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**THE FALLEN WOMAN
IN
TWENTIETH-CENTURY ENGLISH AND BRAZILIAN NOVELS:
A COMPARATIVE ANALYSIS OF
D. H. LAWRENCE AND JORGE AMADO**

BY

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**A thesis submitted for the degree of Doctor of Philosophy
to the Centre for British and Comparative Cultural
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SUMMARY

This thesis offers a thematic comparison of the ways in which fallen women are depicted by two writers: D. H. Lawrence (1885–1930) and Jorge Amado (1912–). The comparison highlights the contrasts and similarities between two cultures and how they are reflected in literature. The focus of the thesis is on an examination of unconventional female characters and it illuminates more generally the ways in which literary creativity is shaped by the interaction between writers and their social milieus.

The theme of the fallen woman provokes discussion of changing patterns of sexuality in two different societies, in two different periods of their historical development. It also involves the question of the social, political and cultural background of both England and Brazil, where these images of the fallen women were fabricated. The thesis argues that both Lawrence and Amado share tremendous sympathy for these women.

The thesis is divided into eight chapters. Chapters Two through Six are divided into two parts. The analysis in Part One involves a number of Lawrence's novels: The White Peacock, Sons and Lovers, The Lost Girl, Aaron's Rod, Mr. Noon, 'Sun', and three versions of Lady Chatterley's Lover. Part Two looks at the fallen woman in Amado's writing from 1934 to 1977, and the discussion focuses on Jubiabá, Terras do sem fim, Gabriela, cravo e canela, Dona Flor e seus dois maridos, Tereza Batista cansada de guerra and Tieta do Agreste.

Female desire and its fulfilment in an unconventional way has been a central question in all these novels. Without a moral judgement, both Lawrence and Amado depict the female characters who are triumphant lovers, redeemed from the sense of sin or guilt by their passion. The depiction of these women highlights the class and gender differences. Both writers show how patriarchy plays a dominant role in keeping female sexuality under control in both English and Brazilian societies.

DECLARATION

I hereby declare that though part of this thesis has been presented in the International Congress on Theory and Literary Criticism, no part has been used for publication.

Acknowledgements

This has been a years-old dream which, it seems, has come close to being realised. My heartfelt thanks to both Prof. Susan Bassnett and Dr. John Gilmore may appear mere words, as I feel it impossible to express my immense gratitude to both of them. The admiration I have developed for Prof. Susan Bassnett can hardly be conveyed. Dr. John Gilmore arrived exactly at the time I needed him the most. His historic perspective and encouragement of free discussion helped me to shape my ideas.

For a person coming from a totally different culture and a traditional family, where even male virginity is guarded with care, and sex is not seen as a sin or a topic to be discussed openly, to explore the question of sexuality in a totally different social and cultural context and discuss 'the fallen woman' has not been easy. The lack of bitter personal experience with men as father, brother, husband and son made it equally difficult to digest the feminist views. It was also difficult to break cultural barriers and argue against well-known scholars. It was here, I feel, that both Prof. Bassnett and Dr. Gilmore helped me to develop a critical vision of my own.

In spite of these cultural hindrances the supportive attitude of my family has been unique. It is difficult to imagine an Indian husband accepting the idea of his wife going to a foreign country, living on her own and investigating the questions of sex and gender. I thank my exceptionally wonderful husband, Prof. Ramdayal Swarnakar, who unlike the *Ramayana's* Rama, never questioned my sincerity, affection and fidelity and offered his full support. My little boy, today Dr. Vivek Swarnakar, deserves special thanks as he is the one who persuaded me to undertake this difficult task and taught me the first lessons

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My heart is filled with pride and pleasure as I recall my visit to Rio Vermelho 33, Salvador. It was a unique experience to meet and talk with Jorge Amado in an extremely informal way. I wish I could have done the same with Lawrence. Thanks to Amado and *cara Zélia* for receiving me so graciously and openly discussing his works with me for hours. *'Obrigado meu caro Amado pelo carinho e simplicidade com que você me recebeu.'* I also want to thank James Amado and the Amado family for making my visit an unforgettable experience. I cannot forget the people at 'Fundação Jorge Amado' and 'Casa Jorge Amado'. It would have been impossible to pursue my research without the enormous amount of material I collected and consulted with their help.

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Chapter One

INTRODUCTION

The notion of the fallen woman has frequently been discussed in a range of contexts, and from many different points of view. One key focus of critical attention occurs with the nineteenth-century English novel.¹ Literary critics have often considered the fallen woman historically,² while other commentators have chosen to stress the significance of the lives of the authors themselves and have examined a range of autobiographical elements,³ or have highlighted the relevance of the psychological, social or political⁴ background to particular literary works.

In the nineteenth century, both art and fiction widely used the term 'fallen' in relation to female sexuality. As Amanda Anderson points out, 'fallen woman' is an 'umbrella term' which covers a wide spectrum of female sexuality.⁵ The Western concept of fall has a strong tie with the Judeo-Christian tradition. In the chapters that follow it will be suggested that the fallen woman in both English and Brazilian culture can be seen as the reminiscent of Eve. It may be argued that in the twentieth century in many societies, 'the fallen woman' seems to have lost its meaning. At the same time, however much social progress the twentieth-century woman has made, and however free she might have become, her sexual behaviour is still generally governed by man-

¹ A number of writers have concentrated on the theme of the fallen woman in nineteenth-century English novels, including Sally Mitchell, The Fallen Angel: Chastity, Class and Women's Reading, 1835-1880 (Bowling Green, Ohio: Bowling Green University Popular Press, 1981), hereafter cited as Mitchell, Chastity, Class and Women's Reading; George Watt, The Fallen Woman in the 19th Century English Novel (London: Croom Helm, 1984); Nancy Armstrong, Desire and Domestic Fiction: Political History (Oxford: Oxford University Press, 1987); Tom Winnifreth, Fallen Women in the Nineteenth-Century English Novel (London: Macmillan, 1994), hereafter cited as Winnifreth, Fallen Women; Amanda Anderson, Tainted Souls and Painted Faces (Ithaca: Cornell University Press, 1993). Hereafter cited as Anderson, Tainted Souls.

² See Mitchell, Chastity, Class and Woman's Reading.

³ See Winnifreth, Fallen Women.

⁴ Amanda Anderson, Tom Winnifreth, Nancy Armstrong and George Watt try to look at the fallen woman against her social, political or psychological background.

⁵ Anderson, Tainted Souls, p. 2.

made laws which treat her with discrimination.⁶ It has to be admitted that the adjective ‘fallen’ is problematic, but it is used in the present analysis quite specifically to denote the image of a woman whose sexual behaviour represents a ‘fall’ from the conventional standards of what is morally or socially acceptable.

By contrast, the theme of the fallen woman in twentieth-century fiction – which is the concern of the present study – has received less sustained attention. Furthermore, there have been few specific cross-cultural, comparative investigations of the topic. This work aims to compare the ways in which fallen women are depicted by two writers: D. H. Lawrence (1885–1930) and Jorge Amado (1912–). This involves looking at the textual structures of their novels and the use of two different languages (English and Portuguese), and relating these structural and linguistic comparisons to the depiction of fallen woman against their particular social and cultural backgrounds.

The root of the present investigation is also a desire ‘to move beyond the boundaries’ and to ‘follow up what appear to be similarities between texts and characterisation by authors from different cultural contexts’⁷. Susan Bassnett criticises François Jost and others who try to define comparative literature in terms of ‘an overall view of the literature [...] a vision of the cultural universe.’⁸ The sarcasm of Bassnett’s comment that ‘all cultural differences disappear when readers take up great works; art is seen as an instrument of universal harmony and the comparatist is one who facilitates the spread of that harmony’⁹ underscores the relevance of situating the

⁶ Princess Diana’s interview on *Panorama*, BBC, 20 November 1995, exemplifies that even in a democratic society woman is not free. The general reaction showed that British public did not pay much attention to her affair. However, her open acceptance of extra-marital relationship did not go unobserved by the Royal Family. As Michael Elliot and Daniel Pederson in their article say: ‘she spoke of things one is not meant to acknowledge in upper-class Britain [...]’ See Michael Elliot and Daniel Pederson, ‘I Won’t Go Quietly’ *Newsweek*, 4 December, 1995, p. 34. The later debate, Queen Elizabeth’s stand and her insistence on divorce show that days are still far when female infidelity can be ignored and female desire will go unpunished.

⁷ See Susan Bassnett, *Comparative Literature: A Critical Introduction* (Oxford: Blackwell, 1993), p. 2. Hereafter cited as Bassnett, *Comparative Literature*.

⁸ François Jost, *Introduction to Comparative Literature* (Indianapolis: Bobbs-Merrill, 1974), pp. 29-30.

⁹ Bassnett, *Comparative Literature*, p. 4.

literary discourses of Lawrence and Amado in the specific cultural contexts of twentieth-century England and Brazil. This dissertation will argue that the cultural differences do not disappear but become more apparent. A comparative approach must also be sensitive to the impact on literary works of the particular contexts in which authors have written. The major concern of the present analysis is to consider how these two different authors have articulated and shaped their images of the fallen woman against the background of their own particular societies in their specific historical periods. The central hypothesis which is employed as a basis of this study is that Lawrence and Amado both deal with issues related to the 'fallen woman', but their writing exhibits important differences of approach to those themes which reflect differences between the cultural backgrounds and social circumstances in which the two authors were writing.

The fundamental approach to this thesis is rooted in the widely accepted field of comparative literature known as thematics. In the last fifty years a number of comparatists have tried to define and establish thematics as an appropriate tool for comparison.¹⁰ Praver, in his discussion of placement and types of themes, in a chapter

¹⁰ According to Harry Levin 'the pioneer was Italian comparatist Arturo Graf whose nineteenth-century monograph examined such phenomena as the Devil and the Earthly Paradise.' Ulrich Weisstein devotes a whole chapter on 'Thematology' to discuss the problem of terminology or what he calls the 'terminological confusion' among the German, French and American comparatists. Similar to Paul Van Tieghem before him Weisstein sees the development of thematology as 'a German preserve'. Harry Levin's essay 'Thematics and Criticism', also published at the same time as Weisstein's, starts with the discussion of Greco-Latin 'thema' but does not enter in the dispute of terminology or the 'taxonomic jumble' as he calls it. However, he follows Van Tieghem and sees thematology as 'a pseudo-scientific approximation of the German *Stoffgeschichte*, literary history of stuff or fabric—an underlying conception.' Apart from concentrating on the themes and structures Levin also comments on the popularity of certain themes as the preferred subject matter of novelists. François Jost, like Weisstein, looks at German *stoff* and French *thème* to locate the way it is used in English. See Levin Harry, 'Thematics and Criticism' in Peter Demetz, Thomas Greene and Lowry Nelson, Jr. (eds), The Disciplines of Criticism: Essays in Literary Theory, Interpretation and History (New Haven: Yale University Press, 1968), p. 129-131; Ulrich Weisstein, Comparative Literature and Literary Theory (Bloomington: Indiana University Press, 1973), p. 129; Paul Van Tieghem, La Littérature Comparée (Paris: Colin, 1931); Herbert Dieckmann, 'Themes and Structure of the Enlightenment' in Herbert Dieckmann, Harry Levin and Helmut Motekat, Essays in Comparative Literature (St. Louis: Committee of Publications Washington University, 1961), pp. 41-72; Raymond Trousson, Un Problème de littérature comparée: les études de thèmes. Essai de méthodologie (Paris: Les Lettres Modernes, 1965), hereafter cited as Trousson, Un Problème de littérature comparée.

called 'Themes and Prefigurations', distinguishes five different subjects of investigation:

- (a) The literary representation [...] of *natural phenomena* [...] or of *eternal facts of human existence* [...] or of *perennial human problems and patterns of behaviour* [...]
- (b) Recurring motifs in literature and folklore [...]
- (c) Recurrent situations and their treatment by different writers [...]
- (d) The literary representation of types [...]
- (e) The literary representation of *named personages*.¹¹

However, Praver admits that such divisions may overlap, specifically the literary representation of type and the literary representation of named personages: these two categories are not totally isolated from each other. Raymond Trousson sees the study of named personages as the most productive area of comparative literature.¹²

Acknowledging the importance of thematics, Praver comments that '[t]hematic studies enable us, in fact, to examine and contrast the spirit of different societies and epochs [...] it is fascinating to see how the problems facing groups, classes and societies become embodied in literary figures with a life and an individuality of their own [...]'¹³ Yet, despite the obvious potential of this perspective, scholars such as Koelb and Noakes have observed that thematic studies appear to have become less and less common so that they now seem to occupy a background position in literary analysis: 'One can discern a tendency to move away from matters that have been considered essential to the understanding of the history of literature as a great and unified cultural enterprise (movements, themes ...)'¹⁴ Koelb and Noakes recognise that none of the contributors to their volume of essays discusses the 'well known kinds of

¹¹ Siegbert Praver, Comparative Literary Studies: An Introduction (New York: Harper & Row, 1973), pp. 99-100. Hereafter cited as Praver, Comparative Literary Studies.

¹² Trousson, Un Problème de littérature comparée.

¹³ Praver, Comparative Literary Studies, pp. 102-103.

¹⁴ Clayton Koelb and Susan Noakes (eds), The Comparative Perspective on Literature: Approaches to Literary Theory and Practice (New York: Cornell University Press, 1988), p.6. Hereafter cited as Koelb, The Comparative Perspective.

generic categories [...] studies of influence, of genre, of theme'.¹⁵ Hence they suggest that there has been a move away from the proposition outlined by René Wellek, who states that comparative literature 'is identical with the study of literature independent of linguistic, ethnic and political boundaries.'¹⁶ Bassnett, however, does not wholly agree with the view expressed by Koelb and Noakes. Establishing the permanence of theme as a major analytical concern, she argues that 'while they are quite right to assume that there had been a move away [...] there is another way of looking at current trends in literary analysis. The study of themes and movements not only continues unabated, but possibly is even on the increase. The difference is, of course, that the impulse is now coming from within areas of work defined under other headings than that of 'comparative literature', such as post-colonial studies or gender studies.'¹⁷ A quick glance at the trends in other areas in the last twenty-five years justifies Bassnett's observation. Since the publication of Images of Women in Fiction in 1972, a number of studies have followed the thematic comparison under different umbrellas.¹⁸ Toril Moi observes: '*The Images of Women* approach has proved to be an extremely fertile branch of feminist criticism.'¹⁹ Moi's observation calls attention to the notable increase in the studies of the portrayal of women in literature as well as in other fields.

A number of comparatists have tried to locate the thematic development of mythical or historical characters in literature. The German scholar Käte Hamburger looks at Greek heroes in plays from Sophocles to Sartre.²⁰ Robert Viver undertakes a thematic analysis of the classical prototypes Icarus and Phaeton.²¹ Raymond Trousson

¹⁵ Koelb, The Comparative Perspective, p. 4.

¹⁶ René Wellek, 'The Name and Nature of Comparative Literature', Discriminations (New Haven: Yale University Press, 1970), p. 19.

¹⁷ Bassnett, Comparative Literature, p. 116.

¹⁸ Susan Koppelman Cornillon (ed.), Images of Women in Fiction: Feminist Perspective (Bowling Green Ohio: Bowling Green University Press, 1972).

¹⁹ Toril Moi, Sexual / Textual Politics: Feminist Literary Theory (London: Routledge, 1985), p. 42.

²⁰ Käte Hamburger, Von Sophokles zu Sartre: Griechische Dramenfiguren antik und modern (Stuttgart, 1962).

²¹ Robert Viver, Frères du ciel (Brussels: no publisher, 1962).

analyses the mythical figure of Prometheus in Aeschylus, Shelley, Tertullian, Shaftesbury, Hesiod and André Gide.²² A. Bartlett Giamatti analyses the depiction of Proteus in Renaissance literature.²³ François Jost employs three different perspectives in a thematic analysis of Thomas à Becket (viewed from an historical perspective), William Tell (from the mythological perspective), and the theme of 'suicide' (from a literary perspective). Grigore Nandris traces the historical links in the theme of Dracula in his essay, 'The Historical Dracula: in Western and Eastern Literatures of Europe'.²⁴

The present study takes as its starting-point the suggestion that thematic study appears to be a useful method for exploring the treatment of the fallen woman. In spite of drastic changes in sexual ideologies and in the social and political situation of women in the twentieth century, this theme has remained a constant feature of world literature, and therefore it offers an appropriate basis for the application of the comparative method. This method, as Praver suggests, seeks 'to examine and contrast the spirit of different societies' and to focus upon the different cultural backgrounds to literary creativity.²⁵ In the present study therefore, the focus is on an examination of unconventional female characters in the fiction of Lawrence and Amado in relation to the two very different societies of England and Brazil at different moments in the twentieth-century. Such a focus, it is hoped, will illuminate more generally the ways in which literary creativity is shaped by the interaction between writers and their social milieus.

Bassnett's analysis of 'Gender and Thematics' suggests some particularly helpful

²² Raymond Trousson, Le Thème de Prométhée dans la littérature européenne (Genève: Librairie Droz, 1964).

²³ A. Bartlett Giamatti, 'Proteus Unbound: Some Versions of the Sea God in the Renaissance' in Peter Demetz, Thomas Greene and Lowry Nelson, Jr. (eds) The Disciplines of Criticism: Essays in Theory, Interpretation and History (New Haven: Yale University Press, 1968), pp. 437-475.

²⁴ Grigore Nandris, 'The Historical Dracula: The Theme of his Legend in the Western and in the Eastern Literatures of Europe' in A. Owen Aldridge (ed.), Comparative Literature: Matter and Method (Urbana: University of Illinois Press, 1969).

²⁵ Praver, Comparative Literary Studies, p. 102.

ways of approaching the present study. She declares that her 'purpose is to draw attention to the importance that thematic study still has for many critics today [...]'²⁶ Bassnett establishes the notion of gender thematics as she looks at the images of Clytemnestra, Medea, Margawse, Nimue, Iseut and Guinevere. She discusses the question of female sexuality in different epochs and shows how the changing social conventions of a specific period have had an effect on the change in the portrayal of these women. Her major discussion concerns the development of the image of Guinevere in Arthurian romance from historian Geoffrey of Monmouth's History of the Kings of Britain, written in 1136-38, to Sir Thomas Mallory's Morte d' Arthur, T. H. White's The Once and Future King, Alfred Lord Tennyson's Idylls of the King; William Morris' poem The Defence of Guinevere and Gillian Bradshaw's novel Down the Long Wind. She observes that the conventional norms of female sexuality have played a very significant role in the development of Guinevere's image from an unfaithful queen to a lover whose involvement in an extra-marital relationship does not degrade her. She argues that the thematic development of the image of Guinevere represents a 'change in literary convention [...] in ideology, particularly with regard to the sanctity of marriage and the expected role of the ideal wife.'²⁷ What one sees here is that the social and cultural norms of the period in which a certain work is produced leave their marks on the character of Guinevere. As Bassnett affirms:

What we can see from the different versions of the Guinevere's story is not simply that different writers work in different ways but rather that those writers as products of their own time were mindful of the constraints laid upon them by the expectation of their reader.²⁸

Though Bassnett undertakes a comparative, thematic analysis, its focus on gender and

²⁶ Bassnett, Comparative Literature, p. 117.

²⁷ *Ibid.*, pp. 134-35.

²⁸ *Ibid.*, p. 136.

its discussion of changing patterns of female sexuality in different epochs suggest that it can very well be located within the field of women's or gender studies. Bassnett's analysis is a mile-stone in the field of comparative criticism because, unlike most of the other studies listed above, she selects female characters for special attention. From this point of view, the insights offered by Praver and Bassnett are particularly important for the present study as the theme of the fallen woman represents what Praver calls 'the literary type'. The question of gender thematics raised and analysed by Bassnett in the exploration of the image of Guinevere, in different periods and by different writers, offers a close link with the focus of the present study on the subject of the fallen woman.

The theme of the fallen woman opens up a space for the discussion of changing patterns of sexuality in two different societies, and in two different periods of their historical development, as explored by two different writers. It also involves the question of the social, political and cultural background of both England and Brazil, where these images were fabricated. The challenge is to place the work of Lawrence and Amado firmly into the context of British (or English) and Brazilian society during particular periods of the twentieth century. The emphasis throughout is on the thematic unity of the subject of the fallen woman, but the obvious distance in time and space between the two authors may help to support the argument that what Lawrence could do at the beginning of the century in one society (Britain) could not be done by Amado in another society (Brazil) until the middle of the century. An understanding of the distinct societies that generated the fictional fallen women in the novels of these two authors, and the different cultures in which the writers worked, can go a long way towards explaining significant textual differences. At the same time, the unique creative talents and inspiration of these authors, as well as the stylistic differences

between them, must be recognised, so that a key issue in the present study is how precisely each author responded to, and perhaps even transcended, the limitations of his own society's structure and dominant ideology. This also involves seeking to identify any major ideological contradictions and tensions *within* the works of these authors; for often literary works – and especially novels – encapsulate such tensions, and any potential for the resolution of such tensions lies with the individual readers of those works who will, of course, vary in their responses according to their own assumptions and values.

