. I love you," it's as if her declaration of love grips him with a force beyond his control, represented metaphorically as the hand of the Hidden Almighty. This image conveys the idea of a powerful, unseen force compelling him to submit to his emotions. This experience leaves him feeling subject to forces beyond his understanding as if his heart is gripped and burning from the touch of something divine or transcendent. He is depicted as subjugating his thoughts and will to hers, symbolizing the profound impact of their emotional connection and his willingness to surrender to the power of love. It highlights his vulnerability and internal struggle as he tries to navigate the overwhelming emotions and the profound connection he feels towards her. This demonstrates his subjugation to his sexual impulses and his inability to resist Anna's attraction to him.

Throughout all of this, Anna remains an enigmatic figure. While she clearly has a profound impact on Will, it is not always clear what her motivations are or what she hopes to achieve. At times, she seems to be using Will as an instrument to achieve her own ends, while at other times, she appears genuinely fond of him and concerned for his well-being. Will is submissive to Anna's desires, allowing her to take control and dictate their sexual encounters. He views sex with Anna as a way of connecting with her on a deeper level and fulfilling her needs rather than a means of personal pleasure or satisfaction.

Will sees marriage as the solution to his strong emotions and desires for Anna. He believes that he can fulfil his longing and possess her completely by marrying her. This indicates a sense of urgency and impulsive decision-making, as he forgoes taking the time to truly understand and know Anna before committing to such a significant step.

She stopped in the field again and kissed him, clinging to him passionately in a way he could not understand. He could not understand, but he left in all now to marriage. That was the solution now, fixed ahead. He wanted her. He wanted to be married to her. He wanted to have her all together, as his own forever. And he waited, intent, for the accomplishment. But there was all the while a slight tension of irritation. (133)

The passage highlights Will's intense attraction and desire for Anna, so much so that he wants to marry her immediately and have her as his own forever. Will's desire for Anna is described as "passionate" and "clinging," suggesting a strong physical and emotional attachment to her. He is overcome by his intense feelings and is focused solely on the accomplishment of their marriage.

Will Brangwen is willing to submit his own emotions and desires to the pursuit of marrying Anna Lensky. His desire to possess Anna completely and have her as his own forever drives him to eagerly anticipate their marriage, seeing it as the ultimate fulfilment of his desires. "It was as if his hope had been in the girl... He wanted her; she was his, and he suspended his being that the day should come. The wedding day, December the twenty-third, had come into being for him as an absolute thing. He lived in it". (137).

His willingness to rush into marriage reflects his surrender to his emotions and desires rather than a rational assessment of their compatibility or the depth of their connection. Will's character is depicted as a sensitive and introspective man who struggles to express his true feelings and desires to his wife but always fails. He harbours deep emotional pain and frustration that he is unable to tell Anna after Anna refuses to be intimate with him at bedtime. Despite his intense suffering, he continues to suppress his emotions and desires, feeling trapped in a situation where he cannot openly communicate his innermost thoughts.

He would never tell her... Each night, in spite of all the shame, he had waited with agony for bedtime, to see if she would shut him out. And each night, as, in her false brightness, she said goodnight. He felt he must kill her or himself. But she asked for her kiss so pathetically, so prettily. So he kissed her, whilst his heart was ice (205)

The mention of Will contemplating killing either Anna or himself indicates the extreme emotional distress he is under, as he grapples with the conflicting emotions of love, resentment, and despair. This subjugation to Anna is evident in the way he complies with her wishes; even when he is suffering internally, he kisses her. Will's inability to express his true feelings to Anna demonstrates the constraints placed on men in society at that time, where they were expected to be stoic and unemotional.

In D. H. Lawrence's novel *The Rainbow*, Will Brangwen is portrayed as a man deeply dependent on his wife, Anna Lensky. Despite his desire for independence and autonomy, Will finds himself unable to break free from Anna's emotional and psychological hold over him, as evident in the quote below.

Yet, he wanted her still. He always, always wanted her, in his soul. He was useless as a child. He was so helpless, like a child on its mother. He depended on her for his living. He knew it, and he knew he could hardly help it. Yet, he must be able to be alone. He must be able to lie down alongside the empty space, and let be. He

must be able to leave himself to the flood, to sink, or live as might be. For he recognized, at length, his own limitation, and the limitation of his power. He had to give in... It was a very dumb, weak, helpless self. He went about very quiet, and in a way, submissive.(206)*She stood before the window, with the month-old child in her arms, talking in a musical young sing-song that he had not heard before, and which rang on his heart like a claim from a distance, or a voice of another world sounding its claim on him. He stood near, listening, and his heart surged, surged to rise and submit. Then it shrank back and stayed aloof. He could not move. A denial was upon him, as if he could not deny himself. He must, he must be himself* (210). This quote conveys Will's complex emotional response to Anna's singing and its effect on him. When Anna sings, her voice possesses a quality unfamiliar to Will. This newness and musicality resonate deeply with him, triggering a profound emotional response. Anna's singing has a powerful impact on Will, connecting with his emotions and stirring something within him.

At first, Will is almost overwhelmed by this emotional response. He feels that Anna's singing is claiming him, reaching across distances or even from another world to exert a hold on him. This claim suggests a sense of subjugation or surrender as if he should yield to Anna's influence. "Yet, he wanted her still. He always, always wanted her in his soul." This demonstrates Will's deep-seated need for Anna, which goes beyond mere physical desire and extends to a profound emotional connection, and her relationship with little Ursula is a threat to Will. Ultimately, Will's inner struggle centres on self-denial versus self-assertion. He recognises the intensity of Anna's presence and the potential power she holds over him through her singing. Yet, he also realises the importance of maintaining his own identity and sense of self. He feels torn between surrendering himself to Anna and asserting his individuality.

Throughout the novel, Will is depicted as being "a child" or "as useless as a child" and "helpless, like a child on its mother." This imagery highlights how much Will relies on Anna for his sense of self-worth and identity. He cannot assert himself or stand on his own two feet and instead chooses to subjugate his desires and needs to those of his wife. The statement further emphasises this, "He depended on her for his living." Will's dependence on Anna is financial but also emotional and psychological. Will must accept that he cannot control everything and must learn to surrender to the uncertainties of life and his wife.

Despite the ambiguity surrounding Anna's character, it is clear that she holds great power over Will. He cannot resist her charms and will do whatever it takes to stay close to her. In this way, his

transformation can be seen as a reflection of the changing gender roles in early 20th-century England, as men were increasingly expected to defer to the desires and opinions of their wives.

The subjugation of Will Brangwen to Anna Brangwen is a complex and multifaceted phenomenon that reflects the shifting power dynamics of early 20th-century England. It highlights how traditional gender roles were being upended and the challenges that men faced as they struggled to adapt to these changes. Overall, the relationship between Will and Anna is one in which Will is subordinate to Anna both emotionally and sexually. His love for her is all-consuming, and he will do anything to please her. This dynamic is a central theme in the novel, and it speaks to the power that love can hold over individuals. Will Brangwen, Tom's nephew, represents a different aspect of societal expectations. He has a deep connection to nature and expresses his struggle with the encroachment of industrialisation on rural life. Will finds himself torn between the traditional, agrarian ways and the modern, urban values of progress and efficiency. His internal conflict reflects a broader tension between societal expectations and personal inclinations. Anthony Skrybensky is a young, idealistic Polish soldier who gets intimate with Ursula while stationed in England during the First World War. His relationship with Ursula is characterised by admiration for Ursula's strength and independence, as well as Ursula's initial attraction to Anton's exotic foreignness and his eloquence. However, their relationship is complex as they progress. Anton becomes entrapped by Ursula's unyielding sense of self and her refusal to conform to conventional gender roles. Their relationship evolves into an exploration of dominance and submission, with Anton realising the limitations of his traditional views in the face of Ursula's unwavering individuality. Lawrence writes:

It was agony of him, seeing her swift and clean-cut and virgin. He wanted to kill himself and throw his detested carcase at her feet. His desire to turn around on himself and rend himself was an agony to him. Suddenly, she glanced at him. He seemed to be crouching towards her, reaching, he seemed to wince between the brows. But instantly, seeing her lighted eyes and radiant face, his expression changed. His old, reckless laugh shone to her. She pressed his hand in utter delight, and he abided it. And suddenly, she stopped and kissed his hand, bent her head and caught it to her mouth in generous homage, and the blood burnt in him. Yet he remained still. He made no move (331).

Anton is overcome with intense emotions upon seeing Ursula. He is tormented by her beauty and perfection, feeling a deep desire to both destroy himself and offer himself as a sacrifice at her feet. When Ursula notices Anthon's intense gaze and his body language, she interprets it as

a yearning or longing for her. However, in the next moment, Anthon's expression changes, and he displays his reckless and carefree laughter. Ursula responds positively to his change. It highlights his internal turmoil and conflicting emotions in the presence of her beauty while also showing Ursula's power over him as he metaphorically submits to her.

Anthon Skrybenschky is gratified by Ursula Brangwen's admiration and affection towards him despite her lack of genuine love for him. Despite sensing her lack of emotional connection, Anthon still responds positively to her advances and affections. This could be interpreted as Anthon seeking validation and satisfaction from Ursula's physical and emotional attention, even though deep down, he knows she is not truly with him in the way he desires, as seen in his conversation with Ursula: "Wasn't it lovely last night?" She whispered to him. "Yes", he said, but his face did not open nor become free... She was not with him. She was against him. But her making love to him, her complete admiration of him in open life, gratified him. (355) Anthon's willingness to accept her affection despite the underlying truth reflects his vulnerability and perhaps his desire for intimacy, even if it is only superficial. There is a clear disconnect between their bodies and their hearts. While Ursula engages in a sexual relationship with him, her feelings for him are not genuine, but Anthon derives satisfaction from Ursula's public display of admiration and respect for him. He may find validation and fulfilment in the external validation he receives from others when Ursula shows her admiration. However, this external validation does not compensate for the lack of emotional intimacy and genuine love in their relationship.

