

## The Trees and Flowers in *Lady Chatterley's Lover*

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Many critics have discussed and remarked on *Lady Chatterley's Lover*. We can say that most of the critics, except a few,<sup>1</sup> are in favor of this novel though they acknowledge its limitations or weak points.

Mark Spilka says that Lawrence returns to the central theme of his work, the love ethic, concluding that "there is also further discovery, further insight, and a basic creative triumph" in the novel in spite of "long bursts of slovenly or didactic writing."<sup>2</sup> Graham Hough mentions, "The plot is a particularly clear and simple one. By the normal structural canons of the novel ..., it is better built than any of his works since *Sons and Lovers*, and, though less rich,

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<sup>1</sup> Harry T. Moore, *The Life and Works of D. H. Lawrence* (London: George Allen & Unwin Ltd., 1951), pp. 264-265. Moore says that "the physical crippling of Clifford greatly weakens the story," adding that not only the prose is less sharp and less strong than *The Plumed Serpent*, but also the plot has mechanical elements; Eliseo Vivas, *D. H. Lawrence, The Failure and the Triumph of Art* (Bloomington: Indiana University Press, 1960), p. 147. Vivas states that *Lady Chatterley's Lover* is a failure, and that Lawrence's treatment of sex is in bad taste; Keith Sagar, *D. H. Lawrence* (Cambridge: Cambridge University Press, 1966), pp. 195-196. Sagar criticizes, "*Lady Chatterley's Lover* is far from giving us a complete return to the creative wholeness of *The Rainbow*," saying that the treatment of Clifford is "the most glaring failure."

<sup>2</sup> Mark Spilka, *The Love Ethic of D. H. Lawrence* (Bloomington & London: Indiana University Press, 1955), p. 178.

has a closer unity than that.”<sup>3</sup> Julian Moynahan states, “A final reason for the superiority of *Lady Chatterley's Lover* is the rich simplicity of its structural design.”<sup>4</sup> Ronald P. Draper says, “*Lady Chatterley's Lover* is a much better novel than *The Plumed Serpent* largely because of its return to immediate human sympathy,”<sup>5</sup> adding that it is generally better written.

Scott Sanders regards *Lady Chatterley's Lover* as “the myth of fertility,” saying that it is also “an inverted form of the Eden myth.”<sup>6</sup> Jerome Mandel looks upon the novel as a transmuted and modernized story of *Tristan and Isolt*.<sup>7</sup> Alastair Niven sees affinities with “the legend of Sleeping Beauty” and “the Arcadian myth.”<sup>8</sup> Dennis Jackson alludes to the mythic patterns of the novel, claiming that ancient myth and ritual elements serve to reinforce Lawrence's themes and motifs in the novel and to help give the novel its form.<sup>9</sup> Michael Squires, minutely comparing the three versions of the novel, comments, “No other novelist handles the myth of rebirth with more sensitivity than Lawrence does in *Lady Chatterley's*

<sup>3</sup> Graham Hough, *The Dark Sun, A Study of D. H. Lawrence* (London: Gerald Duckworth & Co. Ltd., 1956), p. 151.

<sup>4</sup> Julian Moynahan, *The Deed of Life, The Novels and Tales of D. H. Lawrence* (Princeton: Princeton University Press, 1963), p. 145.

<sup>5</sup> Ronald P. Draper, *D. H. Lawrence* (Boston: Twayne Publishers, 1964), p. 110.

<sup>6</sup> Scott Sanders, *D. H. Lawrence, The World of the Major Novels* (London: Vision Press Ltd., 1973), p. 203, p. 200.

<sup>7</sup> See Jerome Mandel, “Medieval Romance and *Lady Chatterley's Lover*,” *The D. H. Lawrence Review*, 10-1 (Fayetteville: University of Arkansas, Spring 1977), 22-33.

<sup>8</sup> Alastair Niven, *D. H. Lawrence, The Novels* (Cambridge: Cambridge University Press, 1978), p. 176.

<sup>9</sup> Dennis Jackson, “The ‘Old Pagan Vision’: Myth and Ritual in *Lady Chatterley's Lover*,” *The D. H. Lawrence Review*, 11-3 (Fall 1978), 261.

*Lover.*"<sup>10</sup> Evelyn J. Hinz and John J. Teunissen consider the novel as a retelling of the myth of Ares and Aphrodite, caught in the net of Hephaestus.<sup>11</sup>

Generally speaking, some of the recent criticisms on *Lady Chatterley's Lover* focus their attention on the mythic or symbolic elements in the novel on account of Lawrence's allusions to the myths. We will analyze *Lady Chatterley's Lover* from the mythic point of view, especially laying stress on the symbolic meaning of the vegetation used in the novel, and prove that the trees and flowers are closely connected with the theme of the novel—the man-woman relationship.