Taking this issue of structure and ideology further, the comparison of these two authors is intended to shed light on how and why patriarchal power has remained a dominant factor in women's lives in the twentieth century and in different societies. Patriarchy still commands and stigmatises female sexuality in all societies and cultures, and in some parts of the world it maintains the use of physical force and brutality to abuse women sexually and to treat them as outcasts or sometime as an animal.²⁹ In their sympathy for fallen women, both writers had to challenge prevailing, dominant assumptions about the character, behaviour and desires of females in their own particular societies: assumptions which were clearly linked to patriarchal structures and processes. It has to be recognised, for example, that the very use of the adjective 'fallen' implies a certain conditioning of a woman and her isolation from those women who are called 'mother', 'daughter' or 'wife', and it also embodies a sense of otherness. What is at issue here is the basis of a certain patriarchal vision of the fallen

²⁹ A number of social, Marxist and feminist critics discuss patriarchy. Kate Millett, Hélèn Cixous, Julia Kristeva and others though offer a profound discussion on patriarchy, very few feminist critics have tried to define patriarchy. Sheila Rowbotham sees it in gender relationship as she says: 'Patriarchy [...] has also been used to express men's control over women's sexuality and fertility; and to describe the institutional structure of male domination.' Silvia Walby defines it as 'a system of social structures and practices in which men dominate, oppress and exploit women'. See Sheila Rowbotham, *Dreams and Dilemmas* (London: Virago, 1983), pp. 208-9; Silvia Walby, 'Theorising Patriarchy' *Sociology*, vol. 23, no. 2 (1990), p. 214.

woman that distinguishes her from the other, 'pure' woman. One of the specific objectives of this enquiry is to scrutinise the idea of the fallen woman as an image, social or moral construct and a powerful metaphor which is expressive of distinctive social and political forces that oppress women. Why, we must ask, have these women actually 'fallen'? A range of factors – individual, social, political, religious and moral – clearly need to be identified. Who, indeed, is deciding that a woman should be regarded as 'fallen'? This involves looking at the major structural sources of discourse about women in society and the origins of distinctive linguistic formations which impose such a description on women. In nineteenth-century English fiction, for example, the popularity of the 'virgin heroine' – an image clearly associated with Victorian moral codes and religious teachings – meant that any woman who lost her virginity outside of marriage must be regarded as 'fallen' even though the same judgement would not generally be made of unmarried men. And, once a woman has 'fallen', how do Lawrence and Amado propose a method of 'redemption'? Reading the works of Lawrence and Amado, one encounters a range of alternatives from the individual woman's personal liberation to a broader strategy of social and political transformation.

In literary theory, feminist approaches have tended to pay particular attention to the question of gender representation, and such approaches shed valuable light on the textual strategies authors employ in their distinctive use of narrative, plot, language, figures of speech, symbols, imagery and characterisation to portray the social and political relations between men and women. Though feminist literary criticism, in this study, is not used as a theoretical base it is inevitably an important source of inspiration. It is noteworthy that, in the case of Lawrence criticism, in the 1970s, under the impact of feminist writing, there was a clear shift in emphasis from a focus on 'sex'

issues in Lawrence's novels to a broader concern with gender. Lawrence's whole treatment of women was scrutinised and supported or criticised by comparing his female and male characters.³⁰ Kate Millett can be held responsible for bringing about a drastic change in the appreciation of Lawrence's work. As Cora Kaplan observes: '[s]ince Sexual Politics, it has been difficult for critics to ignore the wider social and political implications of the representation of sexual practice in fiction [...] Once you have read Millett, an "innocent" enjoyment of the sexual in literature is almost sure to be lost.'³¹

In the case of Amado it is difficult to name a specific feminist critic, as such an individual voice is rarely heard. Yet the letters from some female readers annoy Amado and in a response to them he says:

Para as feministas daqui, contar um fato, um acontecimento que mostra a existência do machismo é ser machista. Elas se recusam a ver que é uma crítica, uma denúncia; é uma forma de luta contra este estado de coisas.³²

The decision, in this study, to examine the works of two male novelists is deliberate in the sense that it should help to illuminate the whole question of how female identities and issues have been represented by men in male-dominated societies in the twentieth century. The fact that both writers have been deeply involved with the question of female sexuality and have tried to break conventional social norms offers a solid base for comparison. In particular, the theme of 'non-respectable' women and the

³⁰ See Kate Millett, Sexual Politics (London: Virago, 1970); Anne Smith (ed.), Lawrence and Women (London: Vision, 1978); Lydia Blanchard, 'Love and Power: A Reconsideration of Sexual Politics in D. H. Lawrence' Modern Fiction Studies, 21 (1975); Charles Rossman, "'You are the Call and I am the Answer": D. H. Lawrence and Women' D. H. Lawrence Review, 8 (1975); Carol Dix, D. H. Lawrence and Women (Totowa: Rowman & Littlefield; London: Macmillan, 1980); Hilary Simpson, D. H. Lawrence and Feminism (Dekalb: Northern Illinois University Press; London: Croom Helm, 1982); Sheila Macleod, Lawrence's Men and Women (London: Heinemann, 1985); Carol Siegel, Lawrence Among the Women: Wavering Boundaries in Women's Literary Traditions (Charlottesville: University of Virginia, 1991).

³¹ Cora Kaplan, Sea Changes: Culture and Feminism (London: Verso, 1986), p. 16.

³² See Alice Railard, Conversando com Jorge Amado, translated by Annie Dymetman (Rio de Janeiro: Record, 1990), p. 307.

whole relationship between women and respectability in society seem to be important links between these two writers.

Similarities between Lawrence and Amado have been observed by Brazilian critics. Soon after the publication of Gabriela, cravo e canela (1958),³³ an early reviewer sets Amado in the Lawrentian line:

[...] Jorge Amado se insere na linhagem de D. H. Lawrence. Não que haja profundas semelhanças entre eles mas o simples fato de em ambos existir uma inaptidão para aceitar alguns dogmas do romance basta para os associar. [...] a sólita liberdade que Jorge Amado, tal como Lawrence, tem para como o sexo.³⁴

Juarez de Gama Batista observes:

[...] temos um novo plano de desdobramento do artista dentro do sua arte [...] à D. H. Lawrence – um Lawrence que também foi, à sua moda, renascentista: escandalosamente renascentista, como ainda vem parecendo a certos puritanos extraviados em “perigosas” vilegiaturas fora do estrito domínio dos almanaques e dos prospectos de laboratório.³⁵

What makes these critics link Lawrence and Amado is the strong presence of sex in their novels. Throughout their writing, female sexuality in particular remains a major focus of both Lawrence's and Amado's attention. The explicit description of sex, the sexual ideology of both writers, and the use of taboo words by both writers bring them close together. Both Lawrence and Amado share the fate of being seen as writers of obscene books. In a number of his essays, Lawrence replies to such accusations as he tries to set a clear line between pornography and the description of sex as a pure and natural instinct. In his essay 'Pornography and Obscenity' he argues '[b]ut even I would censor genuine pornography rigorously, [...] You can recognise it by the insult it

³³ Jorge Amado, Gabriela, cravo e canela: crônica de uma cidade de interior (Rio de Janeiro: Record, 1995). Hereafter this edition will be used for all citations. The citations in the text are given as GCC.

³⁴ Antônio Olinto, 'Gabriela, cravo e canela' review article in *O Globo*, 6 September, 1958.

³⁵ Juarez Gama de Batista, 'Os mistérios da vida e os mistérios de Dona Flor' (João Pessoa: Universidade Federal da Paraíba, 1972), p. 12. This article was first published in various newspapers in Paraíba, Recife, Salvador and Rio de Janeiro and also in Miécio Tati (ed.), Jorge Amado: Terra e Povo, 40 anos de Literatura (São Paulo, Martins Editora, 1972). Hereafter cited as Batista, 'Os mistérios da vida'.

offers, invariably, to sex, and to the human spirit.’³⁶

Amado’s use of taboo words and obscenity in his fiction has constantly been the focus of critical attention. Macedo Dantas, in his review, observes that ‘[e]m *Tereza Batista* o que sata à vista é o abuso de erotismo de palavrões, as palavradas dos clássicos.’³⁷ Like Lawrence, Amado dismisses such comments, saying ‘obscenidade aí está sempre mais na malícia do leitor do que na arte de escritor.’³⁸ Further, in his interview with Symona Gropper, he justifies his use of taboo words:

— Eu parto do seguinte princípio: pior coisa é botar palavrão pelo palavrão. Por outro lado, também tenho horror de não usar palavrão só porque é feio, etc. É palavrão porque se convencionou. E eu uso quando me parece mais útil e próprio para dizer as coisas.³⁹

The present study is rooted in the conviction that Lawrence’s emphatic concern with the fallen woman demands a different perspective which can provide a sound basis for the thorough analysis of female sexuality, and such an approach will also facilitate the direct comparison of the work of Lawrence and Amado. Apart from their exploration of female sexuality, the two authors deserve to be studied together for a number of other reasons. First, women play a major role in their writings. In the case of both Lawrence and Amado, women occupy a central position in a number of novels. It is the sexual conduct of their female protagonists which, because of prevailing social norms, alienates them from other female characters. Furthermore, this sexual conduct is regarded as unacceptable according to the dominant patriarchal conventions of the two societies in question. The two (male) authors have sympathy with their female

³⁶ D. H. Lawrence, ‘Pornography and Obscenity’ in Anthony Beal (ed.), *D. H. Lawrence, Selected Literary Criticism* (London: Heinemann, 1955), p. 39. Hereafter cited as Beal, *Selected Literary Criticism*.

³⁷ Macedo Dantas, “‘Tereza Batista’: romance ou apenas reportagem?” *O Estado de São Paulo*, 20 May 1973, suplemento, p. 2.

³⁸ Miécio Táci, *Jorge Amado: 30 anos de literatura* (São Paulo: Martins, 1961), p. 282.

³⁹ See Gropper, ‘O cansaço depois da guerra’, *Jornal do Brasil*, Rio de Janeiro, 18 November 1972, p. 3. One may add that the use of such words help Amado to bring his characters closer to the reality. During my interview with Amado his wife Dona Zélia narrates the incident about Amado’s use of such words while he was writing *Tocaia Grande*. See my Interview in Appendix I, p.335.

protagonists to the extent that they are themselves challenging those conventions and recognise the validity of female sexuality. Their fascination with women leads them to depict their female characters with great care, and offer them a central position. Both writers create a long line of unforgettable fictional heroines.

Equally important is the deep attachment, a strong tie with their homeland that one encounters in both Lawrence and Amado. In Lawrence's case, though some of his writings are set in foreign countries (Italy, Australia, America and Mexico), his main fictional location is the English Midlands. For most of his life, Lawrence lived in self-imposed exile. The sense of belonging and not belonging is more strongly present in the second phase of Lawrence's writing. It is the experience of another culture which makes him to look at his motherland with mixed feelings. On some occasions his displeasure is explicit: 'I hate England and its hopelessness. I hate Bennett's resignation [...] I want to wash again quickly, wash off England, the oldness, and grubbiness and despair [...].'⁴⁰ Such a view can be expressed only by a man 'who had once belonged to it and now chooses to take up his stand outside.'⁴¹ Yet the nostalgia he felt for his country shows that though he could see the shortcomings of his society, he could never cut himself free from it.

Amado's writing shows his strong ties with his birth-place. The north-eastern roots of his vast writing give him a clear identity of 'o baiano'. Like Lawrence, Amado has lived in exile, but his writings do not show the same sense of distance from Brazil. However, there is a strong feeling of separation in his writing between the northern and southern parts of Brazil. He limits himself to the north-eastern regions of the *sertão* and Bahia. The South, in his writing, symbolises the modern, the industrialised and the

⁴⁰ See Lawrence's letter to Arthur McLeod, 4 October, 1912 in George J. Zytaruk and James T. Boulton (eds), The Letters of D. H. Lawrence 1901-1913, volume I (Cambridge: Cambridge University Press, 1979), p. 459.

⁴¹ Graham Hough, Image and Experience: Studies in Literary Revolution (London: Duckworth, 1960), p. 151.

White, i.e. the non-Brazilian element; whereas the north is represented as pure, natural and populated by the 'mestiços': the authentic Brazilians.

Despite strong thematic links in their works, Lawrence and Amado deal with the subject of the fallen woman in different ways and with different views about the prospects for female freedom and equality. This is partly a matter of the different historical and socio-political contexts in which these two writers were working, but of equal importance is the difference between the ideologies of the two writers, which means that they do not look at their female protagonists from the same point of view. What binds Lawrence and Amado together is a common challenge to patriarchy's discrimination against female sexuality, and a shared sympathetic attitude towards their fallen women, who deserve to be freed from the sense of guilt and their subordination to the patriarchal double standard. However, whereas Lawrence uses transgressive sexual passion as a tool for redemption, Amado's emphasis is on the need to transform the patriarchal power relations of society more fundamentally through a process of revolutionary change in social attitude.

Lawrence discards man-made social conventions. In 'The Study of Thomas Hardy', he observes:

[...] Anna Karenin, Eustacia, Tess, Sue and Jude find themselves against the established system of human government and morality, they cannot detach themselves, and are brought down. Their real tragedy is that they are unfaithful to the greater unwritten morality [...].⁴²

From the very beginning, Lawrence had his own concept of morality. In his letter to Edward Garnett, written in 1914, he clearly questions the common concept of 'morality' and boldly declares his disregard for such views:

⁴² D. H. Lawrence, Study of Thomas Hardy and Other Essays, edited by Bruce Steele (Cambridge: Cambridge University Press, 1985), p. 29-30.

I have a different attitude to my characters, and that necessitates a different attitude in you which you are not as yet prepared to give [...]. The certain moral scheme is what I object to. In Turguenev, and Tolstoi, and in Dostoievski, the moral scheme into which all the characters fit [...]⁴³

By contrast, Amado places much more emphasis on society itself and on women's struggle in a rigid patriarchal world. He uses female awareness of sexual exploitation to challenge patriarchal discrimination. He explores the situation in which patriarchy manages to keep female sexuality under control by holding the right to brutalise, punish and discriminate against women because of their sexual behaviour. His literary realism seeks out social injustice and stresses the desire of women for freedom from male domination. In the end, this perspective raises demands for political change and perhaps even for a major social revolution. Such an aim leads Amado to make ample use of irony and humour in conveying his message. As he admits: [...] eu acho que ganhei um elemento novo, que considero uma arma poderosa: o humor [...] e ele é muito distrutivo, muito mais terrível do que qualquer panfleto político.⁴⁴ Amado's use of irony and his comic tone also suggest that they are the only tools available to a politically aware writer in a suppressive dictatorial regime. Such comic writing is not to be found in Lawrence.

In this dissertation, the differences between Lawrence and Amado are highlighted as the analysis moves from the chapters discussing Lawrence to those dealing with Amado. It is like entering a totally different world. A number of factors contribute to this effect. There are some major points of difference between the two writers which can be held responsible for the sheer contrast one observes in the portrayal of these women.

⁴³ Lawrence's letter to Edward Garnett, 5 June 1914 in George J. Zytaruk and James T. Boulton (eds), The Letters of D. H. Lawrence 1913-1916, volume II (Cambridge: Cambridge University Press, 1982), p. 182. Lawrence spells 'Turgueneve' for Turgenev and 'Tostoi' for Tolstoy.

⁴⁴ Antônio Espinosa, 'É preciso viver ardentemente' in Literatura Comentada, (São Paulo: Nova Cultura, 1981, p. 30. Hereafter cited as Espinosa, Literatura Comentada.

First, there is the fundamental stylistic difference between Lawrence and Amado. The richness of Lawrence's language and style, and his passionate world, full of tenderness, offers a stark contrast to Amado's popular, colloquial language, his dark themes and bleak materials. From this perspective, Lawrence's achievement is remarkable. In F. R. Leavis's words he is 'certainly one of the greatest masters of what is certainly one of the greatest of languages'.⁴⁵ His writing presents an incomparable richness of language, and his use of metaphor and imagery indicate a mastery of the literary art which one does not find in Amado. Commenting on Lawrence's literary style, Fiona Becket observes:

It is Lawrence's dedication to the Poetic, and his sense of metaphor as the proper medium of thought, which aligns him most immediately with those other highly individual stylists Nietzsche and Heidegger. They have in common a recourse to the Poetic as the most fertile ground of dissent.⁴⁶

The poetic beauty which culminates, specifically, in The Rainbow and Women in Love was recognised from the very beginning. When Sons and Lovers (1913)⁴⁷ was published, Hugh Walpole, among the early reviewers, saw the traces of Leaves of Grass: 'Walt Whitman's poetry is the only proper parallel' to the novel.⁴⁸ The reviewer for *The Glasgow Herald* observed the presence of 'a true poet' in Lawrence.⁴⁹ The reviewer for *The Standard* saw the 'lyrical poet making his creatures speak his thoughts'.⁵⁰ In her profound analysis of Sons and Lovers, Dorothy Van Ghent calls attention to the richness of Lawrence's style:

⁴⁵ F. R. Leavis, D. H. Lawrence: Novelist (London: Chatto and Windus, 1964), p. 24. Hereafter cited as Leavis, D. H. Lawrence.

⁴⁶ Fiona Becket, D. H. Lawrence: The Thinker as Poet (Basingstoke: Macmillan Press, 1997), p. 9. Hereafter cited as Becket, D. H. Lawrence.

⁴⁷ D. H. Lawrence, Sons and Lovers (Cambridge: Cambridge University Press, 1992). Hereafter this edition will be used for all the citations. The abbreviated form SL will be used for the references in the text.

⁴⁸ Review in *Blue Review*, July, pp. 190-193 as cited by Helen Baron and Carl Baron, Introduction Sons and Lovers by D. H. Lawrence (Cambridge: Cambridge University Press, 1992), p. lxvii.

⁴⁹ Unsigned review in *The Glasgow Herald*, 3 July 1913.

⁵⁰ Unsigned review in *The Standard*, 30 May 1913.

[N]owhere else do we find the image so largely replacing episode and discursive analysis and taking over the expressive functions of these, as it does in Lawrence [...] Lawrence's great gift for the symbolic image was a function of his sensitivity to and passion for the meaning of real things [...]'⁵¹

Lydia Blanchard interprets the beauty of Lawrence's language in sexual terms: '[...] operating in the tradition of the Romantic novel, he draws on metaphor, imagery' to recreate power of sexuality.⁵²

The examples of stylistic beauty in Lawrence's immense writing are too numerous to be discussed extensively here, but some examples may suffice to demonstrate his creative art. The flower imagery in Sons and Lovers is developed in scenes where Mrs. Morel, now pregnant with Paul, is locked out of the house by her husband, or when Miriam fondles the flowers, to focus on the inner feelings of specific characters. The sea imagery is developed both in Sons and Lovers and Lady Chatterley's Lover (1928). In Lady Chatterley's Lover, the sea imagery is developed to focus on the sex act, to achieve the sense of 'rolling away'.⁵³ In Sons and Lovers, by comparison, it focuses on the enigmatic character of Clara Dawes:

She was a rich, white body moving with heavy grace across the foreshore. He [...] watched the great, pale coast envelop her. She grew smaller, lost proportion, seemed only like a large white bird toiling forward.

"Not much more than a big white pebble on the beach – not much more than a clot of foam being blown and rolled over the sand," he said to himself. [...] She was dazzled out of sight by the sunshine. Again he saw her, the merest white speck moving against the white, muttering sea-edge.

"Look how little she is!" he said to himself. "She's lost like a grain of sand in the beach – just a concentrated speck blown along – a tiny white foam-bubble – almost nothing among the morning.

⁵¹ Dorothy Van Ghent, The English Novel: Form and Function (New York: Rinehart, 1953), p. 247-248.

⁵² Lydia Blanchard, 'Lawrence, Foucault, and the Language of Sexuality (*Lady Chatterley's Lover*)' in Peter Widdowson (ed.), D. H. Lawrence (London: Longman, 1992), p. 127. Hereafter cited as Blanchard, 'Lawrence, Foucault, and the Language of Sexuality'.

⁵³ Mark Kinkead-Weeks comments on the difference between two novels. He argues that in Sons and Lovers the sea imagery 'depersonalized' Clara but in Lady Chatterley's Lover it is only to achieve the sense of 'rolling away' and 'the rhythm is the mimetic act of the sexual act'. See Mark Kinkead-Weeks, 'Eros and Metaphor: Sexual Relationship in the Fiction of Lawrence' in Anne Smith (ed.) Lawrence and Women (London: Vision Press, 1978). p. 116.

[...]

[...]

“What is she after all?” he said to himself. “Here’s the sea-coast morning, big and permanent and beautiful. There is she, fretting, always unsatisfied, and temporary as a bubble foam. What does she mean to me after all? She represents something, like a bubble of foam represents the sea. But what is she! (SL, p. 402)

Horse imagery is developed in a number of novels: Sons and Lovers, Women in Love and (most fully) in St. Mawr (1925). However, in Sons and Lovers, in the episode of Miss Lamb in the chapter entitled ‘Defeat of Miriam’, the sexual subtext and the masculine power of the horse become particularly transparent. Both Paul and Clara are fascinated by the great horse with its ‘wonderful big eyes [...] lowered head and falling mane’ (SL, p. 275). The masculinity of the horse is emphasised in its encounter with Miss Lamb:

[...] the big bay stallion whinneyed again. [...] Are you home again my boy!” she said tenderly, to the horse, [...] The great beast shifted round to her, ducking his head. She smuggled into his mouth the wrinkled yellow apple [...] then she kissed him near the eyes. He gave a big sigh of pleasure. She held his head in her arms, against her breast. (SL, p. 276)

In the Paul-Clara mating scene, which has been well documented by a number of critics, in an artistic way Lawrence creates the imagery that reveals the sexual meaning:

They were safe enough from all but the small, lonely cows over the river. [...] Everything was perfectly still. [...] When she arose, he, looking on the ground all the time, saw suddenly sprinkled on the black wet beech roots many scarlet carnation petals, like splashed drops of blood. And red, small splashes from her bosom streaming down her bosom streaming down her dress to her feet. (SL, p. 355)

In The Rainbow, there are many striking examples of the author's poetic art: for example, the scene where Tom Brangwen and Anna feed the cattle; the description of Will Brangwen in the Cathedral; and the passage that describes Tom's death. Water

imagery is frequently used in both The Rainbow and Women in Love. In The Rainbow it shows a clear link with life, whereas in Women in Love it conveys a deep sense of loss, of deprivation or of death. Becket links the two imageries with the notions of belonging and alienation: '[...] the flood which kills Tom and the drowning in 'Water-Party' [...] are also subtle metaphors for 'belonging' and 'alienation'.⁵⁴ In Women in Love, the horse and then the rabbit imagery, as a number of critics have observed, are used to suggest the brutality of the love between Gudrun and Gerald.⁵⁵

The lyrical depiction of landscape in Mr. Noon⁵⁶ and Lady Chatterley's Lover is important, as the imagery he draws aptly combines with the psychic state of his characters. In a number of scenes, Wragby wood is explored to emphasise Connie's sense of loneliness. The tree which offers solace to Connie's solitary heart is used to prepare the reader for Connie's desire for the warmth and tenderness she will later receive from Mellors. Among all of Lawrence's works, The Lost Girl (1922) and Mr. Noon appear to be the only examples where Lawrence makes use of irony, satire and a jocular comic style.⁵⁷ Critics have observed his 'deft satire'⁵⁸ and found 'the very quality which was too often lacking in Lawrence's works [...]' something which does not combine with his normal style. When the first part of Mr. Noon was published in 1934, *The Times*' reviewer called attention to its 'button-holing interjectory style'.⁵⁹ Stylistically, in Mr. Noon one virtually sees two Lawrences. The first Lawrence makes his presence felt with irony and humour as he enters into direct contact with the readers and mocks at the critics. Then, in descriptive passages which evoke the beauty of the

⁵⁴ Becket, D. H. Lawrence, p. 144.