After Anthon's return from South Africa, he is deeply entrenched in his internal struggles and finds himself emotionally exposed and vulnerable before Ursula. She becomes the focal point of Anthon's desires and vulnerabilities as he awaits her judgment while feeling utterly helpless. Anthon's sense of helplessness underscores his emotional dependence on Ursula; he is at her mercy, knowing that her acceptance or rejection holds the power to either sustain or destroy him. This is made evident as Lawrence writes:

In his dark, subterranean male soul, he was kneeling before her, darkly exposing himself. She quivered. The dark flame ran over her. He was waiting at her feet. He was helpless. At her mercy, she could take or reject. If she rejected him, something would die in him. For him, it was life or death, and yet, all must be kept so dark, the consciousness must admit nothing (483).

From the quote, we notice that the stakes are high for Anthon, as indicated by the notion that "something would die in him" if Ursula were to reject him. This emphasises the existential

significance of his relationship with her, where his emotional well-being hangs in the balance. For Anton, the outcome is a matter of “life or death,” illustrating the intensity of his feelings and Ursula's profound impact on him. Despite the intensity of his emotions, Anthon feels compelled to keep everything “so dark,” implying a reluctance to acknowledge or confront his vulnerabilities fully. He suppresses his consciousness, perhaps out of fear of rejection or a desire to maintain control. When Anton returns to England, he expresses his recognition of Ursula's presence and influence in his life, suggesting that Ursula has a significant impact on him and that he feels compelled to be with her as he says:

“I had to come back to you”, he said, as if hypnotised. “You were always at the back of everything” She was silent with triumph like fate. “I loved you”, she said, “always”. The dark flame lived up in him. He must give her himself. He must give her two very foundations of himself. He drew her very close. And they went on in silence. (486)

The mention of her always being “at the back of everything” implies that she has been a constant presence, possibly even unconsciously guiding his actions or thoughts even when he was away from her. Ursula, in turn, responds with a sense of triumph. Her silence may convey a feeling of satisfaction that her connection with Anton has remained strong and enduring, even in his absence. His intense emotions drive him to give himself entirely to her, and he is willing to offer his most fundamental aspects, possibly his heart and soul, to Ursula.

Anthon Skrebensky navigates his relationship with Ursula Brangwen and their impending marriage. He is deeply invested in his desire for Ursula and the idea of being with her, to the point where he becomes consumed by these thoughts. He longs to marry her and solidify their connection, yearning for a sense of certainty and completeness in their relationship. However, despite this intense longing, he is depicted as feeling emotionally vacant and detached.

He went on disposing of her, if only he could be with her. All he wanted now was to marry her, to be sure of her. Yet all the time he was perfectly, perfectly hopeless, quote, extinct, without emotion to connection. He felt as if his life were dead, his soul was extinct. The whole being of him had become sterile. He was a spectre, divorced from life. He had no fullness. He was just a flat shape. Day by day, the madness accumulated in him. The horror of not being possessed him. (499)

Skrybensky feels his life and soul have lost their vitality, leaving him feeling hollow and disconnected from the world around him. This emotional void creates a contrast with his intense desire for Ursula, highlighting the internal conflict he is experiencing. As Anthon continues to

obsess over Ursula and the idea of possessing her, desperation and madness begin creeping into his psyche. He fears losing or failing to secure the object of his desire, reflecting a deep-seated insecurity that drives his actions and causes him to give in to Ursula. He grapples with his overwhelming desire for Ursula and the emotional emptiness that pervades his being. This fear is further elaborated in the quote;

But he had become gradually afraid of her body. He wanted her. He wanted her endlessly. But there had come a tension into his desire, a constraint, which prevented his enjoying the delicious approach and the lovable close of the endless embrace. He was afraid. His will was always tense, fixed. (504)

Initially, Anthon's passion for Ursula is intense, driving him towards her without reservation. However, as their relationship progresses and tensions arise, particularly highlighted by Ursula's statement that he has never satisfied her, Anthon experiences a profound sense of emotional turmoil and inadequacy. The weakening of his hope to assert his strength in their relationship suggests a loss of agency and a growing awareness of his reliance on Ursula both physically and emotionally. The deepening of Anton's dependence on Ursula after each contact reflects a transformation in their dynamic, where he becomes increasingly intertwined with her desires and expectations. The realisation that he cannot fulfil Ursula's needs creates a profound internal conflict within Anton, eroding his sense of self-assurance and leaving him feeling subordinate to her wishes. The narrative delves into the complexities of love, desire, and power, highlighting the transformative effects of emotional vulnerability and the erosion of self-assurance in intimate relationships as Lawrence masterfully portrays.

His head made a queer motion. The chin jerked back against the throat. The curious, growling, hiccuping sound came again. His face twisted like insanity. And he was crying, crying, blind and twisted as if something were broken, which kept him in control.... He heard, and his manhood was cruelly, coldly defaced. Yet it was no good. He could not gain control of his face. His face, his breasts, were weeping violently, as if automatically. His will, his knowledge had nothing to do with it. He simply could not stop (511).

From the quote, we see that Anton undergoes intense emotional turmoil when Ursula Brangwen rejects his marriage proposal. Anthon is depicted as being overwhelmed by the rejection to the extent that his "manhood is cruelly, coldly defaced", a metaphor for the emasculation and loss of self-worth he experiences at that moment. Despite his attempts to regain composure and control, he cannot stop the emotional outpouring that has overtaken him. This portrayal highlights

Anthon's complete subjugation to his emotions and the devastating impact of Ursula's rejection of his sense of self and willpower. This vividly captures Anthon's emotional vulnerability and the overwhelming nature of rejection, emphasizing his powerlessness in the face of Ursula's decision, and his inability to prevent the flood of anguish and despair that follows. He says:

When you said yo u wanted never to marry me, he replied with a childish simplicity. I don't know. I didn't want to do it, he said, humbly ashamed. Don't leave me tonight, he said at length, looking at her, pleading. He was so strange and impersonal, she was afraid. Skrebensky was beautiful to her that morning. His face softened and transfused with suffering and with love. His movements were still and gentle. He was beautiful to her, but she was detached from him by a chill distance. (518)

According to Dr. Jim Hopper's article "*Why Don't We Hear More About Female Sexual Predators?*": He writes;

"It is important to remember that male victims feel a range of emotions and may have difficulty acknowledging to themselves or others that they are being abused or have been assaulted. Men may internalise expectations that they should be able to handle whatever comes their way and should not be vulnerable or need help" (p. 2).

Here, Dr. Hopper explains how societal expectations around masculinity can make male victims feel ashamed or hesitant to reveal their experiences. He emphasises the importance of understanding and addressing these societal pressures to support males and encourage them to seek help. Anton, not being able to internalise his pain, decides to pour it out, not paying attention to the place and time. The quote conveys that in the face of profound emotional pain and rejection, one's rational will and knowledge may be ineffective in controlling one's reactions and preserving a sense of self. Despite the rejection, Anton is hopeful as he accompanies Ursula home. "He went with her. He wanted to stay by her. He wanted her to marry him. It was already July. In early September, he must sail for India. He could not bear to think of going alone. She must come with him. Nervously, he kept beside her. (518)

Anton has an intense desire and determination to be with Ursula Brangwen. Anthon's decision to accompany Ursula home and his insistence on her marrying him demonstrate his strong feelings towards her. "He felt himself fusing down to nothingness, like a bead that rapidly disappears in an incandescent flame. (524) Anthon Skrybensky prioritises her presence and companionship, even his plans and desires. Anthon's willingness to alter his course and make significant life decisions

based on his love for Ursula exemplifies his submission to her influence and authority in their relationship. This desire is amplified in the quote below:

She was bright as a piece of moonlight, as bright as a steel blade. He seemed to be clasping a blade that hurt him, yet he would clasp her if it killed him... He was afraid of the great moon- conflagration, of the cornstacks rising above him. His heart grew smaller. It began to fuse like a bead. He knew he would die... He waited there beside her like a shadow, which she wanted to dissipate, destroy as the moonlight destroys the darkness, annihilate, have done with... and an obstinacy in him made him put his arm round her and drew her to the shadow... She seemed to be destroying him. He was willing, summoning all his strength to keep his kiss upon her. He kept himself in the kiss... And her soul was crystallized with triumph, and his soul was dissolved with agony and inhalation. so she held him there, the victim, consumed, annihilated. She had triumph: he was not anymore.. She restored the whole form and figure of him, but the core was gone. His pride was bolstered up, his blood ran once more in pride. But there was no core to him: as a distinct male, he had no core. His triumphant, flaming, overweeming heart of the intrinsic male would never beat again. He would be subject now, reciprocal, never the indomitable thing with a core of overweening, unbeatable fire. She had abated that fire. She had broken him. (351)

From the quote above, we realise that Anthon surrenders himself entirely to Ursula, losing his sense of self and power. Ursula is depicted here as radiant, bright, and powerful, symbolised by moonlight and a steel blade. Anthon perceives her beauty and strength as something that simultaneously hurts him and could lead to his destruction. Despite this, he is willing to embrace her even if it means his demise. Anthon's fear intensifies by the metaphorical imagery of a "great moon-conflagration" and towering cornstalks that overpower him. His heart feels smaller and begins to fuse like a bead, implying a sense of shrinking and vulnerability. He realises that this intense encounter with Ursula might lead to his demise. However, he remains beside her like a shadow, desiring her to dissolve and destroy him like the moonlight dissipates darkness. Driven by obstinacy, Anthon puts his arm around Ursula, drawing her into the shadow with him. Here, Ursula appears to be the one dominating and consuming him. Despite his agony, Anthon summons all his strength to keep his kiss upon her, trying to hold onto his masculinity and pride. However, Ursula's triumph becomes clear as she breaks him down completely.