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Wragby Hall where Clifford and Constance (Connie) Chatterley live is "a long low old house in brown stone" which symbolizes the barrenness and sterility of their married life. Tevershall, an ugly coal-mining village, gives the heroine a feeling that "she is living underground."<sup>12</sup> The description of Wragby Hall shows that the married couple lives in the underworld like Pluto and Persephone, as Keith Sagar and Dennis Jackson point out.<sup>13</sup> On windless

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<sup>10</sup> Michael Squires, *The Creation of Lady Chatterley's Lover* (Baltimore: The Johns Hopkins University Press, 1983), p. 186.

<sup>11</sup> See Evelyn J. Hinz and John J. Teunissen, "War, Love, and Industrialism: The Ares/ Aphrodite/ Hephaestus Complex in *Lady Chatterley's Lover*," *D. H. Lawrence's "Lady," A New Look at Lady Chatterley's Lover*, ed. Michael Squires and Dennis Jackson (Athens: The University of Georgia Press, 1985), pp. 197-221.

<sup>12</sup> D. H. Lawrence, *Lady Chatterley's Lover* (Harmondsworth: Penguin Books Ltd., 1961, First Published 1928), p. 14. Further references to this novel will be cited parenthetically in my text.

<sup>13</sup> See Keith Sagar, *D. H. Lawrence*, p. 183; Dennis Jackson,

days the air in Tevershall always smells of "something under-earth" — "sulphur, iron, coal, or acid." Lawrence repeatedly uses such adjectives as "dark," "damp," "gloomy," and "dank" to depict Wragby Hall and Tevershall. Wragby Hall in which Clifford-Pluto and Connie-Persephone live, is symbolical of "death-in-life" because there is "no warmth of feeling."

In contrast to Wragby, a symbol of death-in-life, the wood where Connie takes walks, is her "refuge" or "sanctuary." Scott Sanders, comparing Wragby with the wood, illustrates that Wragby stands for "ruling class, mind, and language," and that the wood symbolizes "working class, body, and silence."<sup>14</sup> In the wood, silence and solitude are coupled with vitality, just as language at Wragby is coupled with death-in-life and barrenness. Although Clifford is at one with Connie, "in his mind and hers," bodily they are "non-existent" to each other. There is no "warm touch" or sexual relations between husband and wife as Clifford is impotent after being wounded in the battlefield.

Clifford is proud of being alive, but he has been hurt so much that "something inside him has perished, some of his feeling has gone." He is bright and cheerful, "with his ruddy, healthy-looking face and pale-blue eyes," but is sick both in mind and body; Connie is, on the other hand, "a ruddy country-looking girl with soft brown hair and sturdy body," and "full of energy." Lawrence suggests that they are a ill-matched couple. To escape from the sterility of their married life, she often takes strolls in the forest:

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"Myth and Ritual in *Lady Chatterley's Lover*," 261-262. Especially Jackson says, "Lawrence clearly had Persephone in mind as he described his heroine's experiences in *Lady Chatterley*," quoting the sentences of the novel concerned with the myth of Pluto and Persephone.

<sup>14</sup> Scott Sanders, *D. H. Lawrence*, p. 191.

It was just restlessness. She would rush off across the park, abandon Clifford, and lie prone in the bracken. To get away from the house ... she must get away from the house and everybody. The wood was her one refuge, her sanctuary.

But it was not really a refuge, a sanctuary, because she had no connexion with it. It was only a place where she could get away from the rest. She never really touched the spirit of the wood itself ... if it had any such nonsensical thing. (p. 21)

Although she can temporarily have peace of mind by going to the wood, she does not yet touch "the spirit of the wood."

Clifford also loves the wood, especially old oak trees. He wants the wood inviolate, shut off from the world because it has been his family's property through generations. His love for the wood, however, derives from his desire to possess which Lawrence severely blames. His liking for oak trees signifies that Clifford is "the Sacred King"<sup>15</sup> who has to die and give his kingdom to a new king, Mellors, who is more powerful than he. In *The Golden Bough* J. G. Frazer says that the king, the man-god must be killed when he shows symptoms that his powers are beginning to fail.<sup>16</sup> Clifford, a man with the lower half of his body paralyzed, is no longer the powerful Sacred King. The oak is also a sacred tree which the Greeks and Romans associated with their highest god, Zeus or Jupiter.<sup>17</sup> According to Ad de Vries, the oak is sacred to the Great Goddess, and the

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<sup>15</sup> Dennis Jackson, "Myth and Ritual in *Lady Chatterley's Lover*," 262.