⁵⁵ See Blanchard, 'Lawrence, Foucault, and the Language of Sexuality', p. 127.

⁵⁶ D. H. Lawrence, Mr. Noon (Cambridge: Cambridge University Press, 1984).

⁵⁷ The early reviewer of Mr. Noon's Part I, observed the 'gusto, exuberance, a continual good humour that borders on satire'. See the review article 'Lawrence Again' *Everyman*, 2 November, 1934, p. 82; Michael Black, 'Mr. Noon and the Gentle Reader' in David Ellis and Ornella de Zordo (eds), D. H. Lawrence: Critical Assessments, volume III (East Essex: Croom Helm, 1992).

⁵⁸ Currie Cabot in *Saturday Review of Literature*, volume XI, (10 November 1934), p. 273.

⁵⁹ See Lindeth Vasey, 'Introduction', Mr. Noon by D. H. Lawrence (Cambridge: Cambridge University Press, 1982), p. xxxvi.

Bavarian mountains and Isar valley, one sees another Lawrence:

The great Isar valley lay beneath them [...] the pale, icy green river winding its way from the far Alps, coming as it were down the long stairs of the foot-hills, between shoals of pinkish sand, a wide, pale river-bed coming from far off, with the river twisting from side to side between the dark pine-woods. The mountains, a long rank, were bright in heaven, glittering their snow under the horizon.⁶⁰

The use of vivid imagery and the lyricality of the language in this part of the novel makes one recall Lawrence's poetry, his short stories collected in 'England My England' and his essay 'Twilight in Italy'.

In contrast to Lawrence's symbolic and metaphoric language and rich style Amado writes in simple and often popular form. In Tereza Batista: cansada de guerra (1972), his preference for the popular *Cordel* form is crucial. It clearly demonstrates that he does not want to limit his work to a specific class of reader but wants it to reach the general public.⁶¹ However, in some parts of Gabriela one encounters beautiful rhythmical passages. More specifically, in the part that deals with Gabriela, one finds sharp crisp images and rhythmic sounds. Amado breaks the conventional rules of Portuguese language, and on a number of occasions the inverted form of sentences appears. The use of oral, inverted forms of negation which create a very melodious impression is a specific characteristic of the popular language of north-eastern Brazil. In most utterances, specifically those of Gabriela, he reverses the normal word order, making ample use of irregular syntax. The use of such cohesive deviation, though idiosyncratic, is innovative. The power of expression, the meaning of words, and melodious sound create a richness of language and also help with characterisation. The popular form of north-eastern Portuguese perfectly fits a character like Gabriela, who is

⁶⁰ Mr. Noon, p. 107. In some parts of chapter XIII and XXI, the beauty of Lawrence's poetic language is splendid.

⁶¹ Jorge Amado, Tereza Batista cansada de guerra (Rio de Janeiro: Record, 1996). Hereafter this edition will be used for all the citations. References in the text will be given as Tereza Batista and the abbreviated form TB will be used for the citations in the text.

from the interior of Brazil. What Noam Chomsky calls ‘word-order violation’ is frequently used in Gabriela.⁶² Her ‘queiro não’ (GCC, p. 167), ‘[g]osto não...’ (GCC, p. 181), ‘precisa não’ (GCC, p. 181), ‘[g]osto dele não’ (GCC, p. 182) ‘valia a pena não’ (GCC, p. 183, ‘queria nada não’ (GCC, p. 183), ‘importa não’ (GCC, p. 203), ‘[p]osso não’ (GCC, p. 237), ‘[t]enho não’ (GCC, p. 181), apart from enhancing the lyricality of the language, reflect on her personality and give voice to her way of thinking. The placing of the adverb of negation ‘não’ at the end of sentences has a diminutive effect as it reduces the discord or the sense of direct conflict between Gabriela and Nacib. Batista observes that the use of ‘advérbio de negação após o verbo, a prolongar a frase, arredondando-a, dando-lhe melodia, tirando-lhe todo o rancor. Com essa estrutura, a frase passa a valer por um acorde.’⁶³

The following passage reveals how simplicity of language, using short sentences, is transformed into a sonorous poetic beauty:

Foi pro quintal, abriu a gaiola a frente à goiabeira. O gato dormia. Voou o sofrê, num galho pousou, para ela cantou. Que trinado mais claro e mais alegre! Gabriela sorriu. O gato acordou’ (GCC, p. 204)

Sometimes the image is created with a small sentence which leaves an impression of poetic beauty. For instance, Gabriela’s whole personality is captured in a small rhythmic line: [a] cantar, a rodar, a palmas bater, Gabriela menina’ (GCC, p. 228). Such examples make Batista say: ‘Forma tão profundamente usada que terminará por assumir, claramente a condição e categoria de pequenos poemas em prosa [...]’⁶⁴

The next major point of analytical difference between Lawrence and Amado relates to their contrasting perspectives on the theme of the fallen woman. Lawrence tends to obliterate the stigma attached to the unconventional sexual behaviour of a

⁶² Noam Chomsky, Essays on Form and Interpretation (New York: North Holland, 1977).

⁶³ Batista, ‘Gabriela’, p. 147.

⁶⁴ *Ibid.*, p. 148.

woman and does not offer contrast with the so-called pure woman. Amado emphatically brings in to his works both fallen and pure women and creates a contrast between the two to redeem the fallen women from their stigmatised identity. He creates a situation in which the stigmatised identity becomes blurred. Raymond Williams argues that '[t]he instinct of community' was vital in [Lawrence's] thinking: deeper and stronger [...] than even the sexual instinct.'⁶⁵ However, at least in relation to his depiction of unconventional women, sexual instinct seems to be the major issue. Lawrence was drawn to these images of women through a number of influences, including his interest in the sexual theories of Havelock Ellis and Edward Carpenter,⁶⁶ and his observation of the suffragette movement in the early years of this century. The young Lawrence could not remain detached from these visible changes in women's demands, and in his early writings there was a clear awareness of prevalent feminist ideas. Yet Lawrence's main concern was always the human relationship between man and woman, and in his focus on the figure of the transgressor, he manifests his belief that love and passion were the true foundations of human life and must not be repressed. It is for this reason that Lawrence tended to shift the emphasis in his writings from the social to the individual, and this led him in turn to deal with the sexual and psychological problems which underpinned human relations. His whole emphasis came to rest on what a woman is and what she desires. Hence Lawrence distances his text from the social context and concentrates on the individual. In 'The State of Funk' he states:

As a novelist, I feel it is the change inside the individual which is my real concern. The great social change interests me and troubles me but it is not my

⁶⁵ Raymond Williams, Culture and Society: Coleridge to Orwell (London: Chatto & Windus, 1958; Hogarth Press, 1992), p. 205.

⁶⁶ Edward Carpenter, Love's-Coming-of-Age (Manchester: Labour Press, 1896); Edward Carpenter, The Intermediate Sex: A Study of Some Transitional Types of Men And Women (London: Swan, 1908). Havelock Ellis, 'Thomas Hardy's Novels' in Westminster Review, April (1883). Havelock Ellis, 'Concerning *Jude the Obscure*' in Savoy, October (1896).

field [...] My field is to know the feelings inside a man and to make new feelings conscious.⁶⁷

Lawrence knew that in both men and women sexual desire was perfectly natural, but in his own society the manifestation of such desire in a woman, especially a married woman, was generally considered to be unacceptable. He knows that 'a woman is her sexual self too' and 'feel[s] a normal sex sympathy with her.'⁶⁸ He also recognised that the Western concept of adultery, which was often at the basis of a rejection of female sexual behaviour, was itself clearly linked to the question of property inheritance.⁶⁹ Female adultery was condemned by society as the most offensive form of female behaviour precisely because it threatened the property basis of patriarchal power. Lawrence reacted against such an outlook. He showed his displeasure with the literary treatment of female sexuality in a number of essays.⁷⁰ In Anna Karenina he condemns social fear and in his criticism of John Galsworthy he criticises the material aspect of love relationships as presented in The Forsyte Saga. Lawrence adopts what is broadly a psycho-sexual perspective. Challenging patriarchal norms, he discards the conventional taboo against women having extra-marital relationships and seeking their own sexual satisfaction. However, he does not offer any political critique of patriarchy. Instead he challenges conventional images of women, depicting in his novels a number of women who are not ashamed of their unconventional desire and at the same time are free from social fear and a sense of guilt. Thus, he regarded sexual transgression positively as a means of awakening or fulfilling desire without seeing it as a permanent solution or an

⁶⁷ D. H. Lawrence, 'The State of Funk' in H. T. Moore (ed.), Sex, Literature and Censorship, (London Heinemann, 1955), p. 137.

⁶⁸ Ibid., p. 140.

⁶⁹ Patricia Stubbs, Women and Fiction: Feminism and the Novel 1880-1920 (London: Methuen, 1981), p. 10.

⁷⁰ Lawrence questions the treatment of fallen woman in a number of novels and criticises Nathaniel Hawthorne, Leo Tolstoy, Thomas Hardy and John Galsworthy. There are evidences that he had read Henry Beyle Stendhal, Emile Zola and Gustave Flaubert but he offers no comments on the depiction of fallen woman by these French masters.

alternative to marriage.

In his early works, for example The White Peacock (1911)⁷¹ and Sons and Lovers, he depicts female characters with a strong desire which cannot be fulfilled in a conventional society; hence this desire is always controlled, or the relationship is shaped in such a way that, after the fulfilment of their desire, women are able to return to their marital partners. Lettie, in The White Peacock, is always forced to keep her desire in check, whereas Clara returns to her husband. Sons and Lovers, draws a distinct line between women from two generations as it presents Mrs Morel, Clara and Miriam. Though quite an advanced woman, Mrs. Morel thinks in a traditional mode. Despite rejecting her husband's way of life, she believes in keeping the family together and the institution of marriage is never questioned. Miriam breaks the social norms and is conscious of the unacceptability of her act. Clara Dawes is drawn as a bold and guilt-free modern woman – a suffragist who does not care for convention and who, after a fulfilling passionate experience, is regenerated to rebuild her broken marriage. Gradually, specifically in his later fiction, Lawrence is able to liberate his women, as is seen in his portrayals of Johanna in Mr. Noon and Constance Chatterley in Lady Chatterley's Lover. For Lawrence, without a passionate relationship marriage had no meaning. In Sons and Lovers, Paul Morel says: 'If people marry, they must live together as affectionate humans [...] not as two souls' (SL, p. 292). However, it is only in the later phase of his writing that he liberates his protagonist from their marriage vows. Yet one may agree with the general dominant feminist interpretation of Lawrence that he advocated women's sexual liberation but denied women's political liberation. Amado's women are set against the background of a strongly patriarchal society. The north-eastern part of Brazil offers no liberty to a woman, and she is forced

⁷¹ D. H. Lawrence, The White Peacock (London: Heinemann, 1911); (Penguin, 1950).

to obey her father, the brother or the husband. To liberate her from a strong patriarchal hold Amado needs to create the myth. He also sees the importance of economic independence and projects women who prefer to earn their own money.

The issue of social class is regarded as important by both writers, but they deal with the issue in different ways, largely because they adhere to different theories of society – theories which may in turn be seen as their own responses to the particular social class tensions of their own societies (early twentieth-century Britain and early and late twentieth-century Brazil). T. S. Eliot observes: ‘[...]no man was ever so conscious of class-distinctions’ as was Lawrence.⁷² Though it is in The First Lady Chatterley, in the characters of John Thomas and Lady Jane, where the class debate becomes crucial, it is in fact present in all his work. In The White Peacock, Lettie’s rejection of Gorge is rooted in the class difference which leads to the rejection of George and the acceptance of Leslie, whom she does not actually love. In Sons and Lovers, the class distance between Morel and Mrs Morel creates a major problem of adjustment for the couple: ‘[...] she was too much his opposite. She could not be content with the little he might be [...]. So, in seeking to make him nobler than he could be, she destroyed him’ (SL, p. 25). Mrs Morel despises her husband's working-class behaviour, and she distances herself from his world. The sense of detachment is conveyed clearly: ‘Mrs Morel was alone’, the paragraph starts, and then it proceeds ‘[t]he father was serving beer in the public house, swilling himself drunk. She despised him, and was tied with him’ (SL, p. 13) The class distance and the helplessness of a woman caught in such relationship are conveyed very sharply in these passages. The bitterness of the working class is expressed more directly through Clara Dawes. When Paul asks her: ‘Do you like jennying?’ she says: ‘[w]hat can a woman do!’ and then

⁷² T. S. Eliot, *The Listener*, 13 August 1953, as cited by F. R. Leavis in D. H. Lawrence, p. 73.

adds: 'Isn't *all* woman's work? That's another trick the men have played, since we forced ourselves into the labour market' (SL, p. 303).

It seems that Lawrence finally resolved this problem. The writings of his later period clearly suggest that now he was meditating on a different solution: namely, that cross-class relationships could be fulfilling. The upper-class woman's attraction for the man from the lower class becomes crucial in a number of later works: the Marchesa and Aaron in Aaron's Rod (1922),⁷³ Johanna and Gilbert in Mr. Noon, Juliet and the peasant in the short story 'Sun' (1925). In The Lost Girl, the difference between Alvina and Ciccio is emphatically drawn as the narrative calls attention to Ciccio's lower class identity. In the scene where Alvina insists that he should go back to his troupe, she kisses his hand and her attention is drawn towards his fingers: '[h]e wore a silver ring. Even when she kissed his fingers with her lips, the silver ring seemed to her a symbol of his subjugation, inferiority' (LG, p. 158). Finally, in Lady Chatterley's Lover class becomes the major concern in the relationship between Constance Chatterley and her game-keeper. This offers a stark contrast with Amado's world, where, as a rule, the relationship follows the opposite trend. Except for Ester in Terras do sem fim (1945) and Sinhazinha in Gabriela, a large number of Amado's fallen women come from the lower ranks of society.

Lawrence does not overtly engage with the question of race. It is in The Plumed Serpent (1926) that he directly engages with the race question and seems to support miscegenation. Don Ramon talks of racial aristocracy as he says:

The races of the earth are like trees, in the end they neither mix nor mingle. They stand out of each other's way, like trees. Or else they crowd on one another, and their roots grapple, and it is the fight of the death. –Only from the flowering there is commingling. And the flowers of every race are the natural,

⁷³ D. H. Lawrence Aaron's Rod (Cambridge: Cambridge University Press, 1988). Hereafter this edition will be used for all references and the citations in the text are given as AR.

aristocrats of that race [...].⁷⁴

The question of class is closely intermingled with the question of race in Brazilian society, and the mulatto can be seen as a product of this free mixing between people from different races. As Thomas Lynn Smith observes:

Throughout the centuries that have elapsed selective mating of upper class men with the whitest women has produced a Brazilian elite in whom Indian or Negro traces are infinite signals, while their extra-marital relations with lower class women constantly are adding to the proportions of white blood in middle-class and lower-class Brazilians.⁷⁵

Class and race become crucial in the consideration of female sexual behaviour in Amado's world. This is an important point of contrast with Lawrence, whose writing only rarely brings together people from different races.⁷⁶ Discussion of race across the body of Amado's work is inevitable. Teófilo de Queiroz Júnior, David Brookshaw and others approach Amado on the subject of race largely in the context of the thematic and structural connections between women from different origins.⁷⁷ Alfredo Bosi accuses Amado of being a 'populista' whose major concern is not social but literary as he exploits the picturesque aspect of his region.⁷⁸ Following Bosi, Brookshaw sees Amado's treatment of the mulatto as his 'boasting of black blood'.⁷⁹ Walnice Nogueira

⁷⁴ D. H. Lawrence, *The Plumed Serpent* (Cambridge: Cambridge University Press, 1987), p. 248.

⁷⁵ Thomas Lynn Smith, *Brazilian Society* (Albuquerque: University of New Mexico, No year, First edition), p. 58. Hereafter cited as Smith, *Brazilian Society*.

⁷⁶ In *The Plumed Serpent*, Cipriano the Mexican and Kate Leslie, an American and in 'The Princes', Mary Henrietta Prescott the daughter of Scottish father and an American mother and Domingo Romero, the Mexican with Spanish blood are the few examples of union between people from different races. Apart from *The Plumed Serpent*, in *Lady Chatterley's Lover*, Mellors expresses the contempt for black women, 'we're white men: and they're a bit like mud' (*Lady Chatterley's Lover*, p. 263).

⁷⁷ Both Teófilo de Queiroz Júnior and David Brookshaw make a thorough analysis of the changing pattern of black stereotypes in Brazilian literature. See Teófilo de Queiroz Júnior, *Preconceitos de cor e a mulata na literatura brasileira* (São Paulo: Ática, 1982). Hereafter cited as Queiroz Júnior, *Preconceitos*; David Brookshaw, *Race and Color in Brazilian Literature* (London; New Jersey: Metuchen, 1986). Hereafter cited as Brookshaw, *Race and Color*.

⁷⁸ Alfredo Bosi, *História concisa da literatura brasileira* (São Paulo: Culturix, 1970), p. 436.

⁷⁹ Brookshaw, *Race and Color*, p. 205. Contrary to such comments it can be argued that Amado's writing is so much involved with the race question that it becomes difficult for his readers and some publishers (Samuel Putnam) not to think of him as a man of colour. I myself was astonished when I first saw him. Contrary to my imagination what I saw was a white man with a reddish tint. A similar case can be cited about Machado de Assis whose writing does not leave the traces of his mulatto origin and he is often

sees the exploration of *mulata* sexuality in Amado's work as a kind of 'populism' and accuses him of idealising poverty.⁸⁰

In the nineteenth century, the pseudo-scientific theory of Raymundo Nina Rodrigues placed the Negroes and mulattos in an inferior position to the Whites. Both Nina Rodrigues and Jose Veríssimo consider the *mulata* as a sexually superexcited woman.⁸¹ Veríssimo even blames her as the one responsible 'dissolvent [sic] of physical and moral virility'.⁸² With the turn of the century, the attitude towards Negroes and their role in the construction of the 'mestiçagem' of Brazilian culture witnessed a significant change. Miscegenation appears to have been seen as a constructive process of national identity. With the urbanisation and industrialisation of the country, the middle class emerged as a strong power in the urban proletariat. As Renato Ortiz observes: '[...] as teorias raciológicas tornam-se obsoletas, era necessário superá-las, pois a realidade social impunha um outro tipo de interpretação do Brasil.'⁸³

The sociologist Gilberto Freyre sets himself against Nina Rodrigues and others who take a negative attitude towards the mixing of the races, and he defends the socio-cultural importance of the 'estético de miscegenação'. From this point of view, Freyre, who sees 'mestiça' as national identity, can be held responsible for bringing about change in the treatment of mulattos. As Renato Ortiz observes, Freyre transformed the 'negatividade do mestiço em positividade, o que permite completar definitivamente os contornos de uma identidade que há muito vinha sendo desenhada.'⁸⁴ Freyre assumes a

criticised as a white writer for his unsympathetic treatment of coloured people.

⁸⁰ Walnice Nogueira Galvão, 'Amado : Respeitoso, respeitavel' in Saco de Gatos: ensaios críticos (São Paulo: Duas Cidades, 1976), pp. 13-22.

⁸¹ See Raimundo Nina de Rodrigues, Os Africanos no Brasil (São Paulo: Editora Nacional, 1982, 6th edition). The material collected in this book was researched and written during a period of fifteen years 1890 to 1905. After Nina Rodrigues' death it was collected and revised by Homero Pires in 1933.

⁸² See Gilberto Freyre, Masters and the Slaves: A Study in the Development (New York: Knopf, 1978), p. 402. Though Freyre's Casa Grande e Senzala is originally written in Portuguese, due to the unavailability of the Portuguese text here in England I am using the translation for citations.

⁸³ Renato Ortiz, Cultura Brasileira e identidade nacional (São Paulo: Brasiliense, 1986), p. 40. Hereafter cited as Ortiz, Cultura Brasileira.