The quote suggests that Ursula's power overwhelms and subjugates Anthon. She restores his form and figure, bolstering his pride and making his blood run again, but the core of his male identity is gone. As a distinct male, the "core" represents his indomitable, unbeatable fire and essence. Ursula has extinguished that fire and broken him, rendering him subject and powerless.

Anthon's previous sense of power and dominance as a man is replaced by a new role as a submissive and reciprocal figure as he loses his own identity and strength in their romantic encounter. Overall, it suggests that despite engaging in physical intimacy, they cannot establish a deep emotional connection and true understanding of each other's needs and desires.

D. H. Lawrence ultimately portrays the relationship between Anton Skrebensky and Ursula Brangwen as an embodiment of a profound exploration of power dynamics, gender roles, and personal agency. Initially portrayed as a symbol of masculinity and authority, Anton undergoes a gradual transformation as he becomes entangled in Ursula's world. His journey from a confident soldier to a submissive partner mirrors the broader societal shifts occurring during the early 20th century, where traditional gender roles were being challenged and redefined. As the narrative unfolds, Anton's subjugation to Ursula becomes emblematic of a larger theme: the erosion of patriarchal dominance and the emergence of a more egalitarian society. Through Anton's gradual relinquishment of control to Ursula, Lawrence illustrates the complexities of power dynamics within intimate relationships and the fluidity of gender roles. Ursula, in turn, embodies a new archetype of femininity characterised by strength, independence, and agency, challenging conventional notions of womanhood prevalent in Lawrence's time.

In conclusion, Anton's subjugation to Ursula symbolises his personal growth and evolution and a broader societal transformation. Their relationship is a microcosm of the tensions between individual autonomy and societal expectations, highlighting the complexities of navigating identity and power in changing social norms. Ultimately, Lawrence's portrayal of Anton and Ursula's dynamic underscores the intricacies of human relationships and the perpetual struggle for self-determination in a world in flux.

In D. H. Lawrence's *The Rainbow*, male subjugation is a recurring motif that reflects the shifting power dynamics and societal norms of early 20th-century England. Through characters like Tom Brangwen, Anton Skrebensky, and Will Brangwen, Lawrence explores the complexities of masculinity and how traditional notions of male dominance are challenged and redefined. Anton, initially depicted as a symbol of authority and strength, undergoes a gradual process of subjugation to Ursula Brangwen, symbolizing the erosion of patriarchal power structures.

Psychological Subjugation

The theme of Psychological dominance subtly waves its way through the characters and their relationships. Through this lens, the reader is invited to delve into the complexities of human nature and the intricate interplay between individual agency and the forces that seek to control and mould it, offering a profound meditation on the nature of freedom and liberation in the face of internal and external constraints. Through carefully examining Tom's psyche, Lawrence delicately unveils the intricate layers of psychological subjugation.

In Tom's relationship with Lydia, he fears losing her love by acting in a way that might displease her. This fear manifests his love and devotion towards her and allows her to take the lead in the relationship. This dynamic is unusual for the period, as men were expected to be the dominant figure in relationships. This fear is made known in the quote below:

And besides, he was afraid of her..., so he sat small and submissive to the greater ordering.... Unless she would come to him, he must remain as a nothingness. ... He was a man, and could stand alone. He must, in the starry multiplicity of the night, humble himself and admit and know that, without her, he was nothing...All these things were only words to him. The fact of her superior birth, the fact that her husband had been a brilliant doctor, the fact that he himself was her inferior in almost every way of distinction. (39)

The quote above demonstrates Tom Brangwen's psychological subjugation to Lydia Lensky, even before their marriage. It shows Tom's fear of Lydia, his sense of inferiority, and his willingness to submit to her dominance. This fear likely stems from his feelings of inferiority and the belief that he is not worthy of her attention or love. As a result, he adopts a submissive posture and allows Lydia to have control over him. He recognises that Lydia's social status and her deceased husband's profession elevate her above him. Tom acknowledges his inferiority regarding birth, intellectual distinction, and social standing compared to Lydia and his reliance on her for a sense of purpose and worth.

As their relationship develops, Tom becomes increasingly subservient to Lydia. He indulges her every whim, even if it means going against his values and beliefs.

And to yield himself naked, out of his own hands, into the unknown power, how could a man be strong enough to take her, put his arms round her, and have her, and be sure he could conquer this awful unknown next, his heart? What was it then, that she was, through which he must also deliver himself up, and which at the same time he must embrace, contain? (57)

Tom is grappling with the idea of surrendering himself entirely to Lydia, both physically and emotionally. He knows that giving himself over to Lydia means surrendering his independence and autonomy, which requires strength and courage. Lydia becomes a catalyst for Tom's personal growth and transformation as their relationship challenges him to confront his limitations, fears, and desires. Immediately after Tom and Lydia's wedding, Tom Brangwen still finds it difficult to get his thoughts together. He shamefully gives her some little order while Lydia stands there watching him. However, at the end of the day, he crumbles back into her arms. As Lawrence writes, "His heart leapt in him in the anguish of love and desire. He went blindly to her and took her in his arms" (58). This shows how Tom subjugates his entire being and emotions towards Lydia. Though he tries to be serious, he currently finds himself getting too emotional and weak.

After Tom encounters Mrs Forbes at Cossethy, he desires to climb out of his lowly social status and enter a more visionary and polite world of aspirations and upward mobility. He longs to break free from the constraints of his class and experience a different form of life. However, when he arrives at the marsh, he realises that the world beyond his own is fixed and inaccessible. Despite his desire for change, societal realities and expectations confine him to his current circumstances. Tom is so traumatised by Mrs Forbes' elegance and sophisticated nature that he thinks just about it. His wife asks him what took him to Cossethy, but he is emotionally downcast. As Lawrence writes, "his heart beats fast, and he sat down slowly." (97). Mrs Forbes's elegance and nature have brought Brangwen into a subjugated state, and the subjugation goes forth in his home with Lydia Lenski. Lawrence elaborates.

Brangwen went home, despising himself of his own poor way of life. He was a cloth hopper and a boor, dull, stuck in the mud. More than ever, he wanted to clamber out to this visionary polite world... But when he got to the marsh, he realized how fixed everything was, how the other form of life was beyond him. And he regretted, for the first time, that he had succeeded through the farm. He felt a prisoner, sitting safe and easy, and unadventurous. He might, with risk, have done more with himself. He could neither read Browning nor Herbert Spencer, nor have access to such a room as Mr. Forbes's. All that form of life was outside him.(96)

Brangwen's encounter with Mrs Forbes emphasises the stark contrast between his low way of living and the world she represents. Mrs Forbes is depicted as a woman of sophistication and status, with access to knowledge and cultural refinement symbolised by her ability to read the poet Robert Browning and Herbert Spencer, a prominent philosopher and social theorist. She possesses

a room that embodies a higher form of life that is unattainable for Brangwen. This encounter highlights the limitations imposed upon Brangwen by his social class. He is made aware of the stark inequalities and disparities between the lives of those in different social strata. Brangwen feels like a prisoner in his circumstances, realising that his societal position restricts his access to education, intellectual pursuits, and a more refined way of life. Her presence and how she can transform herself deeply affects Tom, making him feel insignificant. Back home, Tom gets into an argument with Lydia in which Lydia accuses him of always wanting to be like his brother Alfred. He responds as Lawrence writes:

You make me feel as if I was nothing," he said... He stood before her and looked down at her. Her face was shining again. Her eyes were shining again like terrible laughter. It was to him terrible how she could be transfigured. He could not look at her. It burned his heart... He suffered from the composure to her. She was the awful unknown. He bent down to her. Suffering, unable to let go, Unable to let himself go. Yet drawn, driven. She was now the transfigured. She was wonderful, beyond him. He wanted to go, but he could not as yet kiss her. He was himself apart. Easiest he could kiss her feet. But he was so ashamed for the actual deed, which were like an affront. She waited for him to meet her, not to bow before her and serve her... He was afraid. He wanted to face himself.(100)

Tom finds it difficult to maintain his composure in Lydia's presence. He sees her as an enigmatic figure, representing the "awful unknown." Despite his inner turmoil, Tom is drawn to Lydia and feels compelled to be near her. The idea of kissing her feet symbolises his desire to submit to her authority and beg for forgiveness, as he perceives her as extraordinary and beyond him. Yet, he feels embarrassed and conflicted about actually doing so. Ultimately, Tom is grappling with his sense of identity and power dynamics within their relationship, torn between his fear of subjugation and his longing to reconcile with Lydia on equal terms.

Tom Brangwen's submission to Lydia Lensky is a prime example of how gender roles began shifting during the early 20th century. By breaking free from the rigid norms of the time, Tom can explore new aspects of his personality and embrace a more fulfilling life. Tom Brangwen embodies the struggle between traditional masculinity and evolving social expectations. He adheres to his time's conventional roles and values, often expressing a desire for order and stability. However, he also experiences inner conflicts as he witnesses the changing world around him. Tom tries to balance his adherence to tradition and his recognition of the need for growth and change.

