

The Ideology Development and Relationships in *The Rainbow*: the Ego and the Others

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From the classic to the modern period, literary works are going through many kinds of transformations. Novelistic style generally possesses traditional plot integrity; meanwhile the trend of the description and analysis of the society and psychology was emerging. More and more novels lay emphasis on the characters' inward changes and struggles through which the authors express their comprehension and anxiety towards society.

D. H. Lawrence is under the influence of the social transformation. Reviewing his works, D. H. Lawrence is more inclined to write about the natural culture, the individual, and the society than connecting the rational ideas to the work, concepts, or life. His novels describe people who are struggling to be free from traditional morality and Lawrence preferred writing from the female characters' point of view. This thesis is more likely to take *The Rainbow* to be the protagonists' scrutiny than their exploration. Through the Brangwen three generations' stories: Lydia and Tom, Anna and William, Ursula and Skrebensky, the encounter and development of their relationship witness the formation, transition and the growth of the society. The three couples seem to be separate, but all are linked with one another. From the maintenance to the disruption of the analogical relations, Lawrence employs ample ways and methods to present the protagonists' ideological transformation. Though these three successive generations carry many recurrent scenes and repetitive patterns, we can distinguish differences.

The Cause of the Ideology Transformation in the Brangwen Family

From the first, the novel presents us with the period when the Marsh farm is experiencing industrial development. The "commotion" brought by the new canals and railways astonishes the Brangwens. The "sulphurous smell of the pit-refuse burning" and the sharp noise of the truck quiver their heart reminding them of the fact that their life is facing inevitable change. Despite whether they are willing or not to accept change, it continues. It is in this keynote, the characters' disturbed life and inner equilibrium begin.

As they drove home from town, the farmers of the land met the blackened colliers trooping from the pit-mouth. As they gathered the harvest, the west wind brought a faint, sulphurous smell of pit-refuse burning. As they pulled the

turnips in November, the sharp clink-clink-clink-clink-clink of empty trucks shunting on the line, vibrating in their hearts with the fact of other activity going on beyond them. (10)

From traditional ideas and theories, people hold an idea that the sun is the origin and center of everything. For the Brangwen men, the Marsh farm symbolizes a place in the sun where their persistence to follow the traditional patterns of life can be rewarded. Their idea of continuing the cyclic way of life is facing opposition from the women who do not want to remain in a settled sphere all their lives. Like other Lawrentian women, the Marsh farm women don't like to be stuck, but like to break out. The women are eager for a new life to alter their situation, but the men cannot cut ties to the natural world. It is left to the women to break out of the fixed pattern of life. From the beginning, the novel presents paradoxical contradiction between men and women on the Marsh Farm. Like many other couples on the Marsh farm, generations of Brangwens lived self-sufficiently in this rich land with the primary belief of bearing children to inherit the land. This idea keeps going through the men, but quietly fades away in the women. Man's fancy for the bucolic life contrasts sharply with woman's desire for the outside world and higher education.

It was enough for the men, that the earth heaved and opened its furrow to them [...] so much warmth and generation and pain and death did they know in their blood, [...] that they lived full and surcharged, their sense full fed, their faces always turned to the heat of the blood, staring into the sun, dazed with looking towards the source of generation, unable to turn round.

But the woman wanted another form of life than this, something that was not blood-intimacy. [...] she faced outwards to where men moved dominant and creative [...] were set out to discover what was beyond, to enlarge their own scope and range and freedom; whereas the Brangwen men faced inwards to the teeming life of creation, which poured unresolved into their veins. (7)

As the novel states, the Brangwen women are forming their idea totally different from the men's. This potential desire is appearing even without having been noticed by them. Their potential eagerness for the outside world makes them resist the present situation. They aspire to knowledge and independence. But the situation at that time cannot provide them many ways to get to the goal. At the same time, people on the farm are occupied by the traditional idea that women should be attached to the family. In such a patriarchy society, women should suppress their characters in order to be in the same position with the superiority. What the women choose to do is to repress the maternal instinct and femininity. In order to enter the world outside the farm, the women realize the necessity to constrain maternal instinct and femininity. Only in this way, they think could

they break out and be of the fighting host in the unknown world. The men are guarding and defending themselves and the current situation which the women want to break down. Standing opposite to the Brangwen men, women reach a new stage of consciousness more advanced than that of the men, who prefer to keep the status.