⁸⁴ Ortiz, Cultura Brasileira, p. 41.

different position from that of Nina Rodrigues, who saw miscegenation as a serious social problem, as violence and as the 'impetuosidade' of mulattos. Freyre's influence can be seen as a major influence in altering the image of the literary *mulata*. Thus, her image as a hard worker replaces the negative traits of 'indolência' and 'mansidão', and submissiveness replaces her 'impetuosidade'. Among the Negroes, *morena*, *mulata* and Whites, a popular saying presents *mulata* as a desired woman.⁸⁵

The presence of the *mulata* in Brazilian literature follows a long tradition. With her ambiguous nature she possesses both the negative and positive characteristics of her origin. The stereotypical images of the sensual *mulata* can be traced from Gregório de Matos, whose presentations show an ambivalence. She appears to present a contrast: her beautiful aspect is rarely satirised; but she is also seen as ambitious, dirty and sick. More specifically, the old ones never get Matos' sympathy.⁸⁶

Manuel António de Almeida, in his novel Memórias de um sargento de malícias (1854), depicts the stereotype of the *mulata* Vidinha in contrast to a White woman, Luisinha, the future wife of Leonardo.⁸⁷ Compared with the upper class Luisinha, Vidinha's economic and social condition and her racial identity make her an ideal woman for an uncommitted relationship. Compared with Vidinha, Rita Baiana in Aluísio Azevedo's O Cortiço (1890), is a more complex representation of the *mulata*, as she is involved in a triangular love relationship with Firmo and Jerônimo.⁸⁸ Being a mulatto, Firmo shares Rita's racial characteristics; whereas Jerônimo is corrupted by

⁸⁵ A short rhyme in folklore runs as follows:

If white women were for sale,
Either for gold or for silver,
I should buy one of them
For a servant for my *mulata*

See Smith, Brazilian Society, p. 255.

⁸⁶ For detail see Raymundo S. Sayers, O Negro na Literatura Brasileira (Rio de Janeiro: O Cruzeiro, 1959), pp. 76-77.

⁸⁷ Manuel António de Almeida, Memórias de um sargento de malícias, 17 edition (São Paulo: Ática, 1990)

⁸⁸ Aluísio Azevedo, O Cortiço (Rio de Janeiro: Edição de Ouro, 1890).

his contact with Rita. Azvedo presents the degenerative effects in Jerônimo as he highlights the change in his life style and habits after he comes into contact with Rita. Jerônimo tries to replace his cultural identity by adapting the mulatto traits, drinking ‘*aguardente e cultivar o ócio*’. He even kills Firmo, his rival, and abandons his wife and children to follow Rita. Azvedo emphatically shows the replacement of ‘Portuguese’ identity as a process of ‘*brasileiramento*’ as a pejorative representation of the ‘*ser brasileiro*’. This social degeneration of Jerônimo and his transformation into someone who is ‘mulatto like’ supports the negative aspect of miscegenation argued by Nina Rodrigues. Another negative portrayal can be found in Coelho Neto’s Turbilhão, where he depicts Rita, the *mulata*, who seduces Paulo, a White boy.⁸⁹ Like Jerônimo, Paulo is degraded as a man as well as a social being because of his union with Rita. The narrative openly warns society against the ‘*mestiço*’, which is depicted as a danger to Brazilian culture.

Racial prejudice becomes a central issue in Lima Barreto’s Clara dos Anjos.⁹⁰ By selecting a *mulata* as his protagonist and highlighting her racial identity, he calls attention to the question of seduction and exploitation of the *mulata* by the white man. On the one hand, he shows the superiority complex of the whites and on the other hand he blames family values and Clara’s own inferiority complex as the cause of her downfall.

Amado seems to be the first writer to deal so openly with the question of race from a positive stand in his fiction. His affiliation with Freyre and other sociologists leads him to depict his *mulata* from this new perspective. In his fiction the *mulata* appears as an ideal product of miscegenation and is valued as a model of Brazilian woman. He

⁸⁹ Henrique Maximilano Coelho Neto, Turbilhão (Rio de Janeiro: O Cruzeiro, 1964).

⁹⁰ Lima Barreto, Clara dos Anjos (São Paulo: Editora Brasiliense, 1969). Barreto started Clara dos Anjos as a normal and healthy man but eighteen years later when he finished it he was mentally sick. The novel was finished just before his death and was published posthumously.

defends Freyre's ideas about the mixing of races and sees miscegenation as the only solution for the racial problem. As he argues: 'Não há outra solução para o problema de raça no mundo, senão a mistura. Não há outra se alguém tiver me presente... quero ver!'⁹¹ Joining his voice with those of Freyre and others, Amado disregards the critics who see miscegenation as a danger. Rather he sees race as a social problem:

Mas eu nunca tive dúvida: o problema racial é consequência do problema social. Não existe um problema racial isolado do contexto social. Se você isolar, vai errar na apreciação do problema e na busca das soluções.⁹²

Amado expresses his desire to give the *mulata* a national identity: 'Eu queria criar uma nova mulher que fosse o símbolo da mulher brasileira, uma mulher de povo.'⁹³

In Gabriela, he fulfils his dream as he projects a national icon, a *mulata* with positive traits: sensational, kind and beautiful, a perfect woman who is appreciated not only by Ilheusan people but also by the Brazilian public. The dominant female characters in Amado's world are the *mulatas* whose sensuality, benevolence, selflessness and passion combine to produce the image of 'o povo brasileiro', just as he desires them to be.

In a number of novels Amado pairs people from different races. Arabian Nacib and Gabriela in Gabriela, Vadinho and Flor in Dona Flor e seus dois maridos (1966), and Tieta and Felipe in Tieta do Agreste: a pastora da cabras (1977), exemplify his intentional mating between people from different racial origins. In contrast to the negative approach of Nina Rodrigues who sees *mulata's* sensuality as a result of her 'exitação genética' and whose 'feitiços, dengues e quindins' make her into an amoral creature, Freyre and Amado see her in a positive light, and these same characteristics

⁹¹ Espinosa, Literatura Comentada, p. 10

⁹² Espinosa, Literatura Comentada, p. 10

⁹³ In an interview with João Doria Júnior in the programme 'Sucesso e Personalidade', T.V. *Banderante* on 14 October 1990.

become objects of praise and admiration.

The image of the *mulata* is often explored by Amado, but his writing does not emphasise the Negroid features: thick lips, broad nose and black skin. It is the *mulatas'* overwhelming beauty 'labios carnudos' 'cor de cobre' and passionate nature that make them the object of admiration. Whether it is Gabriela, Flor, Ana Mercedes, Tereza Batista or Tieta, what Amado is presenting is the typical Brazilian *mulata*. In an indirect way he is calling attention to the beauty that miscegenation has produced. Through the unreserved admiration and desirability of these women, he is trying to show the Brazilian magnitude of sexualised woman and her desirability in society.

Their respective emphases on individual, psychological and social factors also leads to the contrast one finds between Lawrence and Amado. Lawrence wrote in an age of intense socialisation. Social forms and social institutions call his attention but he was not interested enough to involve deeply or to be called a 'serious social critic'.⁹⁴ As has been discussed before Lawrence's focus of attention was not social but the individual. Lawrence's writing presents a profound understanding of psychology and also of sexuality. A number of his essays reveal his deep meditation on the sex instinct and also help one to gain a better understanding of his fiction.⁹⁵

Amado sees himself as a historian as he says: 'sou um historiador'.⁹⁶ This appears to reflect on the way Lawrence and Amado handle their female characters. In contrast to Lawrence's deep involvement with the inner world of his characters Amado's focus remains on the external world, the society and its deep interaction with an individual. Unlike Lawrence who concentrates solely on the unfulfilled desire of married women,

⁹⁴ David J. Gordon argues that Lawrence's involvement with societal aspect was not strong enough to present him as a 'serious social critic'. See David J Gordon, D. H. Lawrence as a Literary Critic (New Haven: Yale University Press, 1966), p. 131.

⁹⁵ A number of essays, 'Sex Versus Loveliness', 'Love', Pornography and Obscenity' offer a profound discussion on sex. See H. T. Moore (ed.), Sex, Literature and Censorship (London: Heinemann, 1955).

⁹⁶ Miécio Táci, Jorge Amado: Vida e Obra (Belo Horizonte: Itatiaia, 1960), p. 177.

Amado presents not only the unhappy married women but also the women who are driven to sex commerce by force or by choice as a better option in a capitalist society. Amado's concern remains more social than psychological. Yet, as this thesis will show he depicts characters whose sexual ideology brings them very close to Lawrence.

Amado's handling of the question of sex is as open as his handling of the question of racial identity. To illustrate this claim, one may look at a number of works, including novels and short stories. O Menino Grapiúna (1982), not only exposes his deep involvement with the question of male-female relationships but also puts on display the immense gratitude that the male protagonist feels for the fallen woman.⁹⁷ The story forces one to switch attention from the image of a degraded or condemned woman to the image of a woman who emerges as an affectionate person.

It has been argued by a number of critics that Lady Chatterley seems to be the only character in Lawrence's novels whose sexual behaviour could be questioned according to the social and legal norms of the time.⁹⁸ In this study it is maintained that Lawrence does in fact present a large number of female characters whose sexual behaviour can be defined as unacceptable. However, Lawrence's attention remains focused on the image of the adulteress, while two of Lawrence's short stories 'The Princess' and 'The Woman Who Rode Away' (1924), present rape. In 'The Princess' (1925) the female protagonist Mary is raped by her Spanish guide Romero and is rescued from his prison only when her companion makes a search and Romero is shot dead. In 'The Woman Who Rode Away' the text alludes to rape. However, Lawrence avoids entering into the psychological or moral questions as he offers no details about the rape or its victim. Hence, despite of the presence of rape his fiction does not portray a rape victim or the violence.

⁹⁷ Jorge Amado, O Menino Grapiúna (Rio de Janeiro: Record, 1982).

⁹⁸ See C. H. Ralph (ed.), The Trial of Lady Chatterley (Harmondsworth: Penguin, 1961).

Amado identifies himself as a writer of '*vagabundos e putas*'; hence the presence of prostitutes in a number of his novels does not come as a surprise.⁹⁹ In the Lawrentian world it is the recognition of female desire that dominates his work, and the image of the prostitute is generally absent. Amado depicts female sexuality in various forms: the prostitute, the *rapariga*, the adulteress and the raped, all of whom are trapped in a society where they become the targets of male power and exploitation. The innocent woman who is enslaved, seduced, raped or forced to trade her body in order to survive becomes the central concern of several of Amado's novels. Amado portrays a society in which patriarchal values regulate the social and familial conventions which keep women under male control and ensure that they function only to serve male interests. Amado's use of a number of minor and major characters as prostitutes, and his unconditional support and sympathy for these women, can be seen as the main reason for their presence in almost every work. Before he selects the figure of a prostitute as the main protagonist in Tereza Batista and Tieta, in a number of previous novels he explores the image of the prostitute and presents her in varied colours.

Os Pastores da Noites (1964) presents Tibéria, the *caftina* whose motherly figure is more of a cause of respect and affection.¹⁰⁰ Otália and Marialva are paired as good and bad women. Marialva is drawn from the line of women defined by Nina Aurebauch as the 'demon' woman.¹⁰¹ She bears the traces of a woman whose extraordinary beauty and dominating nature are used in defiance of the conventional, passionate lover. She comes close to Rosa Rosenda, Ana Mercedes and Tieta in her cleverness but does not possess the selflessness and kindness of Tieta. She asserts much more authority than any of the other female characters in the novel. She plots to assume power over Martin,

⁹⁹ Espinosa, Literatura Comentada, p. 29.

¹⁰⁰ Jorge Amado, Os Pastores da Noites (Rio de Janeiro: Record, 1986) Hereafter this edition will be used for all references and the citations in the text are given as Pastores.

¹⁰¹ Nina Aurebauch, Women are the Demon: The Life of a Victorian Myth (Cambridge: Cambridge University Press, 1982), pp. 62-64.

the main protagonist, by her foul play, thus making him jealous of her. Her power is diverted into a destructive ambition. As her plan fails, she falls from the position of a beloved and respectable wife and is thrown back to her initial status of a degraded whore. As is also the case in a number of other portrayals, ambition drives these women to a path of self-destruction.

Otália is presented as a child prostitute – the only one who is attached more to her dolls than her male clients. She is not yet fifteen when she is seduced by the son of a rich colonel who promises to marry her. Her loss of virginity makes her an outcast from the home. The father beats and throws her out of the house ‘[l]ugar de mulher-dama é em rua de canto, lugar de perdida é em rua de perdição! (Pastores, p. 267). Otália seems to be the predecessor of a number of female characters in later works, as she is not the only one to be punished for a crime she does not commit and to be driven to prostitution by her own father. Amado raises these questions again in Quincas Berra D’Água (1959), where he presents the disgraced daughter Vanda, and in Tieta, where these issues involve much wider debate.

Otália seems to be unique in the way she follows different criteria in her relationships with men. She treats her clients in a professional way giving her sexual services but does not admit her lover, Martin, to her bed. An explanation for such equivocal behaviour comes only at the end, when Tibéria asks Martin to marry Otália on her death bed. Otália was seduced by the son of a rich *coronel* and had given her virginity to marry with ‘veu e grinalda’, but she was cheated. She sees Martin as her lover and desires to give him her body only after marriage. Otália fulfils her dream: she marries but dies the same night. In Otália, Amado depicts the image of an innocent woman. The narrator ridicules her behaviour: ‘[e]ra um pedido mais doido, onde já se viu meretriz enterrada com o vestido de noiva’ (Pastores, p. 271), but she does not see

herself as impure, and the safeguarding of her body for her husband symbolises the purity of her soul which, despite her identity as a prostitute, remains untouched.

In Tenda dos milagres (1969), Ana Mercedes is depicted as a woman whose sexual behaviour causes uproar among Bahian society.¹⁰² She is presented in an indirect way, through narratorial comments or through the comments from other characters Amado elicits important background material about her, and the reader is made aware that she is an intellectual woman. She is drawn through a number of characters who speak and act in order to project her image as a woman whose sexual behaviour makes her a degraded person in public opinion. Ana appears as the unique example of a character in Amado who displays the conventional negative traits of *mulata* sexuality and this makes Brookshaw say that Tenda dos Milagres is 'so openly derogatory towards the figure of the "mulata" Ana Mercedes.'¹⁰³

Ana first appears in the novel as a free, bold and attractive journalist. Her *mulata* beauty immediately attracts the American scholar Dr. Levenson, as the narrator comments:

Fascinado, o sábio fitou a moça: vinha decidida em sua direção, o umbigo de fora, nunca vira andar tão de dança, corpo assim flexível, rosto de inocência e malícia, branca negra mulata. (Tenda, p. 26)

Although in comparison to Gabriela or Flor she occupies a smaller space in the text, her prominence among Amado's women is made clear. His use of the negative adjective 'malícia' clearly distinguishes her from these women. By contrast to Amado's previous images of women as housewives or cooks, Ana is presented as a model of the *mulata*, a journalist who is sensual, intelligent and amoral. Initially she is presented as a lover of the poet Fausto Pena. From the beginning, her alluring sexuality

¹⁰² Jorge Amado, Tenda dos milagres (Rio de Janeiro: Record, 1987). All citations are from this edition. Hereafter the reference in the text are given as Tenda.

¹⁰³ Brookshaw, Race and Colour, p. 167.

is explored as a *mulata* who by attracting the American scholar, makes herself the target of female jealousy and scorn:

As mulheres estremececeram, em uníssono suspiraram, aflitas, em pânico. Ah! essa Ana Mercedes não passava mesmo de uma reles putinha, jornalista de araque, poetisa de merda, aliás quem não sabia que seus versos são escritos por Fausto Pena [...]. (Tenda, p. 26)

Teófilo outlines a number of characteristics in the literary representation of the *mulata* as he comments:

[...] o colorido da pele distribuído por tons vários, expressos por confrontos diversos, o bem torneado de braços e pernas, mãos e pés pequenos, a cintura fina, o busto insinuante e bem moldado, a boca sensual de dentes sadios, iluminados por sorrisos fáceis, sonoros e comunicativos.¹⁰⁴

In Gabriela Amado projects these racial traits in a positive way as he presents Gabriela as a charming and loving person, adored by everyone, but his portrait of Ana offers a contrast. Teófilo calls attention to her sensuality and sees the ‘amoralismo’ and ‘infidelidade’ as the characteristic traits of her origin.¹⁰⁵ Amado’s depiction confirms Teófilo’s observation as in Ana he depicts a modern woman conscious of her body and beauty. She skilfully uses her sexuality to climb the social ladder. Brookshaw also confirms: ‘In the case of Ana Mercedes, her extra-sexual talents are ridiculed. Gabriela’s innocence and freshness become Ana Mercedes’s lack of integrity and opportunism [...].’¹⁰⁶ Her power to seduce and empower her male companions makes her select or reject them according to her need.

By rejecting marriage, that in a traditional way makes a woman the victim of male subjugation Ana discards the power relationship desired by the male-dominated society. As Marilena Chauí observes:

¹⁰⁴ Queiroz Júnior, Preconceitos, p. 30.

¹⁰⁵ *Ibid.*, p. 33.

¹⁰⁶ Brookshaw, Race and Colour, p.165.

[M]achismo e racismo se entrecruzam numa forma muito peculiar: o elogio da sensualidade e do ritmo dos negros, particularmente das mulatas é a forma acabada e perfeita do duplo nó: elogia-se aquilo mesmo que a sociedade inferioriza e condena.¹⁰⁷

Ana's choice to avoid marriage leaves her free from male dominance but it does not liberate her from her racial identity. Though she is not a prostitute, being a woman of colour she is condemned and seen as a 'puta'. It also makes Fausto claim her as his exclusive property though she herself concedes no such right to him. She is not married to Fausto, yet his complaint about being cuckolded instils an ambiguity about her situation and the reader may be confused about her status, which appears to be an intentional ploy on the part of the writer. Amado creates such ambiguity about her involvement with Fausto on a number of occasions, most prominently in the Chapter 'Do nosso vate e pesquisador em sua condição de amante (e corno) com amostra de poesia' and again in the poem 'Cobrão cabrão', where Fausto assumes his position as a husband and, after being forced to leave her with Levenson, complains about being cuckolded. As the reader follows the development of Ana's character, it becomes clear that such a claim on the part of Fausto is no more than the centuries-old male desire which propels him to see her as his exclusive property, even if he does not possess any legal or religious claim on her.

The portrayal of Ana and her sexual ideology bring her close to Lawrence's Ursula and Gudrun in The Rainbow and Women in Love. In the Lawrentian world these two female characters mark Lawrence's defence of the image of a New Woman. They both are presented with a sexual ideology which though very much advanced, is not questioned by the narrator or by other characters in the novel. Similar to Ana

¹⁰⁷ Marilena de Souza Chauí, Repressão Sexual: essa nossa (des)conhecida, 10 edition (São Paulo: Brasiliense, 1987), p. 228.

Mercedes, Gudrun enters into a relationship with Gerald Crich which allows him to think that he has a claim on her. Unlike Fausto, Gerald does not openly declare his right to hold Gudrun or complain about being cuckolded. Nevertheless he shares Fausto's displeasure as after Gudrun's involvement with Loeke he becomes jealous and possessive. The final episode which leads to a fierce fight between Gudrun and Gerald, leading to his death, can be seen as an outcome of male jealousy and his claim over the female body.

However, Lawrence's texts do not depict Ursula or Gudrun as 'fallen' women. Their liberal sexual attitudes are in accord with the image of the modern woman who was then emerging as a new phenomenon. In case of Amado's portrayal, however, one senses a strong desire on the part of writer to project the New Woman who was emerging in Brazilian society in the 1970s but whose sexuality was scorned by that society. Ana's sexual behaviour causes uproar and she is seen as a prostitute by other women and a disloyal companion by Fausto.

Though a sensual and attractive *mulata*, Ana stands apart from Amado's women since she lacks the traditional qualities of a *mulata* which one encounters in generous Gabriela and modest Flor. Amado mocks those women who use their bodies for the purpose of betterment in life and contrary to these images of the *mulata*, he depicts Ana, who is overtaken by her selfish interest and calculating attitude. She successfully uses her charm and intelligence over not only people from her own society but even over the learned American Levenson. Hence, instead of becoming a victim at the hands of male power, she controls men according to her own needs.

Rosa Meireles da Encarnação, in Farda fardão camisola de dormir (1979), makes her brief appearance as a young girl who works as a helper in a French *atelier* and plays

the role of a seductress.¹⁰⁸ With her ‘cabelos longos e lisos de índia, carnudos lábios de negra, olhos verdes de branca’ she seems to be unique with the mixture of Indian, African and White blood among a long line of *mulatas* in Amado’s fiction. Mariana presents the frustration of upper-class women in Brazilian society. As is the case with Lawrence’s Clara the short extra-marital affair with its fulfilling effect transforms her into a desired wife and she returns to her husband.

Political ideologies also can be made responsible for the difference in Lawrence and Amado. For some time Lawrence showed interest in politics and imagined forming a group; he even talked of creating an Utopian society: ‘the Rananim’.¹⁰⁹ The years between Aaron’s Rod and Lady Chatterley’s Lover show a profound concern with politics. Written in Fascist Italy, Lady Chatterley’s Lover tries to envision a new relationship which is based on ‘tenderness’ against the ‘militant’ ideals of the previous period. In First Lady Chatterley, Duncan Forbes observes:

I’ve hated democracy since the War. But now I see I was wrong in calling for aristocracy. What we want now is a flow of life from one another - - to release some natural flow in us that urges to be released. (FLC, p. 222)

Amado’s political concerns are always at the forefront of his literary work.¹¹⁰ In Terras, he expressed his awareness of regional politics and international interests in the

¹⁰⁸ Jorge Amado, Farda fardão camisola de dormir (Rio de Janeiro: Record, 1986). Hereafter this edition will be used for all references.