As the novel progresses, Will becomes increasingly fascinated by Anna and her ways of thinking. He begins to see her as a kind of goddess figure, embedded with a power and wisdom that he can never hope to understand. He is in awe of her beauty and ability to connect with the natural world, and he begins to feel that his life is somehow lacking in comparison.

Will feels a deep admiration and respect for Anna, leading him to become emotionally dependent on her. He feels he cannot function without her presence, as she gives him a sense of purpose and direction. Will's identity and sense of self-worth are closely tied to his relationship with Anna, and he struggles to find meaning in his life when he is not with her. Will Brangwen's relationship with his wife, Anna Lensky, symbolises his dependency on women. Anna represents stability and security in Will's life, acting as the central pillar he relies on. He views her as the rock amidst the turbulent waters, essential for his survival. However, he also feels trapped by this dependence, longing for the freedom to leave her and assert his own identity. This dependence is evident in the quote below:

She was everything to him. She was his life and his derivation. He depended on her. If she were taken away, he could collapse as a house from which the central pillar is removed... She was as the rock on which he stood, with deep, heaving water all around, and he was unable to swim. He must take his stand on her. He must depend on her... He wanted to leave her. He wanted to be able to leave her. For his soul's sake, for his manhood's sake, he must be able to leave her. The only tangible, secure thing, was the woman. He could leave her only for another woman. And where was the other woman? And who was the other woman? Besides, he would be just in the same state. Another woman would be woman. The case would be the same... The only other way to leave her was to die. The only straight way to leave her was to die. His dark, raging soul knew that. But he had no desire for death... But he knew he could not. A woman, he must have a woman. And having a woman, he must be free of her. It would be the same position. For he could not be free of her. (202)

Despite his desire to break free from Anna, Will realises that his dependency on women transcends individual relationships. He understands that even if he were to leave Anna for another woman, he would find himself in the same predicament. Another woman would merely replace Anna as the focal point of his dependence, perpetuating the cycle of subjugation.

He recognises that true freedom from this dependency would only come through death, but he lacks the desire for such an outcome. Ultimately, Will finds himself caught in a paradox where he both craves and resists the entanglement of his existence with that of a woman. Will's identity

and sense of self are intertwined with Anna to the point where he feels he cannot exist without her and cannot envisage his life without a woman by his side. Throughout the novel, Will's relationship with Anna is a microcosm of societal expectations and norms surrounding gender roles and relationships. Lawrence uses Will's character to explore the complexities of male-female dynamics and how individuals can become trapped in patterns of dependence and subjugation. This sense of inadequacy makes Will increasingly submissive to Anna's will. He begins to defer to her opinions and desires and becomes willing to do whatever it takes to please her.

Will Brangwen attempts to assert his dominance and authority within the household, reverting to the traditional role of the house master. However, his efforts are met with disdain and mockery from Anna Lensky, who belittles his attempts to control her. Despite his attempts to assert himself as the captain of their domestic ship, Will is painfully aware of his own foolishness and inadequacy. This conflicting position and emotions as seen below:

He asserted himself on his right. He arrogated the old position of master of the house. "You have a right to do as I want," he cried. "Fool!" She answered. "Fool!" "I will let you know who is master" he cried. "Fool!" She answered. "Fool! I have known my father who can put a dozen of you in a pipe and push them down with his finger. Don't I know what a fool you are?" He knew himself what a fool he was. He was flayed by the knowledge, yet he went on trying to steer the ship in their dual life. (187)

Anna's dismissive attitude and her reference to her father's superior strength and wisdom highlight Will's ultimate subjugation to her will. Despite his desire to be the master of their household, he ultimately succumbs to Anna's dominance and finds himself relegated to a subordinate position. However, Anna's refusal to acknowledge his authority and assert her strength and independence ultimately leads to Will's recognition of his folly and acceptance of his subservient role in their relationship. However, Anna Lensky does not accept Brangwen's behaviour and responds by calling him a fool. She challenges his assumed authority and belittles him by highlighting her father's superiority over him. Ultimately, it seems that Brangwen realises his futile efforts and eventually succumbs to Anna's dominance in their quarrel. He cannot maintain his position as the ship's captain, acknowledging his town's limitations and submitting to Anna's authority. He finally gives in to Anna. "There was great surging and shame, then he yielded. He had given up the master of the house idea... He went about for some days, very quiet, and subdued after it." (188). Despite his initial attempts to maintain his position as the house's master,

he ultimately acknowledges his inability to control the dynamics of their relationship. He resigns himself to a more passive role. Following this outburst, Will becomes subdued and quiet, indicating his acceptance of his subordinate position in their relationship. He no longer tries to assert his authority or control recognising the futility of resisting Anna's dominance.

But he was struggling in silence. It seems as though there were before him a solid wall of darkness that impeded him, to complete him, to stand before him so that his eyes should not meet the naked darkness. Nothing mattered to him but that she should come and complete him, for he was ridden by the awful sense of his own limitation. It was as if he ended uncompleted, as yet uncreated in the darkness, and he wanted her to come and liberate him into the whole. (194)

Will's dependence on his wife Anna Lensky is evident here as he sees Anna as the key to his own completion and liberation from his inner darkness. He believes that he can truly become whole and fulfilled only through her presence and support. This dependency on Anna reflects Will's inability to confront and overcome his limitations without external assistance. He is consumed by the fear of being incomplete and uncreated and sees Anna as the solution to his existential crisis. Will's reliance on Anna to liberate him from his own limitations highlights his emotional dependence on her for his sense of self-worth and fulfilment.

Will Brangwen burn his craft as Anna disregards it? The wooden carving of Adam and Eve could be seen as a symbol of Will's artistic expression and connection to nature. However, Anna sees it as a representation of something sinful and shameful. Will, respecting his wife's feelings and compressing his, decides to burn the carvings to appease her and let go of the symbol that caused unrest in the household. "In a rage one day, after trying to work on the board, and failing, so that his belly was a flame of nausea, he chopped the whole panel and put it on the fire." (188). Burning his craft represents a symbolic surrender of Will's identity and past life to Anna's desires. By destroying the objects representing his past, Will submits to Anna and allows her to shape his future. This scene also highlights the power dynamics between the two characters, with Anna exerting her will over Will and him ultimately capitulating to her demands. Will burning his craft is a decisive moment in the novel that illustrates the extent to which he submits to Anna's wishes. It speaks to the theme of love and sacrifice in the novel, showing how individuals are willing to give up their desires and identities for the sake of their beloved.

In D. H. Lawrence's text, the character of Anthon Skrybensky grapples with a nuanced form of psychological subjugation that intricately shapes his journey within the narrative as a man

caught between the conflicting demands of duty and desire. Anthon is deep in thought and preoccupied as he heads towards the marsh. This hints at his introspective state of mind and the conflict he is dealing with internally as being in contact with Ursula causes pain and poses a threat to him. This suggests that his emotional connection with her is intense and not necessarily positive. It suggests that his involvement with Ursula challenges him and potentially brings out vulnerabilities or insecurities. Lawrence writes:

He walked down to the marsh abstracted. The contact with her hurt him and threatened him. He shrank. He had to be free from her spirit. For she would stand before him like an angel before Balaam and drive him back with a sword from the way he was going into a wilderness (360)

Anthon feels the need to distance himself from Ursula and detach himself from her influence or impact on him. This might be because he senses that subjugating his thoughts and emotions to her is unhealthy or compromising his sense of self. The comparison to "an angel before Balaam" biblically alludes to the story of Balaam in the Book of Numbers 22:22-35, where an angel with a sword appears before Balaam to prevent him from proceeding on the path he intends to take. In this context, the comparison suggests that in Anthon's perception, Ursula holds a similar power over him. She serves as a metaphorical obstacle or threat preventing him from continuing on his chosen path: his decision to join the war effort in South Africa.

In D. H. Lawrence's novel *The Rainbow*, Anthon Skrybensky's dependence on Ursula Brangwen is evident after their argument, where she expresses her dissatisfaction with their relationship. This confrontation leaves Anthon powerless and subjugated to Ursula's desires and expectations. His hope of standing firm and asserting his strength in the relationship is shattered as he realises that he is merely an attribute of Ursula's, being reduced to a secondary role in Ursula's life rather than an equal partner. This realisation deepens his dependence on her as he struggles to meet her needs and gain her approval. "After each contact, his mad dependence on her was deepened. His hope of standing strong and taking her in his strength was weakened. He felt himself a mere attribute of her." (505). Anthon's sense of inadequacy and powerlessness in the relationship with Ursula is further exacerbated by her assertion that he has never satisfied her. This statement undermines his confidence and reinforces his belief that he cannot fulfil Ursula's expectations. As a result, Anthon becomes even more reliant on Ursula for validation and approval as he seeks to prove himself worthy of her love and affection. The dynamic between Anthon and

Ursula highlights the power imbalance in their relationship, with Ursula holding the upper hand and Anthon feeling increasingly submissive and dependent on her. This power dynamic ultimately undermines Anthon's sense of self as he struggles to assert his own identity and desires in the face of Ursula's dominance. As a result, Anthon's mad dependence on Ursula deepens, leaving him feeling like a mere pawn in her game of love and control.

Anton's journey from a confident soldier to a submissive partner to Ursula serves as a poignant commentary on the limitations of traditional masculinity in the face of changing social dynamics. As he grapples with his own sense of identity and purpose, Anton becomes increasingly entangled in Ursula's world, ultimately surrendering to her dominance. This subjugation represents a personal transformation for Anton and a broader societal shift towards a more egalitarian ethos, where power is no longer solely the domain of men.

