



**"ANOTHER KIND OF LOVE": THE DYNAMICS
OF LOVE AND POWER BETWEEN
MEN IN THE FICTION OF
D. H. LAWRENCE.**

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Thesis submitted for the degree of Master of Arts.

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December 1993

Awarded 1994

Errata. "'Another Kind of Love': The Dynamics of Love and Power Between Men in the Fiction of D.H. Lawrence" by Kym McCauley.

- p. 3 for *compliment* read *complement*
- p.10 for Lawrence's' read Lawrence's
- p.19 for order read establishment
- p. 20 for advise read advice
- pp. 22, 23n., 48, 50, 51, 54, 55, 64, 93 and 122
 in each instance for Critch read Crich
- p. 35 for Morels' read Morel's
- p. 36 for [He drags...fire. read [He drags...fire.]
 for weeks read week's
- p. 38 for Morels' read Morel's
 for fathers' read father's
- p. 45 for relaces read replaces
- p. 51 for Brennen read Brennan
- p. 52 for womens' read women's
- p. 53 for womens' read women's
 for her children read their children
- p. 59 for contribution read contributions
- p. 68 for discerned read distinguished
- p. 100 for principal read principle
- p. 107 for Gran Ellis' (*second occurrence*) read Gran Ellis
- p. 109 for Somers (*first occurrence*) read Somers'

Declaration

This thesis contains no material which has been accepted for the award of any other degree or diploma at any university and, to the best of my knowledge and belief, it contains no material written or published by another person except where reference is made in the text.

I give consent to this thesis being made available for photocopying and loan, if applicable, if accepted for the award of the degree.

SIGNED:

DATE: 21.12.93.

Abstract

My thesis examines the dynamics of love and power in relationships between men in the fiction of D.H. Lawrence. I argue that the Lawrentian hero, while recognizable as an autobiographical figure, does not operate solely as the mouthpiece of the author representing a dominant point of view or stance. I am also concerned with the way in which the Lawrentian male seeks power through means other than those prescribed by the dominant models of male leadership in his society and how he sabotages his conflicting theories about male relationships and love by his overriding need for power.

For the purposes of this study I focus upon Lawrence's novels up to and including *The Plumed Serpent* and examine the episodes between men which recur across those texts. Initially, my reading emphasizes the dynamics of male power which operate within the opposing or contradictory themes of violence and nurturing. This occurs in Paul Morel's relationships with his father and Baxter Dawes in *Sons and Lovers*, the wrestling match between Gerald and Birkin in *Women in Love* and the sadism which dominates "The Prussian Officer." I then examine how nurturing becomes a representation of power in the sick-bed scenes which occur in *Sons and Lovers*, *Women in Love* and *Aaron's Rod*.

Following this I demonstrate how Lawrence's bathing scenes between men, usually read by critics as overtly homoerotic, resist being narrowly categorized. By comparing the bathing scenes between George and Cyril in *The White Peacock* and Ramón and Cipriano in *The Plumed Serpent* with those in the wider narrative and visual representations of the period, I show how Lawrence's bathing scenes operate beyond an established homoerotic genre or tradition.

Finally, I examine how these paradigms of male interaction and power act in the Australian context as they occur in *Kangaroo* and *The Boy in the Bush*, the latter co-written with Mollie Skinner.

Unlike many of the critical responses regarding the male relationships in Lawrence's fiction, the purpose of this thesis is not to seek a definitive Lawrentian stance or philosophy. Hence, my thesis does not produce any one critical theory as a dominant reading. Instead, I use a discursive approach to examine how Lawrence has been read in the past and how some of these readings have generated an expectation of homosexuality or homoeroticism which limit the diverse symbolic and metaphoric elements present in the male relationships.

Instead of seeking or drawing conclusions, I examine the competing voices across the texts which relate the dilemmas characteristic of *fin de siècle* and apocalyptic fiction.

Acknowledgments

I would like to gratefully acknowledge the assistance of Dr Heather Kerr who supervised my work.

I would like to thank Mr Philip Waldron for the use of his texts by and about D.H. Lawrence.

I am grateful to Mr Garry Shead and Craftsman House Fine Arts Press Ltd. for authorization to use images from Mr Shead's forthcoming publication *The D.H. Lawrence Paintings*.

I also acknowledge GMP Publishers for permission to use images from Emmanuel Cooper's monograph *The Life and Work of Henry Scott Tuke. 1858-1929*.

I would also like to thank Ms Liz Lee and Mr Chris Smith for assisting me to make the best use of the resources of the Barr-Smith Library.

I was also greatly assisted by the resources of the Darling House Community Library.

Abbreviations

- WP* *The White Peacock*. 1911; rpt. Cambridge: Cambridge University Press, 1983
- SL* *Sons and Lovers*. 1913; rpt. Cambridge: Cambridge University Press, 1992
- R* *The Rainbow*. 1915; rpt. Cambridge: Cambridge University Press, 1989
- WL* *Women in Love*. 1920; rpt. Cambridge: Cambridge University Press, 1987
- AR* *Aaron's Rod*. 1922; rpt. Cambridge: Cambridge University Press, 1988
- K* *Kangaroo*. London: Secker, 1923.*
- BB* *The Boy in the Bush* (with M.L. Skinner). 1924; rpt. Cambridge: Cambridge University Press, 1990
- PS* *The Plumed Serpent*. 1926; rpt. Cambridge: Cambridge University Press, 1987
- LCL* *Lady Chatterley's Lover*. 1928; rpt. Cambridge: Cambridge University Press, 1993
- Letters I* *The Letters of D.H. Lawrence*. Vol. I. Ed. James T. Boulton. Cambridge: Cambridge University Press, 1979.
- Letters II* *The Letters of D.H. Lawrence*. Vol. II. Ed. George J. Zytaruk and James T. Boulton. Cambridge: Cambridge University Press, 1981.
- Letters III* *The Letters of D.H. Lawrence*. Vol. III. Ed. James T. Boulton and Andrew Robertson. Cambridge: Cambridge University Press, 1984.
- Letters IV* *The Letters of D.H. Lawrence*. Vol. IV. Ed. Warren Roberts, James T. Boulton and Elizabeth Mansfield. Cambridge: Cambridge University Press, 1987.

* Wherever possible I use the recent Cambridge Editions of *The Letters and Works of D.H. Lawrence*. As the publication of Bruce Steele's edition of *Kangaroo* for Cambridge University Press is forthcoming, references to *Kangaroo* in this text are from the Secker first edition published in London, 1923. This edition has a longer conclusion than the Seltzer edition published in New York the same year and details Somers' final observations of Sydney. Where significant differences occur between the Seltzer edition and the Secker edition in references I make to *Kangaroo* in this text, a note will be made.

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