The vicar is the man who is different from the other men on the farm. Mrs. Brangwen could perceive both his magic language and finer bearing, but she found that she could not attend to that. She convinces herself that it is neither money nor power nor position that makes the vicar superior to them, but his education and knowledge. The desire to attain this different mysterious world make Mrs. Brangwen sends her children to school. This enlarges the gap between men and women; what's more, it foreshadows the influences on the relationship between the parents and the children. This incident is the direct cause of the change in the Brangwens and therefore touches off the following stories.

At home, even so near as Cossethay, was the vicar, who speaks the other, magic language, and had the other, finer bearing, both of which she could perceive, but could never attain to.

She craved to achieve this higher being, if not in herself, then in her children. [...]

It was not money nor power nor position. What power had the vicar over Tom Brangwen---none. [...] His soul was master of the other men's. And why---why?

She decided it was education of knowledge. (8)

The Formation of Ideologies in the Brangwen family

On the farm, the Brangwen men are attracted to the rural life which symbolizes maternal instinct and femininity. Otherwise, women are eager for the outside world which symbolizes the patriarchy that manipulates the maternal instinct and femininity. The Brangwen men's fixation of the farm life is like Lacan's "pre Oedipus" period when the child possesses a great attachment to the mother. In the "pre Oedipus" period, the mother is the only love item of both genders and the father is not yet acknowledged as a competitor for the love item. According to Mrs. Brangwen's willing, Tom was sent to the school, but unwillingly. Deep in his heart, he is also like other men in the farm that has great passion for the land. It can be seen that here that he could only freely express his emotions under his own control.

He (Tom Brangwen) had too low an opinion of himself. But he went about at his work on the farm gladly enough, glad of the active labour and the smell of the land again, having youth and vigour and humour, and a comic wit, having the will and the power to forget his own shortcomings, finding himself violent with occasional rages, but usually on good terms with everybody and everything. (14)

Actually, after the old Brangwen got injured, the mother occupied the supreme

position in the family. The families depend on her for their stability. Under her prerogative, they are prevented from feeling like “straws in the wind to be blown hither and thither at random”. Actually, here Mrs. Brangwen has replaced Mr. Brangwen to be the patriarch in the family. Consequently, what is lacking in the children is maternal love, especially Tom. He could not construct his own moral and value outlook which is quietly influenced by his mother.

But he (Tom Brangwen) took the infliction as inevitable, as if he were guilty of his own nature, as if his being were wrong, and his mother’s conception right. (12)

Now when Tom Brangwen, at nineteen, a youth fresh like a plant, rooted in his mother and his sister, found that he had lain with a prostitute woman in a common public house, he was very much startled.[...] he was tormented now with sex desire, his imagination reverted always to lustful scenes. [...] he was filled with slow anger and resentment. [...] he could not get free: and he was ashamed. (15)

From the first encounter with Lydia, the “foreign” character attracts Tom immediately. Tom expects to get hold of this foreign woman, at least to choose his companion himself. In the description of Tom and Lydia’s relationship, the word most frequently used by Lawrence is “strangers”. From the first beginning, their marriage is based on an intuitional decision. Tom is attracted by Lydia, the Polish widow with a daughter, by her wonderful remoteness. After the miserable experience in the past, Lydia is also led by an instinct to awaken her and be saved by this young and fresh man. But just this utter foreignness between them makes them strangers forever.

They were such strangers, they must for ever be such strangers, that his passion was a clanging torment to him. Such intimacy of embrace, and such utter foreignness of contact! It was unbearable. He could not bear to be near her, and know the utter foreignness between them. (37)

The alien outsider, here we would say Other, is treated as the disturbing element which will bring two extreme results. One result is that this Other and the self will have a harmonious relationship partly because they have the same value and goals. The other result will be that the different ideas become out of the tune with each other. Then when one side occupies the dominant place therefore, his/her idea and value will have the advantage. The other side will therefore withdraw from advancing to avoid the conflict or they will go up against the Other. Lydia and Tom, Anna and Will, or Ursula and Skrebensky, they all face the problem of how to coordinate the relationship between the ego and the Other.

As in the novel, in the superficial activity of Lydia's life, she is all English, even she thought in English. But her long blanks and darkness of abstraction are Polish. The terribly painful unknown of his wife makes Tom go out for relief. During her pregnancy, her quietness and unawareness of him increase. Finally he finds his outlet in the little girl Anna. He forms another center of love in Anna. He treats her very well. From the child's side, at the beginning Anna was told by her mother that her mother should have a husband, she should have a father. When she refuses, it is useless. Her mother marries Tom who takes her mother away from her. What makes Anna angry is her mother's willingly acceptance of the change. So she turns to be cold and resentful critical of her mother. She plays with Tom who teaches her many interesting things and takes her out to many places. Anna becomes independent, forgetful, loving from her own center.