¹⁰⁹ He selected the title ‘Rananim’ from one of the S. S. Koteliansky’s songs. See Gorge J. Zytaruk, The Quest for Rananim: D. H. Lawrence’s Letters to S. S. Koteliansky (Montreal: McGill-Queens University Press, 1970), p. xxxiii.

¹¹⁰ Amado has been an active member of the Communist Party in Brazil and has also kept in close contact with other communists throughout the world. He occupied the position of Party President, was elected as a Member of Parliament, was imprisoned and also expelled from his country because of his political affiliations. Hence his writings cannot be separated from his communist beliefs. In a recent interview he says ‘O socialismo ainda é a unica saída para a humanidade [...] Foram os homens que faltaram, não a causa socialista.’ See Rogério Menezes, ‘Jorge O Vermelho’ in Caros Amigos, September 1997, p. 13. From the beginning, criticism of Amado has shown a coherence and continuity. Ever since the first reviews appeared in the newspapers and magazines, critics have tried to see a change in his political stand from Gabriela onwards. This has resulted in a failure to identify the continuity of Amado’s concern with certain key issues. This dissertation therefore focuses on the question of continual political awareness in Amado’s work and will argue that he does not part from his engagement with political ideology.

cocoa-producing land. The novel focuses on the question of *desmatamento*, the destruction of Brazilian forests. There seems to be a strong link here between his earlier novel Terras and Tieta. The short-sightedness of the politicians does not escape Amado's mockery as he casts his eyes on their mean interests. It is interesting to note that the International Congress on Ecology was held in Brazil in 1992, but Amado dealt with ecological problems long before, in Terras and than in Tieta. Though Amado describes the destruction of nature in both novels, in Terras he describes the destruction of forests for the planting of cocoa and in Tieta the destruction of natural resources for the interests of multinationals, yet it is in Tieta, that the destruction of nature becomes the central issue. A stark difference in his style and tone compared with Terras can be noted in Tieta: he does not remain just a historian but assumes the position of a critic who fiercely attacks Brazil's politicians and the multinationals for the destruction of nature. The change one observes is also notable as the lead in the novel is given to the female protagonist, a prostitute. Unlike Gabriela, Tieta is directly involved in local politics and plays a different role from that of her predecessors as she develops an awareness of people and fights against the authorities.

Lawrence was brought up in a congregational family with Christian values.¹¹¹ His writing, Sons and Lovers, The Rainbow and The Lost Girl specifically show the marks of childhood practices. Yet before his stay in Mexico Lawrence was not involved with other religions. For Amado religion is a significant tool.¹¹² In Gabriela and Tereza

¹¹¹ In his essay 'Hymns in a Man's Life' he acknowledges his debt: 'I think it was too good to be brought up a Protestant: and among Protestants, a Nonconformist, and among Nonconformists a Congregationalist. [...] I am grateful to my 'Congregational' upbringing. See 'Hymns in a Man's Life' in D. H. Lawrence, Assorted Articles (London: Secker, 1930), p. 9.

¹¹² Amado is closely linked with the Afro-Brazilian religion. He is not only an active participant in the *candomblé* but also holds the priestly titles of *Ogan de Oxossi*, and *Ogan de Iansa*. With such an affinity to Afro-Brazilian religion he uses it as the only solace for the poor people against a corrupt regime. The recognition of religious faith is significant as it opens a space for Amado's criticism of the political system:

[...] não estivesse a nação povoada de santos beatos e milagreiros, o que seria do povo? Padre Cícero Romão, a Beata Melânia de Pernambuco [...] se não fosse por eles que acabam com a seca, com as

Batista apart from the Catholic priests and female devotees it is Saint Sebastian whose seductive beauty becomes the target of Amado's mockery. In a humorous tone the reason for Sinhazinha's attraction for Doctor Osmundo is linked to the angelic face of saint Sebastian.

In Tereza Batista, Amado concentrates on a description of the room where Tereza is imprisoned, beaten and raped, and the text calls attention to the walls, with their pictures of the 'Anunciação da Virgem' and the angel 'Gabriel' as the only witnesses of Justiniano's violence and brutality. In an ironic way, the repetitive references to these pictures on the walls and Justiniano's unlawful act call attention to the distance between the principles and practices of religion. In Tieta, puritan values are questioned. With subtle irony his text mocks the unreligious behaviour of so-called religious people. This creates an enormous distance between Lawrence and Amado. Lawrence does not use religion or create a myth to support his unconventional women, whereas Amado does create a powerful myth, and his women need supernatural powers and Afro-Brazilian gods to support them.

Amado portrays a society where absolute values are enshrined in the White, the rich and the owners. The culture of the Blacks has to be denied and suppressed. His depiction of *Candomblé* practice and his emphasis on Afro-Brazilian religion represent an effort to give recognition to the culture which has been denied its place.¹¹³ It also

pestes, com as enchentes do rio, que cuidam da fome [...] se não fosse por eles [...] o que seria da gente? Esperar adjutorio de doutor, de coronel, de governo? Ai de nós, a depender do governo e dos graúdos, dos lordes, o sertão se acabava de fome e doença: se o povo ainda vive é de puro milagre. (TB, p. 153)

¹¹³ *Candomblé* is an Afro-Brazilian ritual. There are three major distinctions in the *Candomblé* practice which is derived from the difference between the African races in three different regions: Bahia, Salvador and Rio de Janeiro. The Bahian *Candomblé*, which is used by Amado, is a religious cult originated from the Sudanese predominance through the Yoruba cult. Today one does not see much distinction between the variety of practices and it is common for the cult people to refer to the place and the act both as *Candomblé*. For detail see Roger Bastide, O Candomblé da Bahia, translated by Maria Isaura Pereira de Queiroz, third edition (São Paulo: Campanhia Editora Nacional, 1978); Amado acknowledges *Candomblé* as a powerful ritual practiced in the *Igreja de Nossa Senhora do Bom Fim*, *Igreja do Rosario dos Negros* and some other famous Bahian churches and observes that the *Candomblé* is being substituted by the *Umbanda*. The Umbandians unlike the *Candomblé* practitioners use alcoholic drinks and smoke cheroots.

helps him to bring his readers close to the Bahian world by making it more appealing. Gabriela seeks help from *Sete Volta* to get back her lover. Dona Flor relies on Afro-Brazilian gods to get rid of Vadinho's ghost and finally to save Vadinho. However, it is in Tereza Batista that the Afro-Brazilian religion figures most prominently. The dehumanisation of people of colour and the degrading situation of women in marginalised professions are given voice openly in Tereza Batista. Tereza is presented as *Yansã*, the river goddess. The river imagery is spread throughout the novel: Tereza starts from the state of Sergipe and, like a river, flows down through Aracajú towards Bahia, Salvador, where she finally unites with the sea her lover, Captain Januário Gereba.

In order to chart the gradual development and change in the portrayal of fallen woman in both writers the thesis follows a chronological order. Though the publication dates of the novels are used as the criterion, yet some attention is paid, in case of Lawrence's work specifically, to the period in which a specific novel was written.¹¹⁴ Given the enormous opus, a limited number of female characters are selected because they either question their own sexual behaviour, or that behaviour is questioned by other characters, or indeed the texts concerned specifically refer to these women as 'fallen'. A number of particular novels from both Lawrence and Amado, have been chosen in which there is a clear emphasis on aspects of female sexuality which are regarded as unacceptable according to the norms of patriarchal society. Lawrence deals with a comparatively small number of such characters; hence there is no major problem of selection. However, Amado's fiction is densely populated with a very large number of women whose situation may be called into question according to the conventions of 'respectability'. This makes it difficult to select just a few examples. Hence, while

There are about one thousand two hundred *Candomblé* in action in Bahia. See Raillard, Conversando com Jorge Amado, p. 92.

¹¹⁴ The dates and compositional details are given in Appendix II, p.338.

discussing Amado, this thesis offers a full analysis of only those female characters who occupy the principle roles in his fiction and are usually the central focus of the narrative. The organisation of the remaining chapters is as follows:

After the 'Introduction', the dissertation is divided into two major parts. Discussion of Lawrence's work is presented in Chapters Two, Three and Four, in Part One. Chapter Two focuses on the writing of the early period mainly on The White Peacock (1911) and Sons and Lovers (1913), examining Lawrence's pre-First World War writing. Chapter Three concentrates on Lawrence's of depiction of the fallen women in the post-war era.¹¹⁵ Apart from a brief comment on the short story 'Sun' the chapter discusses the female characters in three of Lawrence's novels: The Lost Girl (1920), Aaron's Rod (1922) and Mr. Noon (written during 1920-22). Chapter Four concentrates on the representation of Constance Chatterley in the novels The First Lady Chatterley, John Thomas and Lady Jane (1954) and Lady Chatterley's Lover, where adultery becomes the major theme and Connie his central focus. The decision to devote an entire chapter to Lady Chatterley reflects the fact that in his last literary work Lawrence insisted quite clearly on the need for freedom from conventional marriage. The analysis of the three separate versions of the novel serves to show how Lawrence struggled to justify the illicit desire of his protagonist to achieve recognition of her sexual self and gain the courage to challenge patriarchal power.

In Part Two of the dissertation, Chapters Five, Six and Seven are devoted to an analysis of Amado's fiction. Chapter Five looks at a number of early works Jubiabá, Terras do sem fim and Gabriela, cravo e canela. Gabriela marks a place in Amado's writing from two points. Firstly, from Gabriela onwards, Amado selects fallen women as principal characters and a number of novels have female names as titles. Secondly, it

¹¹⁵ All the three novels discussed in this chapter were published after war. The Lost Girl, though started in 1913 but was rewritten and completed in 1921; Aaron's Rod started in 1917 but was written during 1920-21; Mr. Noon started in 1921 but was never finished.

established the author as a major literary figure, and prompted his election to the *Academia Brasileira de Letras*.¹¹⁶ This contrast with the reception of Lawrence's work has been highlighted, although this is not to deny the claims critics such as F. R. Leavis, H. T. Moore and Mark Spilka, have made and which clearly establish Lawrence as a great modern writer. Chapter Six discusses female characters in Dona Flor e seus dois maridos. Chapter Seven analyses the image of the prostitute in Tereza Batista, cansada de guerra and Tieta do Agreste as in both these works the figure of the prostitutes emerges as a major character and seems to have a strong link with the history of slavery in Brazil. Amado seeks to depict the abuse and exploitation of women. In Tereza and Tieta, Amado portrays strong and courageous women who despite their stigmatised identity are given considerable qualities of political leadership. Such a portrayal enables him to present marginalised women in a battle against patriarchal power.

The final chapter then assesses the comparison between Lawrence and Amado in relation to the major aims, objectives and concerns of this study. My interview with Jorge Amado and his wife Dona Zélia Gattai is included in Appendix I, and a chronological list of the production and publication dates of novels discussed is given in Appendix II.

¹¹⁶In contrast to Lawrence, Amado is not condemned for the sexual explicitness or the political ideology of his novel, Gabriela, cravo e canela. It offered him wide recognition and is considered one of the most popular Brazilian novels which transforms the image of *mulata* into a national figure.

Chapter Two

THE DESIRE FOR LIBERATION

‘Only occasionally, hearing the winds of life outside, she clamoured to be out in the black, keen storm. She was driven to the door, she looked out and called into the tumult wildly, but feminine caution kept her from stepping over the threshold.’

D. H. Lawrence, The White Peacock

Lawrence’s pre-war writing, particularly The White Peacock (1911) and Sons and Lovers (1913), is the focus of this chapter.¹ Two distinctive features mark his treatment of women in this period and offer a contrast with the outlook of his post-war novels. First, patriarchal male authority has a muted presence in the writing of this period and this means in particular that there seems to be no overt concern with female sexual behaviour in the way that one observes in the writing of the later period. However, patriarchy is certainly recognised by Lawrence and there are specific textual evidences in which it comes to the fore, though indirectly. Secondly, an extra-marital relationship is seen to be fulfilling for a female protagonist but, following her regeneration through this relationship, she is then able to return to her husband. For both these reasons the argument can be sustained that Lawrence’s emphasis is on individual human action and transgression, and that he tends to minimalise the importance of the social and political framework. In reality, Lawrence finds it impossible to separate the individual and society, so there are limitations in any analysis which is based on such a stark dichotomy. Indeed, Sons and Lovers is generally recognised as a novel in which, at last, Lawrence’s individual protagonists are represented quite clearly as inhabitants of a distinct social world. As J. A. Bull argues:

¹ D. H. Lawrence, Sons and Lovers (Cambridge: Cambridge University Press, 1992). Hereafter this edition will be used for all the citations and the references in the text are given as SL; D. H. Lawrence, The White Peacock (London: Heinemann, 1962). Hereafter this edition will be used for all the citations and the references in the text are given as WP.

[...] with *Sons and Lovers* Lawrence shifts to a style corresponding to Lukacs'

definition of 'realism', that is the recognition of the interdependence of 'inner' and 'outer' being, the presentation of the individual as a 'social animal'; the portrayal of 'social types' – the synthesis of particular and general found in the classical realism of Balzac and Tolstoy; and an attempt to convey a social 'totality', but with the 'inward' aim of realism rather than the superficial exterior plausibility of 'naturalism'.²

2. 1 Social and Historical Background

To begin with, it is necessary to place Lawrence's works of this period in their social and historical context, since this context can help one to understand the origins of those tensions which are given expression in the novels. Long before he started writing novels, Lawrence asserted in a letter to Sallie Hopkin, 'I shall always be a priest of love'.³ Lawrence grew up in a period when society was going through major changes and attitudes towards sexuality were also being rapidly transformed. A strong desire to free society from Victorian norms and general ignorance about human sexuality was expressed in the pioneering works of Havelock Ellis and Edward Carpenter, who can be held responsible, to some extent, for opening up the debate on 'sex-psychology'. Carpenter 'championed free love (both homosexual and heterosexual)' and emphasised the centrality of feeling and emotion in all relations.⁴ These sex-psychologists perceived men and women in totally different contexts. They discarded the conventional idea of the asexualised female body or of female sexuality linked to the imperative of

² J. A. Bull, The Framework of Fiction. Socio-Cultural Approaches to the Novel (London: Macmillan, 1988), p. 179. Graham Holderness also presents the same line of argument. See Graham Holderness, D. H. Lawrence: History, Ideology and Fiction (London: Gill and Macmillan, 1982), p. 7.

³ James J. Boulton (ed.), The Letters of D. H. Lawrence, volume I, September 1901-May 1913. (Cambridge: Cambridge University Press, 1979), p. 493. Hereafter cited as Bolton, Letters, I.

⁴ See Edward Carpenter, Love's Coming-of-Age (Manchester: Labour Press, 1896) and The Intermediate Sex: A Study of Some Transitional Types of Men and Women (London: Swan, 1908); John Simons, 'Edward Carpenter, Whitman and the Aesthetic' in Christopher Parker (ed.), Gender Roles and Sexuality in Victorian Literature (Aldershot: Scolar Press, 1995), p. 116.

procreation and argued that women could achieve liberation only when sexual attitudes towards them changed. Women would not achieve liberation as long as they continued to be seen as essentially procreative bodies. Offering a new interpretation of female sexuality, these writers questioned the prevailing assumptions about women's acquiescence as sexual beings.⁵

It is also of some significance that Lawrence's youth was marked by the strong presence of suffragette activities, but interestingly his female companions of these days do not seem to have been much involved with ideas of women's political enfranchisement and freedom. As Simpson observes: 'Jessie Chambers was very conscious of the social injustice [...] but she took no part either in reform movements or local politics.'⁶ The credit goes to his feminist friend Alice Dax, who introduced Lawrence and Jessie to suffragette ideas.⁷ This chapter will seek to show that Lawrence's early work certainly does explore the feminist ideology of his day. As further discussion will reveal, he separates sex from its traditional function of procreation and defends self-realisation as the primal goal of a sexual relationship. This is the key idea that runs through Lawrence's depiction of unconventional women.

⁵ Even though there is no evidence of any direct contact between Lawrence and Carpenter, one can establish an indirect link between the two. Lawrence was very close to Sallie Hopkin and Alice Dax, who were both followers of Carpenter. Emile Delavenay and few other critics observe a strong connection between Lawrence and Carpenter. See Emile Delavenay, D. H. Lawrence and Edward Carpenter: A Study in Edwardian Transition (London: Heinemann, 1971), hereafter cited as Delavenay, D. H. Lawrence and Edward Carpenter; Carol Dix, D. H. Lawrence and Women (London: Macmillan, 1980), p. 95, hereafter cited as Dix, D. H. Lawrence and Women. Lawrence was familiar with Havelock Ellis's work and his sexual psychology since he was a regular reader of the New Age in which Havelock Ellis's essays were published. He must have read Ellis's papers on Hardy; 'Concerning Jude the Obscure' Savoy, October (1896); 'Thomas Hardy's Novels' Westminster Review, April (1883). For a detailed discussion see Sheila Rowbotham and Jeffrey Weeks, Socialism and the New Life: The Personal and Sexual Politics of Edward Carpenter and Havelock Ellis (London: Pluto Press, 1977). Hereafter cited as Rowbotham, Socialism and the New Life.

⁶ See Hilary Simpson, D. H. Lawrence and Feminism (London: Croom Helm, 1982), p. 20. Hereafter cited as Simpson, Lawrence and Feminism.

⁷ *Ibid.*, p. 26.

2. 2 Critical Reception

For Lawrence, the relationship between men and women remained a major preoccupation throughout all his writing. He felt the 'need to rescue sexuality from secrecy to bring it into discourse'.⁸ His non-conventional, open discussion of sexuality, with his use of words and expressions which were outside the realm of literature until his time made him the target of harsh criticism. Two of his novels, The Rainbow and Lady Chatterley's Lover, were banned on the grounds of obscenity, and Lawrence was held to be a 'pornographic' writer.⁹

For these reasons it is not surprising to find that Lawrence criticism appears to be divided into opposing categories. His work has never ceased to arouse controversy and critical disputes. Arguing against critics like T. S. Eliot, F. R. Leavis offered a different vision and proclaimed him as a moralist writer.¹⁰ H. T. Moore appreciated Lawrence's morals as 'a world of values'.¹¹ Carol Siegel, though she acknowledges the invaluable contribution of Leavis and Moore in Lawrence criticism, comments from a feminist perspective as she observes that 'Leavis and Moore also altered the ways women writers could respond to Lawrence's work.'¹² She observes that both critics in their enthusiasm to defend Lawrence's sexism in a way did a 'disservice' to Lawrence. Leavis' claim of 'Lawrence's superiority to George Eliot', and Moore's apparent agreement with Lawrence's masculine doctrines' to some extent were responsible for

⁸ Lydia Blanchard, 'Lawrence, Foucault, and the Language of Sexuality (*Lady Chatterley's Lover*)' in Peter Widdowson, (ed.), D. H. Lawrence (London: Longman, 1992), p. 133.

⁹ See R. P. Draper (ed.), D. H. Lawrence: The Critical Heritage (London: Routledge, 1970), pp. 278-80. Hereafter cited as Draper, D. H. Lawrence; The Lady Chatterley's Lover Trial with an introduction by Hyde H. Montgomery (London: Bodley Head, 1990), pp. 253-55; J. M. Coetzee, 'The Taint of Pornographic: Defending Against *Lady Chatterley's Lover*' Mosaic, 21 (1988), p. 3.

¹⁰ See F. R. Leavis. D. H. Lawrence: Novelist (Harmondsworth: Penguin, 1955), pp. 22-23, 367-77.

¹¹ H. T. Moore, The Priest of Love: The Life of D. H. Lawrence (Harmondsworth: Penguin, 1974).

¹² Carol Siegel, Lawrence Among the Women: Wavering Boundaries in Women's Literary Tradition (Charlottesville: University of Virginia, 1991), p. 130. Hereafter cited as Siegel, Lawrence Among the Women.

the 'feminist dissent'.¹³ The validity of Siegel's observation can be seen in the sense that in an indirect way both Leavis and Moore can be held responsible for drawing attention to feminine issues in Lawrence.

The feminist wave of the 1970s and a shift of focus from sex to gender issues gave further impetus to the suggestion that Lawrence was a misogynist. Though such a view was expressed long before by John Middleton Murry who raised an objection to Lawrence's depiction of women and suggested that Lawrence's fiction shows his deep hatred of women, his view was not widely shared at the time.¹⁴ Kate Millett, though acknowledging that Lawrence began to write in the midst of the early feminist movement and that he began on the defensive, draws attention to his anti-feminist ideas.¹⁵ Faith Pullin, Florence Howe and other feminist critics subsequently joined in the debate, expressing their displeasure with Lawrence's depiction of women. The image of Lawrence as a misogynist has prevailed in much of the critical literature, but it is interesting to note that some female readers preferred to overlook this stand. As Janet Barron confirms: '[i]n one sense in Lawrence there is a potential oppressor of women. To many women of an earlier generation, however, this was of less significance than his importance as a liberator [...].'¹⁶ Like Anaïs Nin who responded to Murry's harsh criticism, a number of critics argued against Millett's stand.¹⁷ Defending Lawrence against Murry and Millett, Carol Dix argues that he '[...] treats female

¹³ Ibid., pp.130-31.

¹⁴ See John Middleton Murry, Son of Woman: The Story of D. H. Lawrence (London: Jonathan Cape, 1931). Hereafter cited as Murry, Son of Woman.

¹⁵ Kate Millett, Sexual Politics (London: Virago, 1970), p. 260. Hereafter cited as Millett, Sexual Politics.

¹⁶ Janet Barron, 'Equality Puzzle: Lawrence and Feminism' in Keith Brown (ed.), Rethinking Lawrence (Buckingham: Open University Press, 1990), p. 12. Sheila Macleod and Rosalind Miles share her views. See Sheila Macleod, Lawrence's Men and Women (London: Heinemann, 1985), p. 4 Hereafter cited as Macleod, Lawrence's Men and Women; Rosalind Miles, The Fiction of Sex: Themes and Functions of Sex Differences in The Modern Novel (London: Vision, 1974), p. 21; Patricia Stubbs, Women and Fiction: Feminism and the Novel 1880-1920 (London: Methuen, 1979), p. 228.