<sup>16</sup> James George Frazer, *The Golden Bough, A Study in Magic and Religion* (London: Macmillan & Co. Ltd., 1967, First Published 1922), p. 350.

<sup>17</sup> *Ibid.*, p. 209.

Sacred King was married to her priestess; sacred to Cybele, Rhea, and Artemis; sacred to the Erinyes as goddesses also of fertility and the Underworld (as triform Moon-goddess); the grove of Diana Nemorensis, near the lake of Nemi, was the old site of the ritual marriage of the priestess and the oak-king (also of his death).<sup>18</sup> The oak, closely connected with myths, stands for "fertility," "fire," "faith," and "courage."<sup>19</sup> Since the wood is "the scene of early fertility-rites and sympathetic marriages and births,"<sup>20</sup> both the wood and oaks symbolize "fertility."

On a frosty February morning Clifford and Connie go to the wood, he in his motor-chair and she walking beside him (Ch. 5). It is in the wood that Connie first meets Oliver Mellors, the new gamekeeper. Although he is so aloof, apart, and rather frail, he is as "full of vitality" as Connie. As is known from his "dark green velvet-ens," Mellors represents "the tree spirits" or "fertility figures such as the Green George" described in *The Golden Bough*.<sup>21</sup> In Chapter Five the crippled Sacred King (Clifford) and the queen (Connie) meet the next Sacred King (Mellors) in the wood. Mellors pushes and turns Clifford's motorized chair, setting it on the incline that curves to the hazel thicket. The hazel, a sacred tree, is related to the Great Goddess. Vries says that the hazel has a double meaning: one is "fertility" which is in relation to the wood and the gamekeeper, Mellors; the other is "knowledge" or "wisdom"<sup>22</sup> which is

<sup>18</sup> Ad de Vries, *Dictionary of Symbols and Imagery* (Amsterdam: North-Holland Publishing Company, 1976), p. 347.

<sup>19</sup> *Ibid.*, p. 347.

<sup>20</sup> *Ibid.*, p. 507.

<sup>21</sup> "Myth and Ritual in *Lady Chatterley's Lover*," 263.

<sup>22</sup> *Dictionary of Symbols and Imagery*, p. 242.

concerned with the master of Wragby, Clifford.

In Chapter Six Connie goes to the forest to send Clifford's message to Mellors. All is utterly motionless and silent in the wood. The silence of the wood is coupled with potency and vitality as mentioned before:

Connie walked dimly on. From the old wood came an ancient melancholy, somehow soothing to her, better than the harsh insentience of the outer world. She liked the *inwardness* of the remnant of forest, the unspeaking reticence of the old trees. They seemed a very power of silence, and yet a vital presence. They, too, were waiting: obstinately, stoically waiting, and giving off a potency of silence. Perhaps they were only waiting for the end; to be cut down, cleared away, the end of the forest, for them the end of all things. But perhaps their strong and aristocratic silence, the silence of strong trees, meant something else. (pp. 67-68)

Mellors, the hero, is described "silent and still, like the forest he inhabits,"<sup>23</sup> because he is "Pan" or "the King of the Wood." Seeing Mellors washing himself alone, Connie receives a shock in her inmost being. She finds "the warm, white flame of a single life, revealing itself in contours that one might touch: a body!" (p. 69). This episode resembles the one in which Isolt rushes into the room where Tristan is bathing.<sup>24</sup> The scene is one of the great revelations to the heroine who spends a sterile life in Wragby Hall.

Connie finds that her body is becoming meaningless, "so much insignificant substance" owing to the mental and barren life at Wragby. She wants the touch, "the resurrection of the body" at

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<sup>23</sup> Scott Sanders, *D. H. Lawrence*, p. 191.

<sup>24</sup> Jerome Mandel, "Medieval Romance and *Lady Chatterley's Lover*," 23.

heart (Ch. 7). As she is not well, Ivy Bolton, the Tevershall parish nurse, comes to Wragby. She is a very important character as a mate to Clifford in the novel. She is a good-looking woman of forty-odd and lives by herself because Ted Bolton, her husband, was killed in a mining explosion.