Tom and Lydia's life go on as before separately. They could know each other only when they have physical contact.

The second generation--- Anna and William

From the first, Anna was fascinated by her husband's physical form. As written in the novel, she loved and adored him. As the days go by, both Anna and Will feel as the heavens had fallen. Leaving the old houses, their new cottage is like the ruins waiting for them to clean up. From the very beginning, they have totally different value and ideas. Taking their attitudes towards the church for example, Anna inherited the quest soul for something which she first hoped to realize by marrying to Will. The church told people to be good and talked about people's souls, and about the welfare of mankind. Anna is not satisfied with what the church gives them. Will's love of the church is the same as the other men's fondness of the rural life and earth. He is not willing to detach himself from the place that gives him a big sense of safety and success.

Here in the church, [...] Brangwen came to his consummation. Out of the doors of the womb he had come, putting aside the wings of the womb, and proceeding into the light. Through daylight and day-after-day he had come, knowledge after knowledge, and experience after experience, remembering the darkness of the womb, having prescience of the darkness after death. (147)

His passion in the cathedral at first awed her, then made her angry. After all, there was the sky outside. (148)

In Julia Kristeva's essay "*Women's Time*", she notes a third generation is forming from the preceding generation of women which refers to the traditional women and radical feminists. She notes that in a new theoretical and scientific space where the very note of identity is challenged, 'identity', even 'sexual identity' is difficult to judge its meaning. Man has been the subject of discourse, women is the so-called minor lower position. With

the passing of time, the desire to change in the interval or cut the distance between subject and object has been brought forward. From the post structuralisms' view, it is man who has always been the subject of discourse. In the primary resistance to this order, women have not realized their idea of resistance to this order. Luce Irigaray makes an analysis between *space* and *time*. According to the essay, the beginning of the world was space and the creation of space. And time is in some degree at the service of space. Time turns to be *interior* to the subject, thus space becomes *exterior*. As for sexual difference, these two become inverted. Femininity is experienced as a space, while masculinity is considered to be time. In the new period, the perception and conception of time and space have become new. To say in another way, identity has changed, at least for women.

She wanted her own, old, sharp self, detached, detached, active but not absorbed, active for her own part, taking and giving, but never absorbed. Whereas he wanted this strange absorption with her, which still she resisted. But she was partly helpless against it. She had lived so long in Tom Brangwen's love, beforehand. It was his negative insensitiveness to her that she could not bear, something clayey and ugly.

Anna does not want to be a part of Will, not to compromise and to be independent. The women in the novel are 'of Lawrence' style. The predominance of the maternal is evident. The protagonists' resistance to the maternal instinct dominance can be said to be the reaction to the collective unconsciousness. Comparatively, the women's ideology is changing and forming more evidently than the men. It is said that the ego is developing from an unconscious process. So in some way, it is a process of consciousness separating from the subconscious. The ego's awakening thrust to be free from maternal instinct is influenced by the paternal. Before the awakening of the ego, it has to go through an intermittently emergent of self-realization. As the time goes by, there is more awareness of this ideology. The feeling of achievement is rising. During the movement, the construction of self-ideology does not only have to eliminate the obstacles from the others, but also face the loss in oneself. The procedure of breaking from the subconscious to the establishment of the conscious individual happens to everyone, though the result is different. The evolution of consciousness is related to be described as the close connection between the ego and the collective consciousness. In order to structure one's mind, or we can say ideology, one has to strike a balance between the two. We cannot surely say all the influence from the other is negative. It protects and helps the development of the ego, too. Not all the relationship between ego and the other is completely positive and successful; it is also accompanied with frustration and failure.

Anna was absorbed in the child now, she left her husband to take his own way.

She was willing now to postpone all adventure into unknown realities. She had the child, her palpable and immediate future was the child. If her soul had found no utterance, her womb had. (151)

Both William and Anna find their ways and outlet to rely on their feelings and emotions. But they will not be united together.

The Rainbow presents a vivid long story combining with the mental subject and the process by which the unavoidable emergency of human ego and consciousness, with full expression passing the successive generations of Brangwen. The process of their growth is also accompanied with the unavoidable emergence of the problems between the ego and the Other.

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