¹⁷ Carol Dix, Sheila Macleod, Lydia Blanchard, Charles Rossman, Hilary Simpson, Peter Balbert and Carol Siegel offer strong arguments against Millett's view.

sexuality with an originality' and that he 'was the first novelist to show, probably better than any female novelist ever had, the strength and power of women's feelings, sexual and erotic [...].'¹⁸ Janice H. Harris, Lydia Blanchard, Hilary Simpson, Peter Balbert support Dix by arguing against Millett's charges from a feminist perspective. Simpson focuses on Lawrence's sexual politics, locating him within a period of profound social agitation. Carol Siegel, in her profound analysis from a feminist perspective not only responds to critics like Millett but tries to see Lawrence together with Virginia Woolf and Katherine Mansfield. She observes that, like these writers, Lawrence believed in a 'female essence that is always in opposition to femininity as constructed by male language and the social world it creates.'¹⁹ It is surely of importance that in a number of his novels women play major roles, and indeed the very titles of many of his works suggest a deliberate focusing on female figures and his acknowledgement of female power. As Sandra M. Gilbert admits:

Famously misogynistic and, in rhetoric fiercely, almost fascistically patriarchal, he is nevertheless the author of the books whose very titles – *Sons and Lovers*, *Women in Love*, *Lady Chatterley's Lover* – are haunted by female primacy, by the autonomous sexual energy of the goddess.²⁰

In fact Lawrence's writing offers a much wider scope for contrasting interpretation. It is important to read his work in its historical context and to appreciate that 'he foregrounds feminist issues, rather than simply ignoring them as did many of the writers of his day.'²¹ In this context Janice H. Harris calls attention to a distressing factor in anti-Lawrentian critical practice:

¹⁸ Dix, *D. H. Lawrence and Women*, p. 81.

¹⁹ Siegel, *Lawrence Among the Women*, p. 112.

²⁰ Sandra M. Gilbert, 'The Lady Bird' and the Great Mother' in Peter Balbert and Philip L. Marcus (eds), *D. H. Lawrence a Centenary Consideration* (Ithaca: Cornell University Press, 1985), p. 141.

²¹ Mark Kinkead-Weekes, *Twentieth Century Interpretations of the Rainbow* (Englewood Cliffs: Prentice Hall, 1971), p. 115.

[...] one can make Lawrence say just about anything. Taking from him brief quotations, brief examples is almost always misleading. To avoid quoting him out of context, one must almost supply the entire story, the entire novel, read several times over.²²

The crucial point one observes in all this debate is that critics demonstrate a fundamental split on the question of Lawrence's treatment of women and that feminist criticism opened up a new ground for debate. The present chapter draws upon the pro-Lawrentian critics in their positive approach to Lawrence's depiction of women. Yet it departs from them in its specific focus on the centrality in Lawrence's writing of fallen women. It will be argued that as one looks at the images of these women, beneath a 'misogynist' oppressor, one encounters a sensitive novelist, who can be seen as an 'emancipator' or 'liberator' of suppressed desire. Lawrence was clearly aware that he was living in an age of feminist thinking, as he admits in his essay 'The Real Thing': 'perhaps the greatest revolution of modern times is the emancipation of women.'²³ It will also be argued that Lawrence discards the double standard of morality and defends equal rights for men and women. He proclaims female sexuality and rejects the distinction between 'pure' and 'impure' women. An analysis of his fallen women will show that without sentimentalising the issue, he exhibits much more sympathy for

²² Janice H. Harris, 'D. H. Lawrence and Kate Millett' in *The Massachusetts Review*, 3 (1974), pp. 522-29 (p. 524). Peter Balbert makes a similar observation about Millett's twisting of Lawrence's sentences. See Peter Balbert, *D. H. Lawrence and the Phallic Imagination* (London: Macmillan, 1989), p. 32-34. Hereafter cited as Balbert, *Phallic Imagination*. Apart from this, some well-known critics discarded him without even reading his works. T. S. Eliot confirmed that he had not read *Lady Chatterley's Lover*, though he did not hesitate to condemn it. See *After Strange Gods: A Primer of Modern Heresy* (London: Faber, 1934), p. 59. A similar observation is made by Virginia Woolf, in a letter to Dorothy Brett, 10 May, 1930, she writes 'I have never read any of his books, or more than half of two of them'. See N. Nicholas and J. Trautmann (eds), *The Letters of Virginia Woolf*, volume IV (London: Hogarth, 1978), p. 167.

²³ D. H. Lawrence, 'The Real Thing' in Edward D. McDonald(ed.), *Phoenix: The Posthumous Papers of D. H. Lawrence* (London: Heinemann, 1936 rpt. 1961, 1967, 1970), pp. 196-203 (p.196.)

them than for his other female characters. Lawrence's treatment of this topic indicates his affinity with dramatic changes in sexual ideology of the period.

2.3 Love, Sex, and Transgression

In the case of any author, there is a complex relationship between his or her own personal upbringing and the impact of experience of social and political change. The biographical details of Lawrence's life shed light on his awareness of sex and love at a very early age. As his childhood friend George Neville observes:

He (Lawrence) wanted to write on matters of sex; but he wanted to go deeper, so very much deeper, than anybody had ever gone so far [...] He visualised sexual relationship as being the most beautifully wonderful thing on earth.²⁴

Neville's comment shows that sex and love had a special significance for Lawrence whose belief in the importance of the sexual relationship was certainly quite remarkable according to the common trend of the time. Lawrence's work shows that changes in sexual ideology at the beginning of the century gave him a clear direction in his thinking at an early age, but it cannot be doubted that his own childhood and family experiences also played a part in his changing outlook. What is undeniable is that in his early fiction and also in his 'Study of Thomas Hardy'²⁵ the background of sex-psychology that was in the air at this time is clearly reflected.²⁶ In this essay on Hardy, Lawrence emphasises the importance of sexual pleasure and self-realisation in contrast to the conventional emphasis on the function of procreation. He argues that to 'bear

²⁴ George Henry Neville, A Memoir of D. H. Lawrence. Edited by Carl Baron (Cambridge: Cambridge University Press, 1981), p. 83. Hereafter cited as Neville, A Memoir.

²⁵ D. H. Lawrence, Study of Thomas Hardy and Other Essays (Cambridge: Cambridge University Press, 1985). Hereafter cited as Study of Thomas Hardy.

²⁶ Lawrence's biographers as well as some critics have acknowledged the fact that after the publication of Sons and Lovers, Lawrence was stamped as a Freudian writer. His essay on Thomas Hardy shows just how significant matters of sex and psychology were for him.

children is not a woman's significance. But that she bears herself [...] that she drives on to the edge of unknown and beyond.' He adds: '[...] the act, called the sexual act, is not for the depositing of the seed. It is for leaping off into the unknown, as from a cliff's edge, like Sappho into the sea.'²⁷

The image of the sexual transgressor fascinated Lawrence from the very beginning. According to his first female friend, Jessie Chambers, Anna Karenina was his favourite literary character.²⁸ His fascination with the figure of the adulteress involved him with the question of female desire and women's sexual urges, which was present in early twentieth-century literature. His emphasis is always on the inner self of an individual, and this leads him to concentrate in his writing on the figure of a woman who is driven to an extra-marital relationship for self realisation.²⁹ In his critical essays on John Galsworthy, Thomas Hardy, Leo Tolstoy and Nathaniel Hawthorne, Lawrence discusses the question of infidelity and the delineation of the adulteress by these novelists.³⁰ Lawrence disagrees with them on two points; first the secretive nature of the relationship which transforms it into a sinful act and second the castigation of woman as a sinner.

For Lawrence the act of adultery in itself was not sinful, even though conventional social morality adopted such a view. Rather it was the fear behind the act of adultery which prompted feelings of sinfulness. In the analysis of Anna Karenina, Lawrence states that '[...] all the tragedy comes from Vronsky and Anna's fear of society. [...] They could not live in the pride of their sincere passion, [...] that cowardice, was the

²⁷ Lawrence, Study of Thomas Hardy, p. 53.

²⁸ 'E.T.' (Jessie Chambers), D. H. Lawrence: A Personal Record (London: Jonathan Cape, 1935; Cass, 1965), p. 114. Hereafter cited as Chambers, A Personal Record.

²⁹ In The Rainbow, the narrative briefly comments about Tom Brangwen's visit to a prostitute but she is not depicted. See D. H. Lawrence, The Rainbow (Harmondsworth: Penguin, 1981).

³⁰ Anthony Beal (ed.), D. H. Lawrence: Selected Criticism (London: Heinemann, 1955).

real sin.’³¹ In conventional literary accounts of an adulterous relationship, the devices of seduction or other forms of male artifice were employed as pretexts for the expression of forbidden desire. However, Lawrence discards such conventions. For him it is unfulfilled desire or the lack of ‘tenderness’ which justifies his protagonist’s desire to look away from the marital bed for fulfilment.³² Lettie, Clara, the Marchesa, Johanna and Connie all seek a release from marital constraints. His emphasis on love helps him to project these women in a different light, and he depicts them not as sinners or criminals but as triumphant lovers.

Critics have tried to link the presence of infidelity as a subject in Lawrence’s novels with his relationship with Frieda Weekley.³³ There is no doubt that Frieda’s personality as well as her ideology gave a new tone to Lawrence’s writing as the next chapter will show. However, this chapter will seek to argue that the presence of infidelity in his work can be found from a much earlier stage and long before he met Frieda Weekley.

In a number of short stories, infidelity as a cause of mismatching, is present from the very first. ‘Goose Fair’, the first of Lawrence’s short stories, deals with male infidelity and female revenge upon an unfaithful fiancé. Lois, a girl from a higher

³¹ D. H. Lawrence, ‘The Novel’ in *Study of Thomas Hardy*, p. 180.

³² In a number of his letters Lawrence calls attention to the ‘phallic’ nature and ‘tenderness’ in *Lady Chatterley’s Lover*. In a letter to Catherine Carswell he writes ‘I’ll call it ‘Tenderness’– the novel.’ See J. T. Boulton and Margaret H. Boulton, *The Letters of D. H. Lawrence, March 1927-November 1928*, volume VI (Cambridge: Cambridge University Press, 1991), p. 261. In *Lady Chatterley’s Lover*, in chapter XVIII, on page 279, Lawrence frequently uses the adjective ‘tender’ and expressions such as ‘tender touch’, ‘tender love’, ‘touch of tenderness’. The word was then coined by H. M. Daleski and other critics. See H. M. Daleski, *The Forked Flame* (London: Faber, 1965), p. 286. Hereafter cited as Daleski, *The Forked Flame*.

³³ Brenda Maddox, *The Married Man: A Life of D. H. Lawrence* (London: Sinclair, 1994), p.142. Martin Green considers Frieda a source for developing Lawrence’s genius. See Martin Green, *The von Richthofen Sisters; The Triumphant and the Tragic Modes of Love* (London: Weidenfeld and Nicolson, 1974). Emile Delavenay discusses Frieda’s influence as a positive effect on Lawrence. See ‘Making Another Lawrence: Frieda and the Lawrence Legend’, *D. H. Lawrence Review*, 8 (Spring 1975), pp. 80-98.

social and educational background, marries her unfaithful lover after taking revenge for his betrayal. Though Lawrence emphasises class difference as the major cause of failure, the marriage of Will and Lois is adversely affected by the intrusion of the goose-girl episode.

In another short story 'The Modern Lover', the motif reappears in a triangular love affair between Cyril, Muriel and Tom Vickers. Muriel is involved in a new relationship with Tom, after her lover Cyril goes to London. She refuses to accept Cyril after his return from London because he cannot afford marriage but wants her to come to him as a lover. Muriel is depicted as a woman whose love ideals are based on intellect, contrary to the sensual love that Cyril offers. It also emphasises the fact that Lawrence's protagonist was not prepared for an unconventional form of marriage which appears normal to his protagonists in his later works.³⁴ Tom's physical attractiveness and equally fine voice attract Muriel but Cyril manipulates his intellect and sensual attractiveness to win back his lover.

2. 4 Forbidden Desire

Lettie Beardsall, with her forbidden passion, becomes the focus of attention in his first novel The White Peacock, in which he deals with the insurgent nature of sexuality. Lawrence's original title for the novel, Laetitia, clearly shows that he is concerned with Lettie's story. However the change in title from Laetitia to Nethermere and then to The White Peacock implies a shift in Lawrence's emphasis from character to location and then to a symbolic meaning.³⁵ George's vain pursuit of Lettie and her marriage to

³⁴ In Women in Love Gudrun totally discards the conventional form of marriage.

³⁵ A link can be made with the mythological story of Argus and The White Peacock. Lettie is presented as Hera, as one of the characters in the novel Alice Gall calls her. Like Hera, Lettie is characterised by jealousy, vanity and domesticity. See The White Peacock, p. 177. The white peacock also exemplifies 'false pride' but it is less frequently used for women.

Leslie in a symbolic way highlight Lettie's situation, and this points towards Lawrence's move from Lettie as a character to Lettie as a woman who has to be described by using the exonerated adjective 'white', which is how Cyril refers to her 'the white peacock'.

Lettie's strong sexual attraction for George, her simultaneous courtships of Leslie and George, and then her sudden acceptance of an engagement with Leslie are the central issues of the story. It is through her relationships, specifically as they develop through her two suitors, and the issues surrounding sexual identity, that the problem of Lettie is narrated. Lettie's struggle with her own conflicting desire threatens to throw her into a life that satisfies only half of herself. Lawrence highlights the wrong choice that finally leads to an unsatisfactory marriage and the social repression of woman. George's bitter comment, '[s]he – she's like a woman, like a cat – running to comforts – she strikes a bargain' (WP, p. 124), explains the reason behind Lettie's choice. His bitterness at her playful nature becomes explicit when he says: 'she's like a prostitute –' (WP, p. 124). George gives voice to the general view that when women reject their selfhood to win social approbation and marriage, it is more like a contract for the comforts of life than for true fulfilment or happiness.

At the beginning of the novel, Lettie is depicted as a New Woman. After her marriage, she joins the Women's League, but this seems to serve only as a decorative tool to allow her access to a higher class. Lawrence emphasises that the act of joining female associations does not in itself make a woman courageous. Indeed, Lettie's lack of inner strength and guidance soon drives her away from such activities, and not much is made out of the vision of a New Woman. Rather the dominant image in the story is that of a flirtatious and somewhat sexually confused girl. For example, one does not see the traces of an alert and educated woman in the way Lettie accepts

Leslie's proposal. To George, she is a distant unreal attracting figure like a fine painting in a well known drawing by Beardsley. When Cyril shows Beardsley's drawings of 'Atalanta' to George, he tells Cyril: 'the more I look at these naked lines the more I want her. It's a sort of fine sharp feeling, like these curved lines' (WP, p. 159). Lettie is presented here as an imaginary character who fascinates George but who is distant from him.

Since she is not physically attracted to Leslie, it is not surprising that Lettie does not find him satisfactory. Nevertheless, Leslie chooses to ignore this and woos her through his status, his culture and his intellect. Lettie responds to his wooing and wants to be sure of his sexual potency, but it is George who is 'dangling the apple' that arouses her sexual desires. By marrying Leslie, she submits not only to him but to the expected demands of class and to her own greed. She suppresses her desire for George and her desire for independence. As Sheila Macleod observes: 'Like so many women of her generation (and mine) Lettie has bartered her self-responsibility for security, comfort and freedom from anxiety.'³⁶ In spite of being engaged to Leslie, Lettie openly flirts with George. In a scene before Christmas, Cyril and Lettie go to George's house. Lettie helps Emily to peel apples. Suddenly she offers an apple to George:

"Don't you want it?" she said.

"Mother," he said, comically, as if jesting. "She is offering me the apple like Eve." (WP, p. 93)

The biblical imagery becomes stronger with the symbolic use of the apple, and Lawrence's comparison of Lettie with Eve hints at the sinful nature of Lettie's desire. That female admission of such desire was not yet common can be seen in the indirect

³⁶ Macleod, Lawrence's Men and Women, pp. 84-85.

nature of Lettie's suggestion. The underlying meaning in Lettie's offer, conveyed through the apple, shows her reluctance to openly admit her desire. She wants to provoke George to claim his love and not to give up easily. The scene after her engagement, in the chapter 'The Riot of Christmas' where Lettie and George dance together, gives the impression that she is his lover:

Away they went, dancing over the great flagged kitchen at an incredible speed. [...] They whirled on in the dance, on and on [...] he lifted her, and danced twice round the room with her thus. Then he fell with a crash on the sofa, pulling her beside him. [...] She lay back on the sofa, with his arm still around her, not moving; she was quite overcome. (WP, p. 95)

There is a confirmation of Lettie's desire in the way she is absorbed in the ecstatic moments with George. Charles Rossman observes the destructive female in Lettie who 'echoes "Muriel" in appealing to the spiritual side of George Saxton. She rouses him to intellectual consciousness, but then rejects him and his rough sensuality, which she finds attractive yet fears.'³⁷ Rossman observes Lettie's fear but he does not clarify it. Lettie is scared of going against convention to break her engagement with Leslie who in social terms is a better suitor. Lettie's playful nature passes almost unobserved and uncommented upon by the Beardsall and Saxton families, giving the impression that such behaviour was common among young people in the English provinces.

Lettie's dilemma in having to choose between her desire to have a passionate life with George and a luxurious life with Leslie reflects the power of money in marriage. She perceives that her marriage with Leslie will be a mis-match and attempts to escape. She pleads with Leslie to let her go: 'I do not want to get married at all – let me be, let

³⁷ Charles Rossman, "'You are the Call and I am the Answer": D. H. Lawrence and Women', D. H. Lawrence Review, 8 (Fall 1975), p. 259. Hereafter cited as Rossman, 'You are the Call and I am the Answer'.

me go' (WP, p. 195). The idiomatic expression is used in an expanded way as 'let me be' alludes that by marrying him she will be losing the self which she wants to keep free. Lawrence makes this plain when Leslie insists on her wearing the engagement ring: '[...] keep it on. It holds you faster than that fair damsel tied to a tree in Millais' picture' (WP, p. 107). Millais' painting 'The Knight Errant' portrays a naked woman, bound to a tree and waiting to be rescued by a knight. The knight's attempt to rescue her is captured in the painting exactly at the moment when he inserts his sword in the ropes binding the woman. She is left dependent on the whims of the knight. Lawrence's reference to the painting makes plain Lettie's state, she will find herself bound to the tree of marriage.

Social power plays a major role in this situation, and it is clear that Lettie lacks the courage to break off the engagement without Leslie's consent. She leaves her destiny to the decision of her knight errant. Her despair stresses the fact that women at this time were kept in ignorance about the nature of marriage since neither the family nor society offered any guidance. Money, status and physical attraction often led women to enter unhappy marriages. This aspect is constantly discussed by Lawrence in his later works.

As a married woman, Lettie is forced to control her desire. Her effort to keep aloof and her assumption of a false identity, "[w]hen I have to sign my name and occupation in a visitor's book, it will be '- Mother'" (WP, p. 280) show that she is trying to forget her inner voice. In order to obey the prevailing social norms 'she puts over her living face a veil, as a sign that the woman no longer exists for herself' (WP, p. 280).

Feminist critics often object to Lawrence's depiction of male dominance, but the text shows that such reproaches are not always valid. When Lettie invites George to Highclose the narrator says Leslie feels jealous, 'but he dared not show it openly' (WP,

p. 295). The use of the words 'dared not' and 'openly' illustrate that Leslie does not have the courage to offend his wife. Lawrence connects female sexuality with power, and instead of depicting Lettie as a helpless wife, he shows the power that women can exert over men. She knows how to keep her men 'on a string' (WP, p. 45), but she is never quite content in the domestic roles that marriage demands. Symbolically, Lawrence projects the suffocating effect of routine married life, where mild flirtation serves as a liberating force for Lettie: '[she] generally sings when Mr. Saxton comes' (WP, p. 296). Amado's female protagonist Gabriela shares Lettie's feeling but as further discussion will show unlike Lettie she revolts against the routine of married life

As Holbrook observes, one cannot fail to recognise that, '[...] the ways in which Lettie and George speak and act have an intimacy that could only come if they were alone, especially since their mild flirtation is adulterous.'³⁸ Lawrence depicts a desire for illicit love in Lettie, though it is not strong enough for her to reject Leslie and his world. It is also curbed by her equally strong desire for the status quo and by the social imposition of her motherly role. This suggests that Lawrence was, even at this early stage, acutely aware of the significance of marriage as a social institution.

The mother image is explored in the novel in various modes. First, the story of her mother actually attracts Lettie and becomes a model for Lettie herself. Though the Beardsall marriage is not depicted in detail in the novel, Lettie closely follows her mother's example. Her behaviour can be analysed in Freudian terms, as for example Freud states in his case study of Dora that: 'A daughter usually takes her mother's love-story as her model.'³⁹ Apart from this, there is a direct interference of Mrs Beardsall in

³⁸ David Holbrook, Where D. H. Lawrence was Wrong about Women (London: Bucknell, 1992), p. 59. Hereafter cited as Holbrook, Where D. H. Lawrence was Wrong.

³⁹ Sigmund Freud, Dora: An Analysis of a Case History of Hysteria (New York: Collier Books, 1963, first published 1905-9), p. 129.

Lettie's decision to marry Leslie, as she cautiously advises her, 'You have to choose,' [...] either a man to be a companion, a husband – or – the man whose children you want' (WP, p. 71).