Mrs Bolton was most attentive and polite, seemed quite nice, spoke with a bit of a broad slur, but in heavily correct English, and from having bossed the sick colliers for a good many years, had a very good opinion of herself, and a fair amount of assurance. In short, in her tiny way, one of the governing class in the village, very much respected. (p. 82)

Mrs Bolton pines to become one of the upper class though she is always sympathetic with the colliers. She is, in a sense, a “snob” obsessed by a passion to know. Gradually she replaces Connie as Clifford’s companion and nurse. Mrs Bolton assumes the place of the grotesque adviser: like the dwarf, Melot in *Tristan and Isolt*, she is an intimate of King Mark (Clifford) who knows of the love affair between Tristan (Mellors) and Isolt (Connie).<sup>25</sup> Later she becomes a “half-mistress, half foster-mother” to him. The relationship between them is a strangely sexual and perverse one in contrast to the healthy and tender relationship between Mellors and Connie.

ii

In Chapter Eight Mrs Bolton urges Connie to go for a walk through the wood to have a look at wild daffodils which turn golden in

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<sup>25</sup> *Ibid.*, 26-27.



the sunshine. The daffodil is a "herald of spring," symbolizing "courage," and "rebirth,"<sup>26</sup> as the heroine herself wants to be reborn. Celandines sprangle out bright yellow at the edge of the wood under hazels. The celandine, "the herb of the sun," represents "joy to come."<sup>27</sup>

The first windflowers were out, and all the wood seemed pale with the pallor of endless little anemones, sprinkling the shaken floor. 'The world has grown pale with thy breath.' But it was the breath of Persephone, this time; she was out of hell on a cold morning. Cold breaths of wind came, and overhead there was an anger of entangled wind caught among the twigs. It, too, was caught and trying to tear itself free, the wind, like Absalom. How cold the anemones looked, bobbing their naked white shoulders over crinoline skirts of green. But they stood it. A few first bleached little primroses too, by the path, and yellow buds unfolding themselves. (p. 88)

Connie sees various flowers blooming in the spring wood as if she were Persephone "out of hell." The anemone, or windflower, is said to have sprung from "the blood of Adonis, or to have been stained by it."<sup>28</sup> It is sometimes said to be Aphrodite's tears over Adonis' death. Anyway, the anemone is closely connected with the Aprodite-Adonis myth, standing for "expectation."<sup>29</sup> Connie picks up primroses and violets in the forest. The primrose is related to the Great

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<sup>26</sup> *Dictionary of Symbols and Imagery*, p. 126.

<sup>27</sup> *Ibid.*, p. 89.

<sup>28</sup> *The Golden Bough*, p. 442.

<sup>29</sup> *Dictionary of Symbols and Imagery*, p. 14.

Goddess, and a symbol of "youth" and "innocence."<sup>30</sup> The violet is also connected with the myth: it sprang from Attis' blood; Persephone was gathering violets and white lilies when she was carried off by Pluto.<sup>31</sup> The violet symbolizes "the death of fertility," but at the same time "love" and "chastity."<sup>32</sup>

Connie comes to the gamekeeper's hut:

Constance sat down with her back to a young pine-tree, that swayed against her with curious *life, elastic, and powerful, rising up*. The *erect, alive* thing, with its top in the sun! And she watched the daffodils turn golden, in a burst of sun that was warm on her hands and lap. Even she caught the faint, tarry scent of the flowers. And then, being so still and alone, she seemed to get into the current of her own proper destiny. She had been fastened by a rope, and jagg-ing and snarring like a boat at its moorings; now she was loose and adrift. (italics mine) (pp. 88-89)

As is clear from the above extract, the pine-tree is a phallic symbol of "fertility" and "vitality." The pine-tree is also related to the myth and ritual of Attis:

Attis was said to have been a fair young shepherd or herdsman beloved by Cybele, the Mother of the Gods, a great Asiatic goddess of fertility, who had her chief home in Phrygia. Some held that Attis was her son. His birth, like that of many other heroes, is said to have been miracu-

<sup>30</sup> *Ibid.*, pp. 373-374.

<sup>31</sup> *Ibid.*, p. 488.

<sup>32</sup> *Ibid.*, p. 488.

lous. His mother, Nana, was a virgin, who conceived by putting a ripe almond or a pomegranate in her bosom. Indeed in the Phrygian cosmogony an almond figured as the father of all things, perhaps because its delicate lilac blossom is one of the first heralds of spring, appearing on the bare boughs before the leaves have opened. Such tales of virgin mothers are relics of an age of childish ignorance when men had not yet recognized the intercourse of the sexes as the true cause of offspring. Two different accounts of the death of Attis were current. According to the one he was killed by a boar, like Adonis. According to the other he unmanned himself under a pine-tree, and bled to death on the spot.<sup>33</sup>

After his death Attis is said to have been changed into a pine-tree. The myth of Attis resembles that of Adonis: both Attis and Adonis are sacrificially killed, or emasculated on, or under, a pine-tree in autumn; they are spring-fertility gods. The pine is not only sacred to Attis (Adonis), but also Dionysus, Osiris, and Pan.<sup>34</sup> It symbolically means "fire" and "fertility."<sup>35</sup>

Mellors rears pheasants in the secret little hut because he is "the King of the Wood" or a fertility god such as Adonis or Attis who protects the vegetation and creatures in the wood. In contrast to the barren Wragby Hall, the hut is described "cosy," and "a sort of little sanctuary." The pheasant is connected with this myth: Itylus was changed into a pheasant when he was accidentally killed by his mother, who wanted to kill her sister's eldest son; perhaps a child-substitute

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<sup>33</sup> *The Golden Bough*, p. 457.