Societal Expectations and Gender Roles

One of the ways through which male subjugation manifests is through social expectations of gender roles. Men are often expected to conform to specific masculine norms, such as being competitive, dominant, and emotionally reserved. These expectations can limit and lead to a lack of freedom and self-expression for men who do not conform to these norms. Men who show vulnerability, sensitivity, or emotional intelligence may be stigmatised or ridiculed, leading to feelings of shame and isolation. In Waruni Tennakoon's article, *"Men's Tears Also Matter: A Study on the Patriarchal Oppression of Men in Literature"*, Tennakoon writes: "...men's movement may eventually develop... because the traditional male role is dysfunctional. However, men rarely express the pain that lies beneath the surface of their lives because it is not considered manly to express emotions" (62). This is to raise the awareness that both men and women share specific characteristics and that men cannot always be the oppressors of patriarchy. However, they are also victimised by that system, which is meant to be supportive of them.

Another way through which male subjugation manifests is through economic and workplace inequalities. Men are often expected to be the primary breadwinners in their families, which can lead to immense pressure to achieve financial success. Men who are unable to meet these expectations may face stigma and discrimination. Additionally, men who work in industries that are traditionally female-dominated, such as nursing or teaching, may face discrimination and bias based on their gender.

Lawrence's portrayal of male characters in the novel reflects a nuanced exploration of masculinity and how women and societal norms subjugate men. Lawrence presents his male characters, and the stylistic choices he employs highlight male subjugation in the text. Discussing societal expectations in *The Rainbow*, Lawrence presents this theme in many ways.

Firstly, he presents this theme through Internal conflict and introspection. Lawrence delves deep into the inner lives of his male characters, depicting their thoughts, emotions, and struggles with a keen focus on introspection. Through introspective passages and detailed character development, Lawrence showcases the complexity of his male characters and how they grapple with their desires and societal expectations. He writes. "He lay beating his brain to see what he could do. "I do not know what you will do", he said. "I am no good. I am a failure from beginning to end. I cannot even provide for my wife and child." (280) Will perceives himself as incapable of fulfilling his role as a father and husband, suggesting that he feels emasculated or powerless within the household. This could tie into the theme of traditional gender expectations and the pressures placed on men to be the breadwinners and maintain the household's financial stability and that the pressure to conform to masculine norms and expectations can lead to stress, anxiety, and depression. Lawrence also uses relationship dynamics as the interactions and relationships between male characters and other characters in the novel significantly highlight male subjugation. Lawrence explores how male characters navigate their roles within the family, society, and relationships, shedding light on the power dynamics and conflicts that arise from traditional gender roles.

Through the Critique of patriarchy, Lawrence critiques the patriarchal structures and norms that subjugate men. He addresses how traditional masculinity can be limiting and oppressive, illustrating the impact of societal expectations on male identity and autonomy. Lawrence uses great symbolism and imagery to evoke themes of male subjugation in the text. Through symbolic representations and vivid descriptions, he underscores the constraints and pressures his male characters face in the context of their environment and social settings. He writes:

The women were different... it was enough for the men that the earth heaved and opened its furrow to them, that the wind blew to dry the wet wheat and send the young ears of corn wheeling freshly roundabout; it was enough that they helped the cow in labour or ferreted the rats from under that barn or broke the back of the rabbit with a sharp knock of the hand... (2)

Lawrence also uses Narrative style and language, which enhances his male characters' emotional depth and psychological complexity. Lawrence effectively conveys his male protagonists' inner turmoil and struggles through his stylistic choices, inviting readers to empathise with their experiences.

The Rainbow depicts the societal pressure on men to conform to gender norms and expectations, ultimately leading to their subjugation. The novel portrays the struggles of three generations of men who are forced to conform to rigid gender roles and expectations, leading to their isolation and lack of fulfilment.

In exploring the lives of the Brangwen family over several generations, focusing on the relationships and struggles of the individuals within the family. One of the key aspects of male subjugation in *The Rainbow* is the depiction of men who feel constrained by traditional masculine roles and societal norms. The male characters in the novel often find themselves torn between their desires for personal fulfilment and the expectations placed upon them by society, family and emotional fulfilment.

Lawrence portrays Mr. Brangwen's boys in a straightforward but minimal manner. Frank, his third son, gets married at 18 to a factory girl "who insinuated herself into him and bore him a child every year and made a fool of him. He does nothing else but to go get himself drunk at the public house "blathering away as if he knew everything when in reality he was a noisy fool" (9). This description of Frank is from Lawrence's perspective.

He further positions Tom at a similar pace as his brother Frank. Tom is forced to go to school by Mrs. Brangwen. He is incapable of studying more like an impossibility. Lawrence says, "he knew his brain was a slow hopeless good for nothing. So, he was humble"(10). This influences Tom's perception of himself as an infant as intellectually inferior or inadequate. Despite his efforts, he feels that he cannot be intelligent or intellectually sophisticated. This internalised sense of inferiority contributes to his humility, as he recognises his limitations and shortcomings. Due to this inferiority complex, he begins to accept minor roles right from school in playing David and Jonathan, wherein "he was the servant Jonathan" (11). It is quite interesting that though Tom had a shallow opinion of himself, he kept working on the farm happy enough trying to forget his shortcomings and being at peace with everybody and everything.

Through portraying male characters like Tom Brangwen, D. H. Lawrence examines how societal norms, gender roles, and expectations can subjugate men. The novel delves into the inner lives of these men, showing the internal conflicts and struggles they face as they navigate their identities within the constraints of traditional gender.

He embodies the societal expectations of success and upward mobility. However, he struggles to find personal fulfilment and connection amidst his pursuit of material wealth and social status. Anthony's struggle highlights the pressures and limitations imposed by societal expectations, particularly in pursuing conventional notions of success and happiness.

In conclusion, Lawrence's exploration of male subjugation underscores the complexities of gender relations and the fluidity of power dynamics within intimate relationships. Through characters like Anton, Lawrence challenges conventional notions of masculinity and interrogates how patriarchy shapes and constrains individual agency. Ultimately, the novel serves as a powerful critique of traditional gender roles and a testament to the resilience of the human spirit in the face of societal change.

CHAPTER FOUR

TOWARDS AN ANDROGYNOUS RELATIONSHIP

This chapter explores the intricate interplay and complexities inherent in androgynous relationships as portrayed in D. H. Lawrence's novel, *The Rainbow*. Furthermore, the chapter navigates the boundaries of gender roles and identities that challenge conventional norms and redefines the essence of partnership and connection within the context of the characters' lives. In this chapter, the urge for togetherness will be discussed. It involves characters who, in search of fulfilment in being dominant, can only see that possible in being androgynous either by unravelling gender constructs or by embracing wholeness and authenticity.

According to Sandra Bem in her book, *Bem Sex Role Inventory: Professional Manual 1981*, she defines Androgyny as “the presence of both masculine and feminine traits in an individual, to the extent that the distinction between masculinity and femininity becomes blurred... Androgynous individuals have incorporated masculine and feminine characteristics into their selfconcept and are therefore less likely to experience conflicts between their masculine and feminine sides.” She explains that androgynous relationships prioritise equality between partners whereby individuals share responsibilities, make decisions together, and contribute equally to the relationship. In such a relationship, there is often a fluidity in gender roles. For instance, partners may take on traditionally masculine and traditionally feminine roles interchangeably based on their strengths and preferences rather than strictly adhering to societal gender norms. Each partner's unique qualities, interests, and strengths are valued and respected in an androgynous relationship as they emphasise on supporting each other's personal growth and autonomy.

According to *Merriam-Webster Dictionary*, 11th Edition, 2003, Androgyny is the quality or state of being androgynous, the combination of masculine and feminine characteristics in one person or a lack of distinct or pronounced sexual characteristics” *Merriam-Webster Dictionary* (2022). According to the *Oxford English Dictionary*, 3rd Edition, March 2020, “Androgyny is the condition of having both male and female characteristics, or the combination of these in one person. The quality of being ambiguous or indeterminate regarding sex or gender.”

Androgynous relationships are characterised by adaptability and flexibility. Partners are willing to adjust and compromise to meet each other's needs, strengthening the relationship and promoting harmony.

Unraveling Gender Constructs

In this section, we delve into how Lawrence portrays the characters in *The Rainbow* in trying to balance traditional gender roles and societal norms. We explore how they navigate notions of masculinity and femininity, evolving towards a more androgynous understanding of each other. We highlight moments where characters try to defy stereotypes and embrace qualities traditionally associated with the opposite gender.

In *The Rainbow*, D. H. Lawrence weaves a narrative that tries to balance traditional gender constructs through its characters' journeys toward self-discovery and redefining masculinity and femininity. The novel's exploration of gender roles is particularly compelling as it showcases characters who confront and often reject societal gender expectations. Ursula Brangwen's evolution illustrates a departure from the confines of traditional femininity. For example, her pursuit of knowledge and career highlights her rejection of the notion that women should be solely caretakers or homemakers. In her relationships, Ursula embodies qualities often associated with masculinity, such as assertiveness and independence, challenging the stereotype of passive femininity.