Secondly, Leslie exploits Lettie's motherly feelings during his recovery from a car accident. He tries to hold on to her through his momentary dependence and assumes a child-like position. As Cyril says, 'he was querulous, like a sick, indulged child. He would have her arm under his shoulders, and her face near his' (WP, p. 196).

Again, in an indirect way it is Lettie's motherly duties which grab her back and force her to control her desire so that she veils herself behind her children and tries to forget her dissatisfaction. Lettie is the product of a society in which a woman can dream, but reality always drags her back from her dream world. This also reflects the fact that class difference and money play a major role and strongly influence her perception. Lettie is forced to accept her maternal role as a necessary solace, and is trapped by society's opinion and expectations. Her acceptance of the situation, which is necessary according to the rules of patriarchal society, leaves no option for a married woman, as Lettie's answer to George clearly shows:

The threads of my life were untwined; they drifted about like floating threads of gossamer; and you didn't put out your hand to take them and twist them up into the chords with yours. Now another has caught them up, and the chord of my life is being twisted, and I cannot wrench it free and untwine it again – I can't. I am not strong enough. (WP, p. 214)

Despite being depicted as a New Woman, Lettie admits that she is not capable of shaping her life and she is waiting for someone to reshape her life and to 'untwine' its threads. She hides behind her gender and thinks that taking control of her own life is an unattainable desire for a woman. The consciousness of being a woman makes her behave in socially acceptable ways. Her admission that she is not 'strong enough'

indicates the helplessness which is part of her personality and she submits to class, family and society's expectations. As Sheila Macleod confirms: 'Letty [sic] has, [...] been treading a well-worn feminine path which has rendered her less of a person, a self, than she might otherwise have become.'⁴⁰ She not only makes a wrong choice but lacks the courage to fulfil her desire to have the relationship she really wants. She hides behind her social fear and her motherhood.

Lawrence's concern for the impact of social class on men-women relationships is always apparent in his treatment of his female protagonists. He shows how mismatching of classes can be destructive for both men and women. Though George and Annabel both show that the restraints on sexuality are considered to be evil, and the gamekeeper's sexual attitudes are seen as 'natural' for a man, Lettie is forced to restrain her own 'natural' desire. Lawrence makes her free and bold in expressing her desire, yet the gender difference becomes apparent in his depiction of his protagonist. Being a woman, she has to abide by patriarchal laws and social values. Further discussion will show that Lawrence's tone changes, and he ventures to revolutionise the lives of his protagonists as he allows women to raise their voices against such conventions.

2.5 The Trespasser

The story of an errant husband, based on the real experience of Helen Corke,⁴¹ becomes the central theme in The Trespasser (1912).⁴² Though the story deals with the

⁴⁰ Macleod, Lawrence's Men and Women, p. 85.

⁴¹ Helen Corke, 'The Writing of the Trespasser', D. H. Lawrence Review, 7 (Fall, 1974), p. 235.

⁴² D. H. Lawrence, The Trespasser (Cambridge: Cambridge University Press, 1981). All the citations are from this edition. Hereafter the abbreviated form the references in the text are given as TT. Lawrence story starts in the way similar to H. G. Wells's Ann Veronica (1909), depicting a single woman who elopes with a married man. Unlike The Trespasser, Wells' story has a happy ending, with the adulterer marrying his lover. See H. G. Wells, Ann Veronica: A Modern Love Story (London: Fisher Unwin, 1909).

question of male infidelity yet this novel becomes important for the present work because it offers a contrast with the depiction of female characters who are caught in the same situation. The sordid round of domesticity increases a sense of distance and leaves Siegmund, the protagonist, and his wife Beatrice as two strangers.

Siegmund realises that 'he had failed as lover to Helena' (TT, p.146), but at the same time he feels guilty towards Beatrice, his wife. His dilemma brings Siegmund close to the unfaithful female characters with children. He comes back as an outsider, as someone who has lost his identity. He is no longer the father figure but an outcast. As Draper observes: 'Siegmund begins to reckon the complications of his illicit love: and, from the moment he reaches his home, the atmosphere is completely changed.'⁴³ This depiction of Siegmund as a victim of oppression and rejection is a significant departure from conventional views of the male as the embodiment of power and domination. The guilty conscience and the failure as a lover which leads to the tragic end in the novel can be seen as a clear contrast with Lawrence's depiction of female characters. Siegmund's suicide hints at the theory of love which Lawrence later develops in Women in Love. The novel suggests that unsatisfactory sexual relations lead to a lack of the fulfilment which is needed if life is to be endured.

2. 6 The Adulterous Fantasy

Sons and Lovers concentrates upon a divergence of views about love. As the title itself suggests, the novel offers a panorama of varied images of lovers. The mother-son relationship, with its Oedipal nature, places Gertrude Morel as a lover transforming her into a transgressor. Narrating her first failed love with John Field, Lawrence briefly

⁴³ Draper, D. H. Lawrence, p. 37.

comments on the sexual behaviour of Gertrude Coppard. He offers a few important clues: she comes from a family which was rich but lost its wealth; at the age of nineteen she met John Field, who was ‘the son of a well-to-do tradesman, had been to college in London, and was to devote himself to business’ (SL, p. 16). If one reads between the lines, it becomes clear that the absence of these qualities of her lover in Morel is the cause of her frustration as a married woman. Walter Morel, with his working class miner’s background could never replace her first lover, and she ‘kept his memory intact in her heart’ (SL, p. 17).

The Gertrude and John Field affair often resembles the Paul-Miriam courtship: ‘[s]he used to walk home from chapel with John Field [...]’ (SL, p. 16). Gertrude has been married for eight years but, ‘she still had the Bible that John Field had given her’ (SL, p. 16). With two small children the remembrance of the past is still alive: “[s]he could always recall in detail a September Sunday afternoon, when they had sat under the vine at the back of her father’s house” (SL, p. 16). She leaves Sheerness after her father’s retirement and goes to Nottingham. In the remote corner of her heart, the hope is still alive. The whole affair comes to an end only when ‘[s]he did not hear of him until, two years later, she made determined enquiry. He had married his landlady, a woman of forty, a widow with property’ (SL, p. 16-17). It is difficult to know how deep the relationship was, but as her first love it was strong enough to leave its mark on Gertrude’s heart. Although ‘for thirty-five years, she did not speak of him’ (SL, p. 17), Gertrude has not forgotten the memory of her lover, as her attachment to the Bible he had given her indicates, and she guards her secret with a lover’s fancy.

Lawrence avoids overt discussion of other motives that might have made Gertrude marry Walter Morel by simply stating that she married Walter because she thought him ‘rather wonderful, and never having met anyone like him’ (SL, p. 18). However, the

narrative shows that Gertrude is discarded by John Field because of her lack of money, and the realisation of her financial situation leaves her with no better options for marriage. Moynahan affirms: 'she marries beneath her partly because she has lost her marriage portion, partly because a tentative engagement to a scholarly young man has fallen through.'⁴⁴ What is significant here is that again it is class which interferes with the relationship between a man and a woman. The physical charm that first attracted Gertrude to Walter Morel soon disappears and she begins her solitary life. Carol Dix comments: 'The mother, Gertrude Morel, is well known as the thwarted, frustrated young woman of middle class origin, who fell for a miner [...] married and lived to regret her marriage and life [...]'⁴⁵ Dix observes the frustration as well as the regression in Gertrude, but she does not relate it to Gertrude's unsuccessful love affair. Actually memories of the past and adulterous fancy appear to be responsible for Gertrude's treatment of her husband and her attitude towards her sons. Soon after her marriage, the gallant image of her husband is shattered by the reality that he is a miner. It must have been a shock for a girl whose dream-person was a refined young man. She tries to alter the image of her miner husband, but 'in seeking to make him nobler than he could be, she destroyed him' (SL, p. 25). This failure makes her concentrate on her sons, whom she wants to turn into gentlemen like John Field.

The opening chapter of the novel portrays Gertrude Morel as a woman who sees the world from a working-class wife's point of view: 'women were coming home from the wakes, [...] Sometimes a good husband came alone [sic] with his family, peacefully. But usually the women and children were alone.' (SL, p. 13). The narrative clearly

⁴⁴ Julian Moynahan, The Deed of Life: The Novels and Tales of D. H. Lawrence, (Princeton: Princeton University Press, 1963), p. 20. Hereafter cited as Moynahan, The Deed of Life.

⁴⁵ Dix, D. H. Lawrence and Women, p. 29.

indicates that she values 'the good husband' who peacefully accompanies his family, and this shows her distance from the working class. Her long waiting hours are filled with bitterness at the thought of her husband who 'was serving beer in a public house, swilling himself drunk' (SL, p. 13). The drinking as well as the habit of sharing his leisure hours with other miners widen the gap between husband and wife. Once again it is clear that the conflict between Gertrude and her husband is the result of different class values. This engenders Gertrude's dislike for her husband and is then transformed into a sexual conflict. As Cynthia Lewiecki-Wilson observes:

She resents having been dragged down in class [...] the conflicts between Mr. and Mrs. Morel are the result of the clash of different class values. Because Mrs. Morel, as a woman, cannot independently attain a class, these conflicts turn into sexual ones.⁴⁶

Obsessed with her class aspirations, Gertrude rejects her miner husband and substitutes her sons for her husband. It is William who becomes the focus of her attraction, and when he dies, she takes Paul as a substitute. As critics have observed these events portray her as a seducer.⁴⁷ This may be seen to contradict Freud's theory according to which it is the son who plays this role. Analysing Lawrence's letter to David Garnett, Ross C. Murfin observes that Lawrence sees the illicit relationship between mother and son as an outcome of a social tension which in the novel 'is translated in moral terms'.⁴⁸ Lawrence tries to divert critical attention away from the Freudian interpretation of the novel, but there can be no doubt about the ambiguous nature of the mother-son relationship. Not surprisingly, a number of critics have

⁴⁶ Cynthia Lewiecki-Wilson, Writing Against the Family: Gender in Lawrence and Joyce (Carbondale: Southern Illinois University Press, 1994), p. 73. Hereafter cited as Wilson, Writing Against the Family.

⁴⁷ Cynthia Wilson observes the transfer of mother in a seducer. See Wilson, Writing Against the Family, p. 84.

⁴⁸ See Ross C. Murfin, Sons and Lovers: A Novel of Division and Desire (Boston: Twayne, 1987), p. 43. Hereafter cited as Murfin, Division and Desire.

discussed the mother-son relationship in Freudian terms.⁴⁹ However, attention has tended to concentrate more on the son and his inability to love other women than on Gertrude and the nature of her desire. Jessie Chambers confirms this when, after the death of Mrs. Morel, she recalls:

‘You know – I’ve always loved mother,’ he said in a strangled voice.

‘I know you have,’ I replied.

‘I don’t mean that,’ he returned quickly. ‘I’ve loved her, like a lover [...].’⁵⁰

The illicit love relation develops into a sort of fantasy in which the mother becomes a transgressor.⁵¹ There is strong evidence in the novel to indicate that her fantasy is not an illusion. Further discussion will show how, in a number of scenes, Lawrence transforms the mother into a lover.

⁴⁹Critics have often used the Freudian Oedipus-complex to analyse the mother-son relationship in Sons and Lovers. One observes a certain disagreement among them. John Middleton Murry and Daniel Weiss both have tried to understand Lawrence’s whole work in reference to the Oedipus-complex. For a full discussion see Murry, Son of Woman; Daniel Weiss, ‘The Mother in the Mind’ in Judith Farr (ed.), The Twentieth-Century Interpretation of Sons and Lovers: A Collection of Critical Essays (Englewood Cliffs: Prentice Hall, 1970), pp. 28-41. Hereafter cited as Weiss, ‘The Mother in the Mind’; H T. Moore does not agree with Murry: ‘Murry and others who have tried to see all of Lawrence’s achievement entirely within the limitations of the Oedipus-complex have failed to consider the vitalising influence of Frieda and the liberating effect of the very writing of Sons and Lovers.’ See H. T. Moore, The Life and Works of D. H. Lawrence (London: Allen and Unwin, 1963), p. 80. Hereafter cited as Moore, The Life and Works. Moynahan gives a thorough discussion of the Oedipus-complex. See Moynahan, The Deed of Life, pp. 15-31. Millett focuses on Paul and observes that he wants to achieve patriarchal powers. See Millett, Sexual Politics, p.247-249. Anne Smith gives a balanced opinion on the use of the Oedipus-complex in the essay, ‘A New Woman and a New Eve’ see Anne Smith, Lawrence and Women (London: Vision, 1978), p. 9-48.. Peter Balbert gives a detailed discussion of the topic, see Phallic Imagination, p. 19 and footnote 17.

⁵⁰ Chambers, A Personal Record, p. 184.

⁵¹ Lawrence never openly accepted Freudian theories yet one observes remarkable similarities in Sons and Lovers and Freud’s ‘Contemporaneous Paper’, both published in 1912. Paul Morel’s behaviour in Freud’s terminology can be called ‘psychical impotence’. According to Freudian analysis, the excess of maternal love for a male child makes him impotent in his feelings for his lover. For a detailed analysis see Sigmund Freud, ‘The Most Prevalent Form of Degradation in Erotic Life’(1912) For Lawrence’s criticism of Freud see, “Psychoanalysis and the Unconscious” and “Fantasia of the Unconscious”. For Lawrence’s view of Freud see Frederick J. Hoffman, ‘Lawrence’s Quarrel with Freud’ in Gamini Salgado, A Preface to Lawrence (London: Longman, 1982), pp. 88-92.

In the chapter 'Strife in Love', Paul returns from Miriam's house to find his mother in her usual mood on such occasions. To console her, he denies his love for Miriam and tries to win her back:

"No mother – I really *don't* love her. I talk to her – but I come to you."

He had taken off his collar and tie, and rose, bare-throated, to go to bed. As he stopped to kiss his mother, she threw her arms round his neck, hid her face on his shoulder, and cried, in a whimpering voice, so unlike her own that he writhed in agony:

[...]

He stroked his mother's hair, and his mouth was on her throat.

"And she exults so in taking you from me – she's not like ordinary girls."

"Well I don't love her, mother," he murmured, bowing his head and hiding his eyes on her shoulder in misery. His mother kissed him a long, fervent kiss:

"My boy!" she said, in a voice trembling with passionate love.

Without knowing, he gently stroked her face. (SL, p. 252)

The words and expressions, such as 'a long, fervent kiss' and 'a voice trembling with passion', emphasise Lawrence's depiction of adulterous fantasy in Gertrude.⁵² He is trying to 'reinforce the theme of the mother as sexual competitor [...]'⁵³ Comparing the above scene with several scenes involving Paul and Miriam, however, one observes that Lawrence offers different viewpoints here by shifting from one type of relationship to another. Paul feels uncomfortable when Miriam tries to have closer physical contact with him: 'Sometimes as they were walking together, she slipped her arm timidly into his. But he always resented it' (SL, p. 209) and he recoils from her. By contrast, in the scene quoted above from the chapter 'Strife in Love', he throws himself into his mother's arms, consoles her and accepts her 'fervent kiss'. The affection for the mother generates the complexity in Paul's relationship with Miriam. His shrinking

⁵² In a letter to Rachel Annand Taylor Lawrence writes, 'We have loved each other, almost with a husband and wife love, as well as filial and maternal.' Further he narrates that his mother said about him to one of his aunts: '[w]e have been like one, so sensitive to each other that we never needed words.' See Bolton, Letters I, p. 187.

⁵³ Gamini Salgado, D. H. Lawrence: Sons and Lovers (London: Arnold, 1966), p. 29. Hereafter cited as Salgado, D. H. Lawrence.

from Miriam suggests fairly clearly that he feels guilty for not being able to have anything to offer her.

Maud Ellmann argues that: '[t]he most disturbing implication of the Oedipal complex is that love is never merely between two people, but always a contest between three [...].'⁵⁴ In this respect it is significant that, in the final scene in the chapter 'Strife in Love', Paul Morel, Gertrude and Walter Morel are placed in a love contest. Walter Morel is depicted as a jealous husband who finds his wife and son in a strange harmony: "[a]t your mischief again?" he said venomously' (SL, p. 252). Just as King Oedipus slew his father Laius to marry his mother Jocasta, so Lawrence's protagonist is ready to attack his father: "Right!" said Paul, his eyes upon the side of his father's mouth, where in another instant his fist would have hit' (SL, p. 253). The fight between the two is only avoided by the opportune fainting of Gertrude.⁵⁵ The role of the husband as an intruder and the intimacy between mother and son testify to the fact that they are indeed lovers. In a scene describing the visit of the mother and son to Nottingham in the 'Paul Launches into Life' chapter, Lawrence portrays them strolling and enjoying their fun together. Mrs. Morel seems 'gay, like a sweetheart' (SL, p. 117), and the two of them feel 'the excitement of lovers having an adventure together' (SL, p. 118).

Gertrude is portrayed as a jealous lover as she says: "I can't bear it. I could let another woman – but not her. She'd leave me no room, not a bit of room—" (SL, p. 252). Her fight against Miriam places her as an opponent in the love game. In the first version of Sons and Lovers Gertrude Morel's lover-image is explicit. As Jessie

⁵⁴ Maud Ellmann, (ed.) Introduction, Psychoanalytic Literary Criticism (London: Longman, 1994), p. 13.

⁵⁵ Neville narrates a similar scene between Lawrence and his father when the father fought with his mother for spending his money to buy a new suit for her son. See Neville, A Memoir, pp. 58-59.

Chambers writes: ‘Mrs Morel saw that if Miriam could only win her son’s sympathy there would be nothing left for her.’⁵⁶ However, during Mrs. Morel’s sickness Paul assumes the lover’s role. The husband, the ‘other’ man is skilfully kept away. When she dies, the narrative clearly reveals Paul’s role:

In a second he was back in his own house and upstairs [...] He kneeled down and put his face to hers and his arms round her:

“My love – my love – Oh my love!” he whispered again and again. “My love – oh, my love!” (SL, p. 442.)

Mark Spilka observes: ‘He has openly played the lover in these last days, and his mother, though reduced to a strange, shrivelled-up little girl, is almost the young wife.’⁵⁷ Paul’s transformation into an imaginary husband has a link with Gertrude’s adulterous fantasy, and this can be seen as a motivating factor for Paul’s feeling.

Walter Morel is the wronged husband whose existence is denied by Gertrude, as she says: ““And I’ve never – you know, Paul – I’ve never had a husband – not really–”” (SL, p. 252). Frank Kermode comments: ‘Paul is almost aware – as is Morel – that his relationship with his mother is not entirely a matter of sexless “affection” – he is at times a phantom husband.’⁵⁸ In fact it is Gertrude’s adulterous fantasy that transforms Paul into an imaginary husband.

2. 7 Miriam

Miriam’s role in this complex network of relationships adds another dimension to Lawrence’s portrayal. She is depicted as an innocent young girl who is drawn to Paul through their common interests, and she likes him from the very beginning. As Murry

⁵⁶ Chambers, *A Personal Record*, p.191.

⁵⁷ Mark Spilka, ‘Counterfeit Loves’ in Judith Farr (ed.), *The Twentieth Century Interpretation of Sons and Lovers: A Collection of Critical Essays*, (Englewood Cliffs: Prentice Hall, 1970), p. 62.

⁵⁸ Frank Kermode, *Lawrence* (Fontana: Collins, 1973), pp. 21-22.

says: 'she had fallen in love with him long before he with her.'⁵⁹ Lawrence depicts the growing friendship in various scenes: at home, in the garden, reading poetry and novels, studying algebra. 'So it was in this atmosphere of subtle intimacy [...] their common feeling for something in nature, that their love started' (SL, p. 179). For Paul, it was not just Miriam but the whole family which attracted him to Willey Farm. For Miriam, however the attraction was always only Paul: 'he had come into her life before she made any mark on his' (SL, p. 180). Paul seems to be drawn to a more abstract intimacy defined as a 'platonic friendship'. Though Miriam believes that this is not the truth, she never contradicts him nor does she directly express her feelings.

Though Paul accuses her of being non-sexual by calling her a 'nun' the narrative does not fully support his accusation. On a number of occasions one observes that the manifestation of her sexual desire is more open than Paul's. 'She loved him absorbedly. She wanted to run her hands down his sides. She always wanted to embrace him [...]' (SL, p. 227). In the chapter 'Lad-and-Girl Love', in the scene where Miriam takes Paul to show a rose bush the narrative explicitly uses the body experience as it says: 'She was pale and expectant with wonder, her lips were parted, and her dark eyes lay open to him [...] It was the communion she wanted' (SL, p. 195-96). The narrative sets a link between Miriam's sensual pleasure in looking at the roses and her sexual desire for Paul. It also marks her desire for the 'communion'. Worthen and Karen Z. Sproles both observe an exposed open desire in Miriam and the reluctance in Paul who is not ready for a sexual response.⁶⁰ Galsworthy was troubled by Lawrence's depiction of Miriam, and he writes in a letter to Garnett: 'The body's never worth

⁵⁹ Murry, *Son of Woman*, p. 31.

⁶⁰ See Karen Z. Sproles, 'D. H. Lawrence and the Pre-Raphaelites: Love Among the Ruins', *D. H. Lawrence Review*, 22 (Fall 1990), pp. 300-301; John Worthen, *D. H. Lawrence* (London: Arnold, 1991), p. 26-27. Hereafter cited as Worthen, *D. H. Lawrence*.

while, and the sooner Lawrence recognises that the better [...] the part that irritates me most is the early part with Miriam, whence the body is rigidly excluded, but in which you smell the prepossession [...].'⁶¹ Lawrence is writing about the experience of body in a language which Galsworthy interprets as sex-obsessed. Worthen sees it as the result of his working-class origin which he explores in his novels. As he says: 'Coming from [...] a culture in which experiences of the body could never be distanced or satisfied [...].'⁶² Miriam brings up sex problems not only because she is nervous about sex, but because she desires it before he even thinks about touching her. The narrative stresses the fact that her love is deep, but her bodily desire is curbed by her spirituality and her Christian background. Lawrence hints at Miriam's religious upbringing as the main cause of her difficulties, and this raises a broader question about the ways in which Lawrence sees religion and its associated moral principles as an obstacle to human fulfilment.