<sup>34</sup> *Dictionary of Symbols and Imagery*, p. 367.

<sup>35</sup> *Ibid.*, p. 367.

for a Sacred King; it is a symbol of "motherly love."<sup>36</sup> When Connie comes to the hut and sees Mellors, he resents her intrusion because she is trespassing on his privacy:

Especially he did not want to come into contact with a woman again. He feared it; for he had a big *wound* from old contacts. He felt if he could not be alone, and if he could not be left alone, he would *die*. His recoil away from the outer world was complete; his last refuge was this wood; to hide himself there! (italics mine) (p. 91)

Mellors is "the dying-reviving god" as is known from such words as "wound" and "die." He is, as we mentioned before, vegetative gods as Adonis, Attis, and Osiris, or the Christ figure.<sup>37</sup> He gets angry with Connie asking him to give her a key to the hut as he dreads her "female will" and "modern female insistency."

After a couple of days she goes to the hut in spite of the rain:

Old oak-trees stood around, grey, powerful trunks, rain-blackened, round and vital, throwing off reckless limbs. The ground was fairly free of undergrowth, the anemones sprinkled, there was a bush or two, elder, or guelder-rose, and a purplish tangle of bramble: the old russet of bracken almost vanished under green anemone ruffs. Perhaps this was one of the unravished places. Unravished! The whole world was ravished. (p. 97)

<sup>36</sup> *Ibid.*, p. 363.

<sup>37</sup> See Scott Sanders, *D. H. Lawrence*, p. 202; Dennis Jackson, "Myth and Ritual in *Lady Chatterley's Lover*," 266. Sanders regards Mellors as a resurrected figure or the Christ figure; Jackson considers him as the dying-reviving vegetation gods—Attis, Dionysus, and Osiris.

"Old oak-trees" not merely stand for "phallus," a symbol of fertility and vitality, but show that the wood is the "unravished" one protected by the King of the Wood, Mellors. The elder is related to the Great Goddess of Life and Death.<sup>38</sup> When Mellors meets Connie, he gives her the key to the hut, which suggests that he partly admits her presence. While the Mellors-Connie relationship gradually develops, Clifford begins to take new interest in the coal-mines under Mrs Bolton's influence. Although he has been dying, with Connie, in the isolated private life, he seems to be "re-born" outwardly. It is only when he is alone with Mrs Bolton that he feels "a lord and master," as she treats him as if he were a child.

## iii

Chapter Ten includes the well-known scene of chicks in which Connie has relations with Mellors for the first time. Lawrence depicts the wood in spring: the bluebells are coming and the leaf-buds on the hazels, the sacred trees, are opening; many primroses and violets are blooming in the warm sunlight. The bluebell is a symbol of "constancy" and "solitude."<sup>39</sup> Connie comes to the hut to see pheasants chicks:

"There!" he said, holding out his hand to her. She took the little drab thing between her hands, and there it stood, on its impossible little stalks of legs, its atom of balancing life trembling through its almost weightless feet into Connie's hands. But it lifted its handsome, clean-

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<sup>38</sup> *Dictionary of Symbols and Imagery*, p. 160.

<sup>39</sup> *Ibid.*, p. 55.

shaped little head boldly, and looked sharply round, and gave a little 'peep.' 'So adorable! So cheeky!' she said softly.  
(p. 119)

This beautiful episode is a kind of religious ritual of initiation ceremony in which Mellors offers Connie a chick, a symbol of life. James C. Cowan regards the scene as "the epiphany of the chick," saying that "Connie's tears and Mellors's flame reveal that the experience has been epiphanic for both of them."<sup>40</sup> When Connie, moved to tears at the sight of chicks, cries blindly, Mellors sympathizes with her, feeling "the old flame shooting and leaping up in his loins." She recognizes him as a man or mate because of his reverence for life and his compassion for her. They have their first sexual relations in the gamekeeper's hut. The episode of the chick signifies the resurrection of Mellors's body as well as Connie's.