Conversely, a character like Anton Skrebensky, who initially embodies traditional masculine traits, undergoes transformations that reveal vulnerabilities and emotional depth. Anton's relationship with Ursula allows him to explore his sensitivity, moving away from the rigid expectations of masculinity. This shift toward a more emotionally available and nurturing male identity reflects a broader critique of how society constrains men. Lawrence emphasises that gender is not a binary construct but a spectrum where individuals can draw from a rich tapestry of traits regardless of societal labels. This androgynous perspective fosters a more inclusive understanding of relationships, encouraging characters to forge connections based on mutual respect and shared human experiences rather than restrictive gender norms. They both seek a deep emotional connection and intellectual companionship that transcends gendered expectations. Their interactions suggest a fluidity and malleability in the expression of gender roles, allowing for a

more nuanced and complex understanding of relationships between men and women. While Ursula and Anton may not explicitly strive for an androgynous relationship in the text, their dynamic reflects a departure from rigid gender norms and a more fluid approach to gender roles and expressions. Lawrence uses their characters to explore themes of gender identity, sexuality, and the complexities of human relationships in a rapidly changing world. They see each other as equals rather than defining their roles based on gender stereotypes. Through emotional transparency, both characters are open and vulnerable with each other, expressing their emotions and thoughts freely as in the quote below.

His consciousness melted away at the touch of her hand on his arm. He took her into his arms, as if into the sure, subtle power of his will, and they became one movement, one dual movement, dancing on the slippery grass. It would be endless, this movement, it would continue forever. It was his will and her will locked in a trance of motion, two wills locked in one motion, yet never fusing, never yielding one to the other. It was a glaucous, intertwining, delicious flux and contest in flux. (209)

From the quote above, the relationship between Ursula Brangwen and Anton Skrebensky is portrayed as a harmonious dance of intertwined wills and energies. The imagery of their dance on the slippery grass symbolises the delicate balance between them, where Ursula's touch enables an almost transcendental merging of their consciousness. They become a single entity in motion as they move together, reflecting a profound unity beyond physical boundaries. The passage highlights the intrinsic qualities of both Ursula and Anton that blend seamlessly into their connection. Their dance symbolises a symbiotic relationship where their wills are entwined in a trance of mutual understanding and harmony. Despite their distinct identities, they are locked in a perpetual dance of unity and divergence, a continuous flow of power and surrender that defines the equilibrium of their relationship.

This transcendental dance embodies a complex yet exquisite flux of energies between Ursula and Anton, showcasing a union that transcends conventional gender roles and expectations. Their intertwined will signify a profound connection beyond mere physicality, creating a delightful interplay of forces that unite and differentiate them. Through this intricate dance, the idea of an androgynous relationship finds its strength and beauty, evoking a sense of eternal motion and timeless unity in their shared journey of love and self-discovery.

In another way, Tom Brangwen emphasises that individuals can fully uncover their potential in a relationship that embraces and balances both masculine and feminine energies. As Will and Anna Brangwen come together in marriage, they can explore and embrace the diverse aspects of their personalities without being confined by societal norms. Through their union, they can support each other in becoming their most authentic selves, transcending traditional gender roles and creating a harmonious and fulfilling relationship based on mutual respect, understanding, and partnership. This partnership is expressed in Tom Brangwen's speech during their wedding as quoted.

"Now," continued Tom Brangwen, "for a man to be a man, it takes a Woman----"

"It does that," said a woman grimly.

"And for a woman to be a woman, it takes a man----" continued Tom Brangwen.

"All speak up, men," chimed in a feminine voice.

"Therefore we have marriage," continued Tom Brangwen. (147)

Tom Brangwen's statement about the necessity of both a man and a woman for each other to fulfil their roles as individuals reflects the traditional understanding of the complementary nature of genders in a heterosexual relationship. The exchange highlights the idea that masculinity and femininity, as understood in societal terms, are defined by each other. From Tom's speech, Anna and Will must share responsibilities and decision-making, prioritising cooperation and collaboration. They do not need to limit themselves to roles typically assigned to men or women but approach their relationship as a team where both parties are equally valued.

The idea of "for a man to be a man, it takes a woman" and "for a woman to be a woman, it takes a man" reflects the idea of complementarity and interconnectedness between men and women that each partner's identity is enriched and completed by the presence of the other, regardless of traditional gender roles. This mutual enhancement and completion may be based on emotional, intellectual, and spiritual connection rather than adherence to predetermined gender expectations.

Lawrence delves into the traditional roles and expectations imposed on women in society. The notion that a woman's purpose is primarily tied to childbearing, nurturing her children, and serving her husband as the "giver of life" reflects the conventional gender roles that have historically confined women to specific roles and responsibilities, as stated by Ursula: For what had a woman but to submit? What was her flesh but for childbearing, her strength for her children and husband, the giver of life? At last, she was a woman. (531). The quote highlights the societal norms that may have influenced Ursula's perception of herself and her relationships, leading her to question her choices and the roles she is expected to fulfil. Ursula's decision to let go of Anthon Skrybensky may be seen as a moment where she challenges the traditional expectations placed upon her as a woman. By questioning the predetermined roles of women as primarily caretakers and mothers, Ursula seeks to define her own identity and agency outside of these traditional confines. The quote underscores the complex interplay between societal expectations, femininity, and individual agency, prompting a deeper exploration of Ursula's journey towards self-discovery and autonomy in the novel.

Embracing Wholeness and Authenticity

This section explores how Lawrence's *The Rainbow* portrays characters striving for emotional liberation by embracing wholeness and authenticity, transcending traditional gender constraints. Through this, Lawrence strikes a balance between masculinity and femininity. In D. H. Lawrence's novel, the relationship between Tom Brangwen and Lydia Lensky is characterised by a complex interplay of power dynamics, passion, and a balance of gender roles. It captures the essence of their relationship, highlighting the themes of separation, longing, and the cyclical nature of their connection.

Lydia Lensky is portrayed as a woman exhibiting traditional masculine and feminine qualities. She is described as independent, willful, and unconventional, traits typically associated with masculinity during the time the novel is set. Lydia rejects the traditional role of women in society and instead seeks to assert her autonomy and desires. She challenges societal expectations of femininity and actively pursues her interests and passions. Through the child, Tom Brangwen and Lydia Lensky become one whole body. Tom's identity and Lydia's identity, a joint authentic with the child, is coming. While watching the child with beads, Tom's contemplation reflects his divided attention between the domestic realm and the fundamental aspects of life. His thoughts

transport him to moments of intimacy with Lydia, particularly during childbirth, where the unity of their flesh and the process of bringing forth life symbolises their interconnectedness and shared experience. This is evident as Lawrence writes:

He lifted his cup to his lips; he watched the child with the beads. But his mind was occupied with owls, and the atmosphere of his boyhood, with his brothers and sisters. Elsewhere, fundamental, he was with his wife in labour, the child was being brought forth out of their one flesh. He and she, one flesh, out of which life must be put forth. The rent was not in his body...But it was of his body. On her the blows fell, but the quiver ran through to him, to his last fibre. She must be torn asunder for life to come forth, yet still they were one flesh, and still, from further back, the life came out of him to her, and still he was the unbroken that has the broken rock in its arms, their flesh was one rock from which the life gushed, out of her who was smitten and rent, from him who quivered and yielded. (76)

The passage above delves into the unity and interconnectedness between Tom and Lydia, portraying their relationship as one of a shared existence, both physically and spiritually and emotionally. Through the imagery of childbirth and the concept of one flesh, Lawrence emphasises that their bond goes beyond the physical act of procreation. Tom and Lydia's oneness transcends the individual to encompass a more profound, symbiotic connection where they draw strength and life from each other, even in the face of pain and suffering. The androgynous nature of Tom and Lydia's relationship is highlighted through the imagery of the unbroken and the broken. Despite Lydia bearing the physical and emotional burden of childbirth and suffering, the narrative underscores their shared experiences and the mutual support they offer one another. The interconnectedness of their beings is likened to a single rock from which life springs forth, emphasising their inseparability and the continuous flow of life between them. Lawrence portrays Tom and Lydia as complementary halves of a whole, entwined in a complex and profound union that transcends traditional gender boundaries. This is further explained in the quote below.

Their coming together now, after two years of married life, was much more wonderful to them than it had been before. It was the entry into another circle of existence, it was the baptism to another life, it was the complete confirmation. Their feet trod strange ground of knowledge, their footsteps were lit-up with discovery. Wherever they walked, it was well, the world re-echoed round them in discovery. They went gladly and forgetful. Everything was lost, and everything was found. The new world was discovered, it remained only to be explored.(112)

This quote encapsulates the transformation and deepens the connection between Tom Brangwen and Lydia Lensky after two years of marriage and the birth of their child. Their reunion

marks a significant shift in their relationship, symbolising a profound rebirth and the beginning of a new chapter in their lives. This reconnection is described as a moment of transcendence, likened to a baptism into an entirely different realm of existence. The couple's union is a physical and emotional coming together and a spiritual and transformative experience that propels them towards a deeper understanding of themselves and each other. As Tom and Lydia navigate this newfound closeness and intimacy, they embark on self-discovery and mutual exploration. Their shared experiences and the arrival of their child bring them into a heightened state of awareness, where every step they take together resonates with a sense of wonder and revelation. The passage highlights their sense of unity and mutual understanding, suggesting that they are no longer two separate individuals but two halves of a whole, complementing each other in a harmonious and balanced union. In this androgynous relationship, traditional gender roles and expectations seem to blur, giving rise to a more fluid and interconnected dynamic between the couple.