Next day Connie goes to the wood to see Mellors:

It was a grey, still afternoon, with the dark-green dogs'-mercury spreading under the hazel copse, and all the trees making a silent effort to open their buds. Today she could almost feel it in her own body, the huge heave of the sap in the massive trees, upwards, up, up to the bud-tips, there to push into little flamey oak-leaves, bronze as blood. It was like a tide running turgid upward, and spreading on the sky.

(p. 126)

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<sup>40</sup> James C. Cowan, "Lawrence, Joyce and the Epiphanies of *Lady Chatterley's Lover*," *D. H. Lawrence's "Lady," A New Look at Lady Chatterley's Lover*, pp. 111-112.

The above quotation shows that the trees in the forest have some sexual meaning. Connie's reviving body is also hinted by "the trees making a silent effort to open their buds." She feels that she is one with nature. Not having found Mellors, she again goes to the wood in the rainy evening:

The wood was silent, still and secret in the evening drizzle of rain, full of the mystery of *eggs* and *half-open buds*, *half-unsheathed flowers*. In the dimness of it all trees glistened naked and dark as if they had unclothed themselves, and the green things on earth seemed to hum with greenness. (italics mine) (p. 127)

In the above extract, "eggs," "half-open buds," and "half-unsheathed flowers" stand for "resurrection," "regeneration," and "potentiality." Particularly the egg is a symbol of "resurrection" and "regeneration." It is related to Easter all over the world, and the Easter egg is borrowed from Egypt as a symbol of resurrection.<sup>41</sup> Mellors and Connie have relations in the hut in the reviving nature.

After her visiting Mrs Flint and playing with her child, Connie comes across Mellors in the wood. Their sexual congress takes place in the dense, young fir-trees. She feels satisfaction for the first time:

She could only wait, wait and moan in spirit as she felt him withdrawing, withdrawing and contracting, coming to the terrible moment when he would slip out of her and be gone. Whilst all her womb was open and soft, and softly clamouring, like a sea-anemone under the tide, clamouring for him to come in a-

<sup>41</sup> *Dictionary of Symbols and Imagery*, p. 158.

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

(p. 139)

The fir-tree is often undisguised from the pine, so is connected with the myth of Attis, symbolically meaning "fidelity," "purity," "sun," and "life."<sup>42</sup> After she comes home, she is sewing a little silk frock, listening to Clifford reading Racine. She is, nevertheless, gone in her own "rapture," like "a forest soughing with the dim, glad moan of spring, moving into buds." She is likened to a forest, "like the dark interlacing of the oak-wood, humming inaudibly with myriad unfolding buds." This image of the wood suggests her resurrection and rebirth. As mentioned before, the oak-wood is a symbol of "fertility" and "faith." Chapter Ten repeatedly describes not merely Connie's regeneration but also Mellors's.

In Chapter Twelve Connie goes to the wood full of flowers in the sunshine of early summer:

Connie went to the wood directly after lunch. It was really a lovely day, the first dandelions making suns, the first

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<sup>42</sup> *Ibid.*, p. 186.



daisies so white. The hazel thicket was a lace-work of half-open leaves, and the last dusty perpendicular of the catkins. Yellow celandines now were in crowds, flat open, pressed back in urgency, and the yellow glitter of themselves. It was the yellow, the powerful yellow of early summer. And primroses were broad, and full of pale abandon, thick-clustered primroses no longer shy. The lush, dark green of hyacinths was a sea, with buds rising like pale corn, while in the riding the forget-me-nots were fluffing up, and columbines were unfolding their ink-purple ruches, and there were bits of blue bird's-eggshell under a bush. Everywhere the bud-knots and the leap of life!

(pp. 171-172)

Flowers riot profusely in the forest: The dandelion stands for "sun" because of the color of the flower,<sup>43</sup> and its floral language is "rustic oracle," and "Faithful to you!"<sup>44</sup> The daisy is a symbol of "resurrection" as well as of "innocence" and "virginity," the attribute of Christ and Virgin Mary.<sup>45</sup> The blue columbine symbolizes "constancy" and "love," the attribute of Christ and the Holy Ghost.<sup>46</sup> The hyacinth is related to this Greek myth: The beautiful youth Hyacinth was accidentally killed by Apollo, the sun-god, when they were playing with a disk, and transformed to a hyacinth by the god. It is symbolical of "resurrection," "faith," and "love."<sup>47</sup> The forget-me-not is connected with the myth of Eden: After God named all the flowers in the Garden of Eden, He asked each flower if it remembered its

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<sup>43</sup> *Ibid.*, p. 129.

<sup>44</sup> Kenichi Kato, *Eibeibungaku Shokubutsu Minzokushi* (Tokyo: Fuzanbo, 1984), p. 171.

<sup>45</sup> *Dictionary of Symbols and Imagery*, p. 127.

<sup>46</sup> *Ibid.*, p. 108.

<sup>47</sup> *Ibid.*, p. 265.

given name; when a flower named "Myosotis" said, "I forget," He named it "forget-me-not" again.<sup>48</sup> It also stands for "real love," and "constancy."<sup>49</sup> The flowers and trees in the wood symbolize "love," "innocence," "constancy," "fertility," and "resurrection."

Connie comes to Mollors's hut and feel real gratification in her relations with Mellors:

And it seemed she was like the sea, nothing but dark waves rising and heaving, heaving with a great swell, so that slowly her whole darkness was in motion, and she was ocean rolling its dark, dumb mass. Oh, and far down inside her the deeps parted and rolled asunder, in long, far-travelling billows, and ever, at the quick of her, the depths parted and rolled asunder, from the centre of soft plunging, as the plunger went deeper and deeper, touching lower, and she was deeper and deeper and deeper disclosed, the heavier the billows of her rolled away to some shore, uncovering her, and closer and closer plunged the palpable unknown, and further and further rolled the waves of herself away from herself, leaving her, till suddenly, in a soft, shuddering convulsion, the quick of all her plasm was touched, she knew herself touched, the consummation was upon her, and she was gone. She was gone, she was not, and was born: a woman. (p. 181)

Connie is compared to the sea, and reborn as a "real woman." Evelyn J. Hinz and John. J. Teunissen analyze the love-making scene as the heroine's "rebirth as Aphrodite."<sup>50</sup> As it is, Connie's resur-

<sup>48</sup> *Eibeibungaku Shokubutsu Minzokushi*, p. 212.

<sup>49</sup> *Dictionary of Symbols and Imagery*, p. 199.

<sup>50</sup> Evelyn J. Hinz and John J. Teunissen, "War, Love, and Industrialism," pp. 205-206.

rection as a mature woman is nearly completed in this chapter.

Chapter Thirteen shows the clash between Clifford and Mellors in the wood as a "contest for power." Clifford and Connie go to the forest, he in a bath-chair and she walking behind. Clifford's puffing chair moves slowly on, surging into the forget-me-nots beyond the hazel trees. She watches "the wheels jolt over the wood-ruff and the bugle, and squash the little cups of the creeping-jenny." The woodruff is related to Virgin Mary, and called "Good Friday grass" because churches were decorated with woodruffs, roses, lavenders, and boxes in old days.<sup>51</sup>

The chair moved slowly ahead, past tufts of sturdy bluebells that stood up like wheat and over grey burdock leaves. When they came to the open place where the trees had been felled, the light flooded in rather stark. And the bluebells made sheets of bright blue colour, here and there, sheering off into lilac and purple. And between, the bracken was lifting its brown curled heads, like legions of young snakes with a new secret to whisper to Eve. (p. 192)

The afore-mentioned quotation suggests that the wood is the Garden of Eden, and that Mellors-Adam and Connie-Eve are cast back with the Satan-like Clifford into the Garden. Clifford's motor-chair is symbolical of "industry" or "knowledge" trespassed in nature. It squashes lovely forget-me-nots, bluebells, and blue hyacinths that symbolize "love," "constancy," and "resurrection." James C. Cowan states that Clifford's motorized wheelchair is "a major epiphanic image," adding that "the mindless war of machine against nature is set forth

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<sup>51</sup> *Eibeibungaku Shokubutsu Minzokushi*, p. 665.

in admirable, uninterpreted specificity.”<sup>52</sup> Moreover, the bath-chair is “compared, sometimes directly, sometimes subtly, to Clifford’s sexual being, which is held in contrast to that of the organicist Mellors, who confesses his incompetence ‘about these mechanical things.’”<sup>53</sup>

When the chair becomes entangled and stops in the hyacinths, Clifford sounds the horn to call Mellors. Mellors pushes Clifford’s chair out of the wood, and Clifford suffers a “symbolic death,” while Mellors is reviving and full of energy. Clifford is succeeded by the potent Mellors as Connie’s mate because Clifford is the dying king who cannot satisfy the sexual passion of his wife.<sup>54</sup> When Mellors pushes Clifford’s chair home with Connie, Mellors caresses her hand, and she kisses his hand. For the first time Connie vividly hates Clifford “as if he ought to be obliterated from the face of the earth.” Consequently, the Satanic Clifford, a trespasser into the Garden of Eden, is beaten and defeated. The Clifford-Connie relationship can be said to come to an end in this chapter.