The final lines of the excerpt hint at the endless possibilities and uncharted territories that lay ahead for Tom and Lydia's relationship. Their newfound connection opens up a world of potential and exploration, inviting them to delve deeper into their bond's mysteries and discover their connection's full extent. As they embrace this new phase of their lives together, they do so with joy, enthusiasm, and willingness to let go of the past to fully embrace the present and future. This suggests that the child is coming into this relationship symbolises a profound fusion of energies, a merging of identities that transcends conventional norms and transforms their union into a transcendent partnership based on mutual growth, discovery, and love. They strive to create a partnership based on mutual respect, understanding, and a shared quest for emotional and intellectual fulfilment, thereby challenging societal expectations of how men and women should relate to each other together with their offspring. This cordial kind of relationship is expressed in Anna's emotions as thus:

Anna's soul was put at peace between them. She looked from one to the other, and she saw them established to her safety, and she was free. She played between the pillar of fire and the pillar of cloud in confidence, having the assurance on her right hand and the assurance on her left. She of the arch. Her father and mother now met to the span of the heavens, was no longer called upon to uphold the broken end with her childish might and she, the child, was free to play in the space beneath, between. (103).

The quote reflects the sense of harmony and completeness that Anna experiences in the presence of her father, Tom Brangwen, and her mother, Lydia Lensky. Tom and Lydia's union symbolises a fusion of masculine and feminine energies, embodying a balance of both aspects in their relationship. Their coming together represents a harmonious blend of strength and nurturing care, which creates a stable and safe environment for Anna. This balance is key in providing Anna with security and freedom, allowing her to play and explore confidently. The imagery of Anna playing between the pillar of fire and the pillar of cloud symbolises the protection and guidance she receives from both of her parents. Tom's strength and presence are depicted as the pillar of fire, representing warmth, protection, and assertiveness. In contrast, Lydia's nurturing and supportive nature is symbolised by the pillar of cloud, signifying comfort, care, and gentleness. Together, they form a complete and encompassing support system for Anna, allowing her to grow and thrive in a space where she feels both sheltered and encouraged. The reference to the heavens and the arch in the quote suggests a connection to a higher, overarching unity that Tom, Lydia, and Anna have achieved through their androgynous relationship dynamics. This androgynous fusion of characteristics provides Anna with a strong foundation. It allows her to move freely and playfully in the world, unencumbered by the need to compensate for any lack or imbalance. Ultimately, it captures the essence of a harmonious family unit where each member is valued for their unique contributions, resulting in a space of freedom, safety, and joy for Anna to flourish.

Tom Brangwen, on the other hand, is depicted as a man who possesses sensitive and nurturing qualities typically associated with femininity. He is characterised by his emotional depth, introspection, and capacity for empathy. Tom is portrayed as someone open to exploring and embracing aspects of himself. He is willing to engage with Lydia on an equal footing and does not seek to dominate or control her. He seeks a relationship with a sense of partnership and equality rather than hierarchy or inequality.

Together, Lydia Lensky and Tom Brangwen embody an androgynous ideal in their relationship by accepting each other together with their fault.

When wanting to consider an androgynous relationship such as the one between Will Brangwen and Anna Brangwen in the novel, the dynamics become more complex. Anna Lensky and Will Brangwen strive to have an androgynous relationship. Both Anna and Will demonstrate emotional sensitivity and vulnerability in their interactions. They are not constrained by societal expectations

of how men and women should express their feelings, allowing them to connect on a deeper emotional level. Anna and Will are willing to embrace a fluidity of roles within their relationship. They do not feel confined by rigid gender expectations and are open to exploring different aspects of themselves regardless of whether they are traditionally associated with masculinity or femininity.

Anna Lensky and Will Brangwen's pursuit of an androgynous relationship critiques societal norms and explores the fluidity of gender identities in the context of intimate partnerships. However, their relationship does exhibit elements of a more egalitarian and potentially androgynous nature in the context of the period the novel is set in. After the incident where Anna burns Will Brangwen's carving, Anna experiences a profound realisation that she is pregnant. This moment is filled with a sense of awe and anticipation as she contemplates the idea of motherhood. While Anna may not have a strong affinity for babies in general, she is drawn to the idea of bearing children to fulfil a deep longing within her heart. The desire to unite with her husband through the creation of a child reflects her yearning for a deeper connection and intimacy with Will. By bringing a child into their lives, Anna seeks to strengthen the bond between herself and Will, symbolising their unity and shared experiences as partners. This is made evident in the quote below:

Directly, it occurred to her that she was with child. There was a great trembling of wonder and anticipation through her soul. She wanted a child. Not that she loved babies so much, though she was touched by all young things. But she wanted to bear children. And a certain hunger in her heart wanted to unite her husband with herself, in a child. (189)

By embracing the prospect of motherhood and seeking to unite with her husband through their shared parenthood, Anna exemplifies the fluidity and harmony of masculine and feminine qualities within their relationship. Will's relentless desire to always be with Anna Lensky emphasises the deep emotional bond and interdependence that characterises an androgynous relationship, where their union provides stability and meaning in Will's life. This is emphasised in the quote below.

What was he afraid of? Why did life, without Anna, seem to him just a horrible welter, everything jostling in a meaningless, dark, fathomless flood? Why, if Anna left him even for a week, did he seem to be clinging like a madman to the edge of reality, and slipping surely, surely into the flood of unreality that would drown him. This horrible slipping into unreality drove him mad, his soul screamed with fear and agony. (203)

This quote captures Will Brangwen's deep-seated fear and despair at the thought of being without his wife, Anna Lensky. For Will, life without Anna is depicted as a chaotic and meaningless existence, where everything is in disarray and darkness. The absence of Anna leaves Will feeling adrift in a vast and incomprehensible void, where he struggles to find meaning or purpose. This profound fear of losing Anna reflects the depth of their connection and her integral role in his life. Will's overwhelming fear of losing touch with reality and slipping into a state of unreality without Anna highlights the intensity of his attachment to her in their relationship. The idea of being separated from Anna, even temporarily, evokes a sense of desperation and panic within Will, as he feels himself on the brink of losing his grip on sanity. His soul's screams of fear and agony underscore the profound emotional turmoil he experiences when faced with the prospect of being without Anna.

Ursula and Anton seek a deeper spiritual and metaphysical connection that transcends individuality. This quest for a higher form of unity reflects their desire to move beyond conventional understandings of gender and relationships. Ursula experiences a profound sense of emptiness and coldness in her heart as she watches Anton Skrebensky depart for South Africa. Despite her desire to embody strength and independence as a woman, Ursula cannot suppress the feelings of loneliness and sorrow accompanying Anton's departure. As quoted: "The speck of white vanished. The rear of the train was small in the distance. Still, she stood on the platform, feeling a great emptiness about her. Despite herself, her mouth was quivering; she did not want to cry; her heart was cold (362). The disappearance of the white speck and the train moving into the distance symbolise the physical and emotional distance that grows between Ursula and Anton, leaving Ursula feeling isolated and hollow. This moment highlights Ursula's internal struggle between her yearning for autonomy and her emotional dependence on Anton. While Ursula strives to be a strong and independent woman, her deep connection with Anton challenges the boundaries of traditional gender roles and expectations. The emptiness she feels without Anton by her side underscores the emotional interdependence and sense of unity that characterises their androgynous relationship. Despite her efforts to assert her independence, Ursula's vulnerability and longing for Anton reveal the complexity of their bond, where masculine and feminine energies intertwine to create a dynamic and multifaceted partnership. The quote captures Ursula's internal conflict as she grapples with the tension between her desire for autonomy and her emotional attachment to Anton in their relationship.

She called to him from her heart wherever she went, her limbs vibrated with anguish towards him wherever she was. the radiating force of her soul seemed to travel towards him, endlessly, endlessly and in her soul's own creation, find him ... It was dreary work, for she had very little intelligence when she was disjointed from happiness. Stubbornness and a consciousness of impending fate kept her halfheartedly pinned to it. (363)

From the quote, the imagery of her limbs vibrating with anguish and the radiating force of her soul reaching out to him conveys a sense of spiritual Interconnectedness and a deep yearning for union. The text also explores Ursula's inner turmoil and emotional struggle apart from Anton. The mention of her lacking intelligence when disjointed from happiness suggests that her sense of self is incomplete without him. They feel empty when separated; the solution is being one another's keeper.

The portrayal of Ursula's longing as a creation of her soul underscores the transformative power of love and its profound impact on an individual's existence. Ultimately, this excerpt captures the essence of a deep, emotionally charged relationship where Ursula's yearning for Anton becomes a driving force that shapes both their destinies. Anton feels the same emptiness towards Ursula's absence as quoted: "He felt like a corpse that is inhabited with just enough life to make it appear as any other of the spectral, unliving beings we call people in our dead language. Her absence was worse than pain to him. It destroyed his being" (499). This vividly captures Anton's profound despair and existential emptiness following Ursula's rejection upon his return from South Africa. The metaphor of feeling like a corpse inhabited with just enough life reflects Anton's emotional numbness and sense of detachment from genuine human connection. Without Ursula, whom he likely viewed as a source of emotional completeness and balance, Anton perceives himself and others as spectral and unliving beings trapped in a life devoid of meaningful relationships. Lawrence uses this imagery to underscore individuals' need to integrate masculine and feminine qualities harmoniously to achieve wholeness.

The consequences of Anton's rejection by Ursula have a devastating impact of failing to establish such an androgynous relationship. For Anton, Ursula's absence is not merely a loss but a profound destruction of his very being, emphasising Lawrence's belief in the transformative power of balanced, emotionally fulfilling relationships.