In Chapter Fourteen, as Connie stays overnight at the hut, Mellors tells her about his sexual failure with his former wife, Bertha Coutts. He later says to her, “I’ve died once or twice already.” Like the dying gods — Adonis, Attis, and Osiris, Mellors has suffered a sexual wound. However, he is now reviving through the healing power of Connie as a woman. Mellors’s restoration is described in the symbolic scene in which Connie worships his phallus.

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<sup>52</sup> “Lawrence, Joyce, and the Epiphanies of *Lady Chatterley’s Lover*, p. 101.

<sup>53</sup> *Ibid.*, p. 102.

<sup>54</sup> “Myth and Ritual in *Lady Chatterley’s Lover*,” 262-263.

As Osiris has been sometimes interpreted as the sun-god,<sup>55</sup> Mellors is identified with the sun. The sunshine comes through the window of the gamekeeper's hut lightening up his "erect phallos rising darkish and hot-looking from the little cloud of vivid gold-red hair" (p. 218). Lawrence emphasizes the sun-like attributes of the phallus in the scene.<sup>56</sup> The sunlight also falls on Connie's naked limbs through the gable window after their love-making as the sun is a symbol of life and vitality.

Chapter Fifteen depicts the lovers celebrating "their May rites,"<sup>57</sup> dancing and making love in the rain of the forest, adorning their naked bodies with flowers: Mellors threads a few forget-me-nots in Connie's "brown fleece of the mound of Venus," and sticks a pink campion in her maiden-hair; Connie threads campions in the red-gold hair above Mellors's phallus, and pushes forget-me-nots in the dark hair of his breast (pp. 233-237). Later he brings back bluebells, columbines and campions, new-mown hay, and oak-tufts and honeysuckle, adorning her body with them, and decks his own body with flowers—a creeping-jenny and a hyacinth. The honeysuckle is an object of worship from of old, symbolizing "love,"<sup>58</sup> "fidelity," and "devotion."<sup>59</sup> As we mentioned afore, almost all the flowers and branches used here stand for "love," "constancy," "fidelity," "fertility," and "resurrection," celebrating the mock wedding of the lovers. Mellors says, "Lady Jane, at her wedding with John Thomas," and "This is John Thomas marryin' Lady Jane." Dennis Jackson says that their play-

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<sup>55</sup> *The Golden Bough*, p. 505.

<sup>56</sup> "Myth and Ritual in *Lady Chatterley's Lover*," 268.

<sup>57</sup> *Ibid.*, 268.

<sup>58</sup> *Dictionary of Symbols and Imagery*, p. 256.

<sup>59</sup> *Eibeibungaku Shokubutsu Minzokushi*, p. 272.

ful wedding “mimes the ceremonial marriages of the reciprocal powers of nature that formed part of old fertility rituals,” claiming that the scene represents “the Sacred Marriage” described in *The Golden Bough*.<sup>60</sup>

As we have investigated, the tender relationship between Mellors and Connie is confirmed, and their “Sacred Marriage” takes place in this chapter; meanwhile, the negative and perverse relationship between Clifford and Mrs Bolton comes to its rock-bottom in Chapter Nineteen. When he finds that his wife has decided to leave Wragby, he becomes like a child with Mrs Bolton, only saying, “Do kiss me.” They draw into “a closer physical intimacy, a intimacy of perversity.” He is really a child; while she is “the Magna Mater, full of power and potency, having the great blond child-man under her will and her stroke entirely” (p. 305).

Thus far we have analyzed *Lady Chatterley's Lover*, laying stress on the mythic elements in the novel, particularly on the symbolic and mythic meaning of the trees and flowers in the wood. There are a number of allusions to the myths—the Pluto-Persephone myth, the myth of the Sacred King or the King of the Wood, Tristan and Isolt, the Aphrodite-Adonis myth, the Cybele-Attis myth, the Eden myth, and the myth of Osiris. The vegetation described in the novel is also related to the myths, and symbolizes the theme of the novel, that is, the man-woman relationship between the hero and the heroine: the trees and flowers are effectively used to stand for “love,” “constancy,” “faith,” “fertility,” “resurrection,” and “regeneration” of the lovers, Mellors and Constance, according to the de-

<sup>60</sup> “Myth and Ritual in *Lady Chatterley's Lover*,” 268-269.

velopment of the narrative story. The vegetation in *Lady Chatterley's Lover* is closely connected with the mythic patterns and theme of the novel, and gives some form and coherence to "the myth of resurrection" which is, it seems to me, the only hope of the dying author, Lawrence.