By portraying Ursula and Anton's relationship, Lawrence expresses the need for an androgynous relationship where characters eventually find fulfilment and explore themes of individuality, intimacy, and transcendence. The novel invites readers to reconsider conventional notions of gender and relationships, offering a holistic, reverent, and transformative vision of connection. Ursula reflects on the consequences of her actions and expresses deep remorse for her past behaviour. She acknowledges the suffering she has endured since their separation and the realisation that she has come to a point of self-awareness and introspection. Ursula's introspection reveals her inner turmoil and regret over her previous actions, recognising the destructive nature of her desire to possess the unattainable, symbolised by her metaphor of wanting the moon. She laments:

Since you left me I have suffered a great deal, and so have come to myself. I cannot tell you the remorse I feel for my wicked, perverse behaviour. It was given to me to love you, and to know your love for me. But instead of thankfully, on my knees, taking what God had given me, I must have the moon in my keeping, I must insist on having the moon for my own. Because I could not have it, everything else must go. I do not know if you can ever forgive me. I could die with shame to think of my behaviour with you during our last times, and I don't know if I could ever bear to look you in the face again. Truly the best thing would be for me to die, and cover my fantasies forever. But I find I am with child, so that cannot be. (530)

Here, Ursula's contemplation delves into the complexities of love and desire, highlighting her struggle with accepting the love that Anton offered her. Her admission of feeling unworthy of the love and companionship Anton provided emphasises her internal conflict and the consequences of her actions driven by an insatiable longing for something beyond reach. This internal battle reflects the theme of seeking an androgynous relationship, where Ursula grapples with reconciling her desires with her yearning for a deeper, more balanced connection with Anton.

Ursula's acknowledgement of her pregnancy adds another layer of complexity to her emotional turmoil. The realisation that she is carrying a child, a tangible consequence of her past actions and decisions, further complicates her feelings of remorse and regret. The juxtaposition of her desire to escape her shame and fantasies with the responsibility of impending motherhood underscores the conflicting emotions and decisions Ursula faces. This moment of reflection and vulnerability encapsulates Ursula's journey towards self-awareness, reconciliation, and pursuing a more balanced and authentic relationship with Anton.

Through Ursula and Anton's connection, Lawrence explores the fluidity of gender roles, the importance of acceptance, and the transformative power of true intimacy as a union that transcends traditional gender constructs and celebrates the complexity and nuance of human identity. This integration is portrayed as essential for achieving a sense of wholeness and authenticity. The dynamics between Ursula and Anton often blur the lines of traditional gender expectations. Their interactions showcase an exchange of qualities that transcend conventional male and female attributes, indicating a more holistic understanding of human connection.

Furthermore, Lawrence's portrayal of androgynous relationships reflects his critique of the societal constraints that limit individual expression and fulfilment. Through the characters' struggles and triumphs, the novel suggests that embracing androgyny can lead to greater emotional and spiritual freedom. In essence, *The Rainbow* serves as a profound commentary on the fluidity of gender roles, illustrating how characters navigate and ultimately transcend traditional constructs. Their journeys reveal that embracing a more androgynous understanding of identity enriches their relationships and challenges the societal norms that seek to define them.

GENERAL CONCLUSION

In this study entitled “Male Subjugation: A Study of D. H. Lawrence’s *The Rainbow*”, we set out to examine how the women are subjugating the men in the novel despite living in an otherwise male-dominated society. Through the lenses of female dominance, the subjugated male, and the striving for androgynous relationships, this analysis has illuminated Lawrence’s critique of patriarchal norms and his vision for a more balanced, integrated humanity. The findings of this research demonstrate that *The Rainbow* presents a challenge to traditional masculinity, exposing the constraints and vulnerabilities of male identity. Lawrence’s portrayal of female characters as agents of power and change subvert conventional gender roles, while his exploration of male subjugation reveals the psychological and emotional costs of patriarchal expectations. Ultimately, this novel points toward an androgynous ideal, where individuals can transcend gender constraints and embody a fluid, holistic self. Lawrence’s vision is not of a world where one sex dominates the other but where mutual recognition, empathy, and balance enable authentic relationships to flourish.

In D. H. Lawrence’s *The Rainbow*, a captivating narrative unfolds, revealing a striking challenge to traditional gender norms and roles. Through the chapters titled “Female Dominance Over Men,” “The Subjugated Man,” and “Towards an Androgynous Relationship,” a provocative exploration of social, economic, and political upheaval emerges, illustrating a profound threat to entrenched ideas of masculinity. These chapters intricately dissect the landscape where power dynamics shift, women assert agency, men grapple with subjugation, and ultimately, how characters could navigate towards a more balanced androgynous relationship. This study contains four chapters which will be summarised below.

The General Introduction provides an overview of the topic under study, followed by the research problem, research questions, hypothesis, purpose of study, significance of study, and scope of the work. The General Introduction also defines the key term to facilitate understanding. The last part of the General introduction comprises the structure of the work.

Chapter One focused on the Theoretical Framework and Literature Review. In the first part, the theoretical framework, the theory of Marxist Feminism, which is the combination of the Marxist and Feminist theory, was put into use. This chapter cited Marxist Feminist advocates, tenets of the theory and its relevance to the study of Male Subjugation in *The Rainbow*. The second part, the literature review, examined critics' views concerning *The Rainbow*. It resented views about this study, which has widened the understanding of the novel and further explained how our study differs from the reviews.

Chapter two, titled “Female Dominance Over Men”, explored the theme of female dominance in D. H. Lawrence's work, *The Rainbow*. This chapter delved into how women navigate and assert their agency amidst societal expectations and gender roles. Through a lens that highlights the multifaceted nature of female characters within the novel, the chapter illuminates the subtleties of dominance and control. It also presents how the women in *The Rainbow* dominate the men covertly and overtly. This dominance was looked at psychologically, physically and sexually. The chapter gave an in-depth discourse on how D. H. Lawrence presents his female characters in the text when it comes to dominance.

Following this, chapter three, titled “The Subjugated Man” suggests a shift in power dynamics where men find themselves marginalised or oppressed within the narrative. This exploration of male vulnerability and subjugation could be Lawrence's way of highlighting the limitations and pressures imposed by traditional masculinity, shedding light on the psychological and emotional struggles and societal constraints the male characters face in their quest for autonomy and self-actualisation. It further shows how, though constrained, these men remain silent due to emotional and societal constraints. This was evident through the author's great use of introspection, stream of consciousness, and vivid description.

Finally, chapter four, “Towards an Androgynous Relationship”, points towards a potential middle ground where the boundaries between traditional gender roles blur, and a more balanced and inclusive approach to relationships emerges. Furthermore, the chapter navigates the boundaries of gender roles and identities that challenge conventional norms and redefines the essence of partnership and connection within the context of the characters' lives. In this chapter, the urge for togetherness was discussed and involved characters who, in search of fulfilment in being dominant,

can only see that possible in being androgynous either by unravelling gender constructs or by embracing wholeness and authenticity.

Through vivid prose and a keen eye for detail, Lawrence invites readers into a world where emotions run deep, and characters wrestle with their innermost desires. The novel's rich tapestry of imagery and symbolism weaves a captivating narrative that lingers in the mind long after the final page is turned. With an unflinching gaze, Lawrence challenges traditional norms and conventions, offering a fresh perspective on love, freedom, and the pursuit of individual fulfilment. In *The Rainbow*, D. H. Lawrence showcases his masterful storytelling skills and keen insight into the human psyche, crafting a narrative that resonates with readers on a profound level. Through his characters and their experiences, Lawrence confronts themes of power, desire, and the struggle for autonomy in a world dictated by societal constraints. The novel's evocative language and introspective tone create a mesmerising reading experience that draws readers into a world where emotions reign supreme. Lawrence's exploration of love, loss, and longing transcends the boundaries of time, making *The Rainbow* a timeless work of literary art.

Lawrence's vivid descriptions and nuanced characterisations bring the story to life, immersing readers in a world where passion and restraint collide with explosive results. The novel's exploration of human relationships and the intricacies of the human heart offers a thoughtprovoking reflection on the nature of love, desire, and the quest for personal fulfilment. *The Rainbow* is a timeless literary masterpiece that continues to captivate and intrigue readers with its incisive commentary on the human condition. By challenging conventional gender roles and presenting characters who defy expectations, Lawrence invites readers to reconsider their assumptions about masculinity and femininity, as well as how power is negotiated and wielded in relationships. D. H. Lawrence explores the nuances of female dominance and male subjugation, painting a complex portrait of a world in flux.

Based on the hypothesis that in D. H. Lawrence's book *The Rainbow*, the traditional gender roles of masculinity are socially, economically, and politically threatened, the conclusion drawn from the chapters titled "Female Dominance Over Men," "The Subjugated Man," and "Towards an Androgynous Relationship" suggests a deliberate exploration and critique of societal norms surrounding gender. The progression from female dominance to male subjugation and finally towards an androgynous relationship indicates a nuanced reflection on power dynamics and the

fluidity of gender roles within the narrative. There is a deconstruction and reconstruction of these gender norms throughout the narrative.

Through its portrayal of strong, dominant female characters and vulnerable, subjugated male characters, the novel exposes the socially constructed nature of male subjugation, highlighting the emotional, psychological, and social constraints imposed by societal expectations. Lawrence's vision for equal, fulfilling relationships emerges as a central theme, predicated on balancing masculine and feminine energies. By subverting traditional gender roles, *The Rainbow* advocates for a more fluid, androgynous understanding of identity, allowing individuals to transcend restrictive norms and expectations. Ultimately, this study confirms the hypothesis that *The Rainbow* challenges readers to reevaluate power dynamics and relationships, recognising the imperative of mutual recognition, empathy, and balance. The findings of this research contribute to our understanding of Lawrence's work and its relevance to contemporary debates on gender, relationships, and identity. As we continue to navigate the complexities of human connection, *The Rainbow* remains a powerful and thought-provoking exploration of the human condition, urging us toward a more inclusive, balanced, and compassionate understanding of ourselves and others.

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