Eventually Paul suggests that they should break off their relationship: "How often *have* we agreed for friendship! – And yet – it neither stops there, nor gets anywhere else." (SL, p. 260.) Paul's use of 'nor get anywhere else' clearly shows what he wants from her. He tries to convince her: "I know it's a lot to ask," he said. "But there's not much risk for you really – not in the Gretchen way. You can trust me there?" (SL, p. 327). Miriam submits 'religiously, to the sacrifice' (SL, p. 328). It should be noted that there is a deliberate use here of the idea of submission itself being religious.

Ironically, after Miriam submits to his will, Paul declares that he does not want to marry her. Miriam's consent is not required. The rupture reflects on two dominant

⁶¹ Edward Garnett (ed.), Letters from John Galsworthy 1900-1932 (London: Jonathan Cape, 1934), p. 218.

⁶² Worthen, D. H. Lawrence, p. 30.

aspects of English culture: first, it shows that dominance in sexual relationships belongs to the male partner, as the right to decide whether to continue or to break, is given to Paul: “we ought to break off” he says’ (SL, p. 339). Secondly, through Miriam’s realisation of her awkward situation at home and in the community, the social reaction is highlighted. Miriam is taken aback by Paul’s words and does not know how she will be able to face her family. Miriam’s reaction and her concern for society also reflect on her unmarried status. An unmarried woman was still considered the property of her parents and was not supposed to act on her own. Compared to Miriam, Clara is much less concerned about such constraints, as further discussion will show.

Miriam is made responsible for causing the failure of the relationship, Paul’s ambivalence and his confusion which leads to a complicated relationship is ignored. Miriam explains that the reason for the unsatisfactory relationship lies in the compromising fact of their not being married as she says: “you see – as we are – how can I get used to you? – It would come all right if we were married.” (SL, p. 334). Critics offer various interpretations of this. Mark Spilka argues that the ‘chief “split” between Paul and Miriam comes from the abstract nature of their love.’⁶³ By contrast, Daleski thinks that ‘[t]he relationship fails because of fatal hindrances on both sides...’⁶⁴ Faith Pullin shifts the focus from Miriam to Paul and makes him responsible for the failure: ‘[...] it is Paul’s own sexual inhibition that causes the terrible tensions between them.’⁶⁵ Though one cannot discard Spilka’s and Daleski’s suggestions,

⁶³ Mark Spilka, The Love Ethic of D. H. Lawrence (Bloomington: Indiana University Press, 1957), p. 66.

⁶⁴ Daleski, The Forked Flame, p. 66.

⁶⁵ Faith Pullin, ‘Lawrence’s Treatment of Women in Sons and Lovers’ in Anne Smith (ed.), Lawrence and Women (London: Vision, 1978), p. 60; Holbrook, Where D. H. Lawrence was Wrong, p. 75.

nevertheless Miriam's self-analysis and Pullin's observation offer a more valid explanation.

Through Miriam, Lawrence portrays an important aspect of early twentieth-century provincial English culture. According to the social norms of the period, virginity was essential for an unmarried girl. Two of Lawrence's novels focus on this question. In The White Peacock, in the chapter 'The Inspired Moments', there is a scene where Lettie avoids her family members, hides her hands and blames Leslie. The narrative hints at her physical involvement with Leslie as a cause of her embarrassment.⁶⁶ Lettie's uneasiness shows that sexual relations even between an engaged couple were not socially acceptable. In Mr. Noon, in chapter "Aphrodite and the Cow" in the scene where Emily's father becomes furious at the thought of his daughter's sexual involvement with Gilbert, the scandal and Emily's flight to her sister's house clearly show that society did not approve of pre-marital sexual relations. By contrast, Paul – as a man – overlooks the social norms. He ignores Miriam's middle-class background and Christian upbringing and cannot accept that she is not prepared for a pre-marital sexual relationship.

Jessie Chambers expresses her despondency at Lawrence's depiction of Miriam:

[...] I was bewildered and dismayed at that treatment [...] In my confidence I had not doubted that he would work out the problem with integrity. But he burked the real issue [...] I felt it was a betrayal in an inner sense, for I had always believed that there was a bond between us, [...] the brutality of his treatment seemed to deny any bond.⁶⁷

⁶⁶ See White Peacock, p. 176-78. Holbrook thinks she helped in Leslie's masturbatory act and feels guilty, whereas Alastair Niven in his detailed analysis of the scene, observes various possibilities. See Holbrook, Where D. H. Lawrence was Wrong, p. 49; Alastair Niven, D. H. Lawrence: The Novels (Cambridge: Cambridge University Press, 1978, p. 21.

⁶⁷ Chambers, A Personal Record, p. 201-203.

If fictional characters could speak, one might hear the same complaint from Miriam Leivers. Critics have tried to justify Lawrence's attitude on the grounds that he was writing fiction and not biography.⁶⁸ The behaviour of a fictional character can be questioned in relation to other fictional characters, but it cannot be judged by comparing them with the real life situation of the author. In Women and Love Ursula's answer can be seen as Lawrence's reply to the critics: 'The world of art is only the truth about the real world, that's all – but you are too far gone to see it.'⁶⁹ One cannot expect a writer to be true to his personal life in his fictional writing. As Gamini Salgado observes:

[W]hether the author is "fair" to his characters may be asked [...] But the answer to it involves an account of the characters in their relation to each other and the fictional world they inhabit, and of the author's attitude to them [...] not a measuring – off of the fictional characters against their real – life counterparts.⁷⁰

Keith Sagar blames the tendency of linking autobiographical elements to fiction and argues that: '[t]oo close a concentration on the autobiographical, the personal problem has persistently led critics away from the novel's value as a work of art and towards its interest as a case history.'⁷¹

Murry is prompted to comment: 'Miriam is sacrificed, because Lawrence cannot tell the truth.'⁷² In terms of the text itself, however, the problem clearly lies with Paul's incapacity to offer total involvement. The narrative clearly shows that 'he was putting himself aside' (SL, p. 326.), and this suggests what was wrong in their relationship, he is incapable of offering himself wholly. He insists on having a sexual relationship and

⁶⁸ Graham Hough, The Dark Sun (London: Duckworth, 1970), p. 38.

⁶⁹ See D. H. Lawrence Women in Love (Cambridge: Cambridge University Press,), p. 340.

⁷⁰ Gamini Salgado, 'Introduction' in Gamini Salgado (ed.), D. H. Lawrence: 'Sons and Lovers' a casebook. (London: Macmillan, 1969) p. 13.

⁷¹ Keith Sagar, The Art of D. H. Lawrence (Cambridge: Cambridge University Press, 1966), p. 19.

⁷² Murry, Son of Woman, p. 33.

then walks out of Miriam's life.⁷³ Moynahan, though, does not blame Paul but finds his behaviour objectionable: '[...] Paul forces his agonised relation with Miriam to the final issues of sexual union and then leaves her only when he is satisfied that they are too much at emotional cross-purposes to marry.'⁷⁴

2. 8 The Triumphant Lover

The major critical focus has been on the Oedipal-complex and the mother-son relationship.⁷⁵ By contrast, the theme of adultery and Clara's image as an adulteress has been almost neglected by the critics. Among the few critics Gamini Salgado casts a glance at the varied love relationships in the novel, yet it is Daniel Weiss, who recognises the fallen woman in her, also comments that Clara is 'being chosen by Paul [because] she is the possession of another man [...].'⁷⁶ Similarly Millett sees her as "a loose woman".⁷⁷

After concentrating on female sexuality as a destructive force in Lettie and Helena, Lawrence's tone changes, and in Clara female sexuality is depicted as having a liberating potential for both lovers. Clara emerges as a New Woman of the early twentieth century: '[...] Mrs. Dawes was separated from her husband, and had taken up women's rights' (SL, p. 223). She is a suffragette, and attends meetings arranged by feminists such as Margaret Bonford, and participates in discussions on women's rights. In the chapter 'Defeat of Miriam', during her conversation with Paul about

⁷³ In a letter to Rachel Annand Taylor, Lawrence admits that he had not been fair with Jessie. He writes, '[...] we have been great lovers. Then my betrothal of six years' standing I have just broken and rather disgracefully: I have muddled my love affairs most ridiculously and most maddeningly.' See Bolton, Letters I, p. 187.

⁷⁴ Moynahan, The Deed of Life, p.23.

⁷⁵ See footnote 55.

⁷⁶ Weiss, 'The Mother in the Mind', p. 107.

⁷⁷ Millett, Sexual Politics, p. 254.

Margaret Bonford and the feminist movement, Clara is observed to be bold and confident.

In these respects Clara offers a contrast to the shy, spiritual Miriam. Her sensuality, her apparent detachment, and her physical beauty are immediate attractions for Paul. Outwardly he tries to show that he does not care for her, nevertheless his minute interest in her shows that he is not speaking the truth. The narrator says ‘ [h]e said he did not like her. Yet he was keen to know her’ (SL, p. 269). Soon after their first encounter his description “[l]ook at her mouth – made for passion – and the very setback of her throat –” (SL, p. 225), implies that Clara’s physical beauty has been more appealing than he openly admits. Paul thinks Miriam likes Clara because she has a grudge against men, but the narrator tells that it was ‘more probably one of his own reasons for liking Mrs. Dawes, but this did not occur to him’ (SL, p. 225).⁷⁸ There seems to be an implied suggestion here that one does not always recognise the true motivations for his or her behaviour, and this in turn points to Lawrence’s acknowledgement of the role of subconscious desire.

Rather than being a low-spirited victim of the male world, the narrator tells us that Clara ‘could run like an Amazon’ (SL, p. 290). However, one observes the ambiguity in Lawrence, as he chooses not to use that same ‘Amazon spirit’ to make her fight for her marital rights against patriarchal power. She tolerates Dawes’ brutalities, continuing to live with him until he deserts her for his mistress. As Richard Swigg observes: ‘Paul senses Clara’s misery with immediate intuition. Her militant aloofness

⁷⁸ Gamini Salgado makes similar observation. See Salgado, D. H. Lawrence, p. 32.

and apparent self-sufficiency only conceal the fact she is a figure “dethroned” from life as a woman.’⁷⁹

Through her appearance and the suggestiveness of her manner, her free and frank attitude towards sex, Lawrence asserts that Clara is fundamentally different from Miriam. Michael Black considers her to be a ‘most sexually liberated woman.’⁸⁰ Sexually, Clara is experienced, as is suggested in a kind of conventional shorthand language. In the chapter ‘Defeat of Miriam’, in the scene where Paul, Clara and Miriam meet Miss Limb with the stallion, Miss Limb’s admiration of the masculine force and beauty of the horse embarrasses Paul and Miriam, but Clara sees it in a sexual light and without any hesitation comments: “she wants a man” (SL, p. 277).

Sheila Macleod thinks that feminism ‘has made Clara unhappy.’⁸¹ Millett and Pullin accuse Lawrence for not making use of Clara’s suffragist image. For Millett the suffragette element in the novel is ‘Lawrence’s cunning sabotage of the feminist argument.’⁸² However Clara’s portrayal shows that her suffragist image is in fact explored in a number of ways. Her education, frankness, clear thinking and her attitude towards life are attributes which stem from her suffragette involvement. Though she feels her ‘jennying’— her work in the spiral department at Jordan’s – is not what she would really like to do, her feminine awareness makes her refuse to go back to Dawes and the security of marriage. Here one observes the contrast between Lettie and Clara. Clara does not want to give up her freedom for marital security and prefers to struggle.

⁷⁹ Richard Swigg, Lawrence, Hardy and American Literature (New York, Toronto: Oxford University Press, 1972), pp. 53-54.

⁸⁰ Murfin, Division and Desire, p. 123.

⁸¹ See Macleod, Lawrence’s Men and Women, p. 90.

⁸² Millett, Sexual Politics, p. 362. Clara’s sexual behaviour in a way can justify Millett’s comment. Yet the fact that Lawrence uses his closeness with Alice Dax to portray Clara Dawes cannot be ignored. Alice Dax, though a suffragette, was much more liberal in her sexual attitudes hence Clara’s sexual behaviour does not come as a surprise. See Phoenix II, p. 101; Enid Hilton, ‘Alice Dax: Clara in *Sons and Lovers*’, D. H. Lawrence Review, 22 (Fall 1990), pp.279-280.

As a matter of fact she feels that she was even more degraded in her marriage, as when she says: “[h]e – he sort of degraded me” (SL, p. 318). At Jordan’s as a suffragette she holds some superiority and keeps herself aloof from other girls.

Clara is at an advantage since she is older than Paul and married. Her supremacy in relation to Paul becomes evident when she helps to resolve Paul’s confusion about Miriam. In her cross-questioning of Paul about Miriam, she frankly tells him that he is wrong: “[t]hat she doesn’t want any of your soul communion. That’s your own imagination. She wants you” (SL, p. 321). Clara’s clear and frank analysis of sexual behaviour shows a better understanding of the situation.

Despite being a discarded wife, Clara does not try to take undue advantage of her relationship with Paul. Her intelligence is apparent in the way she analyses her affair and assumes the role of an external critic of Paul. After his fight with Baxter, Paul becomes ‘small and mean’ (SL, p. 450) in her eyes. Critics often discard Clara as an unsuitable mate for Paul and Millett blames Paul saying: ‘when he has exhausted her sexual utility’ he discards her. Analysing Millett’s comment Rossman observes that Millett’s remark is a ‘travesty’ of Lawrence’s meaning. It is like reading out of context and saying that Paul is an assassin of his mother. Millett ignores the possibility that they have achieved ‘something vital’. Rossman agrees with Lawrence that after the ‘baptism of life [...] their missions were separate’ (SL, p. 405).⁸³ However, what critics often miss is the fact that at the very beginning of their relationship Clara discards Paul as a substitute for her husband. In her answer to Paul’s question she says she does not want a divorce. Again the narrative suggests it is she who doubts his capacity to offer a stable relationship: ‘[t]here was something evanescent about Morel, she thought,

⁸³ Rossman, ‘You are the Call and I am the Answer’, pp. 266-267.

something shifting and false. He would never make sure ground for any woman to stand on' (SL, p. 450). She perceives Paul's desire for an impersonal sexual relation and his inability to offer a stable relationship makes her to go back to her husband.

In a number of scenes one observes that despite depicting both Miriam and Clara as lovers, Lawrence offers more sympathy to Clara. Michael Black affirms this when he states that Lawrence 'is [...] bold in his willingness to describe an illicit affair with more sympathy for the sufferings of the sinner than the righteous.'⁸⁴ In the chapter 'Defeat of Miriam', in the scene where Miriam fondles the daffodils, Paul accuses her. When Paul teaches her maths or French, he loses his patience and becomes irritated. Paul's bullying of Miriam is interpreted as 'victim/victimizer' by critics.⁸⁵ However he does not behave in the same manner with Clara. Although it is true that the Paul-Miriam relationship, with its varied faces, allows more space for such liberty, one cannot overlook the fact that on balance Clara is treated with more sympathy. In the scene where Paul interrogates Clara about her married life and makes her admit her faults, there is no mocking or condemning. On the contrary, the conversation helps to reflect her immaturity and carelessness in deciding the major question of her life. Like Lettie, Clara marries without even realising the seriousness of such a relationship, as she herself admits: 'I was very prudish' (SL, p. 317).

Lawrence argues for a passionate relationship against a narrow-minded sexual attitude. His critique of English society involves a plea for equality between gender relationships. He argues for his women who transgress against accepted values. When Mrs. Morel expresses her doubt "[b]ut you know what folks are, and once she gets talked about--" (SL, p. 358) Paul replies in a firm tone "[w]ell I can't help it. Their jaw

⁸⁴ Michael Black, *D. H. Lawrence: The Early Fiction* (London: Macmillan, 1986), p. 83.

⁸⁵ See Rossman, 'You are the Call and I am the Answer', p. 264.

isn't so almighty important after all” (SL, p. 358). Paul's reply suggests that Lawrence does not approve of social interference in the personal life of an individual. Again in the scene where Paul and Miriam discuss Clara's marital situation, Miriam comments: “[t]he man does as he likes –” (SL, p. 361), and Paul replies, “[t]hen let the woman also –” (SL, p. 361). His declaration indicates that he does not approve of the social constraints on women and it establishes the fact that an unfaithful husband has no right to demand chastity from his wife.

In the scene that follows their initial consummation at Clifton Grove, in the chapter 'Passion', one cannot miss Clara's free response to Paul, in contrast to Miriam's timid sacrificial surrender, Clara 'let herself run' (SL, p. 354) to his open arms. She is no more an unloved discarded wife but a woman on the verge of losing her very identity as a wife. The sense of liberation from her role of wife actually enables her to enter into a love relationship.

Lawrence shows that the relationship develops an important sensation for the lovers that leads to sexual awakening in Clara. She is thus able to achieve the fulfilment which she had never achieved in her eight years of married life. In contrast to the figure of the adulteress in nineteenth-century literature, like Madame Bovary, Anna Karenina and Lady Isabel, Lawrence depicts a non-conventional image of Clara, who is regenerated through her profound new experiences. Her love:

[...] healed her hurt pride. It healed her, it made her glad [...] Her pride had been wounded inside her, she had been cheapened. Now she radiated with joy and pride again. It was her restoration, and her reconsideration. (SL, p. 383)

The use of positive terminology 'pride', 'glad', 'radiated', 'joy' and 'restoration', leaves no doubt about Lawrence's emphasis on the validity of such a relationship.

Although Gamini Salgado states that to Clara it was ‘a more ambiguous experience,’⁸⁶ the narrative shows no ambiguity in Clara’s feeling. Through the use of ‘joy and pride’ Lawrence is affirming the positive effect of love which heals the ‘wound’ she had received in her marital bond and could ‘restore’ her in a new relationship. He is also suggesting that sexual experience can be constructive and liberating even if it is achieved through a relationship which is unconventional. It heralds a profound change in Clara who feels regenerated through her love. In Lawrence’s work, Stephen Miko observes:

Sexual consummation is one of the most important modes of achieving fulfilment, and when achieved it includes transcendence of the usual, reasonably stable conceptions of selfhood, culminating in significant self-renewal or even in radical change of personality.”⁸⁷

In a contrast with the words ‘scared’ or ‘ashamed’, one often encounters in the depiction of such relationships, Lawrence’s use of ‘healing’ and ‘restoring’ marks a difference of attitude in his depiction. Clara’s portrayal shows that Lawrence disavows conventional views about sexual relationships.

On the one hand Lawrence alters the whole meaning of transgression, and on the other hand he does not overlook the conventional social attitudes of his time. In a symbolic way the social disapproval is manifested by the female characters. Mrs. Redford’s scornful comment shows her disapproval of her daughter’s extra-marital relationship. As Peter Balbert observes: ‘Mrs Redford is not without the force of her own moral vision. She is impressive as she makes Clara observe the strict amenities of courtship in the Redford home, rules that Mrs. Redford supports [...]’⁸⁸ Her reaction

⁸⁶ Salgado, D. H. Lawrence, p. 46.

⁸⁷ Stephen J. Miko, Toward “Women in Love”: The Emergence of a Lawrentian Aesthetic (Connecticut: Yale University Press, 1971), p. 187.

⁸⁸ Balbert, The Phallic Imagination, p. 41.

reflects the prevalent social norms and double standards which allowed a man to leave his wife and openly live with another woman, but did not give similar rights to the woman. Miriam's mother's questions: "[a]nd you find life happier now?" [...] "And you don't miss anything in your life?" (SL, p. 273-74), echo the conventional attitude of a middle-class woman who finds it hard to imagine that a separated woman could feel free and happy. Again it is Miriam who gives voice to personal as well as social attitudes by considering herself as "higher" and Clara as a "lower" person. Even when Paul goes to Clara, she considers this as his going to 'an inn for a glass of whisky' (SL, p. 362). Miriam's attitude towards Clara shows that such a relationship can only be seen as a casual affair. It also shows that despite the generation gap between herself, her mother and Mrs Redford, there has been little change in the prevailing attitudes towards female sexuality.

In this episode, Mrs. Morel's response appears to reinforce her Oedipal relationship with Paul. When Paul tells her that he has been to Clifton Grove with Clara, she comments: "But won't people talk?" (SL, p. 358). The objection is expressed in a very mild tone which contrasts with her puritan thinking and her objection to William's and Walter Morel's dancing. On these occasions she projects an image of a lady with higher values. When Miriam is replaced by Clara, Mrs. Morel shows her mild reluctance: "[y]ou know I should be *glad*, if she weren't a married woman" (SL, p. 358).

Paul himself is not sure about the nature of their relationship. At Clifton Grove after the scene in which they make love, Paul wants to know if Clara thinks herself a 'criminal'. Clara's firm answer shows that she does not consider herself a criminal. Paul insists: "[b]ut you seem to feel you have done a wrong?" (SL, p. 358) He thinks she actually liked her 'little bit of guiltiness' (SL, p. 358). As he puts it, 'Eve enjoyed

it, when she went cowering out of Paradise.’ (SL, p. 358). Paul’s use of ‘Eve’, ‘guiltiness’ and ‘Paradise’ testify to Lawrence’s use of biblical imagery and his ambiguity about Clara. Paul not only reminds Clara of the guilty love; he insists on her admitting that it was wrong. But Clara’s response shows that she does not care and that she is freer from guilt than Paul is. Again, in the scene where Paul and Clara meet Baxter Dawes, the narrator states: ‘[a]s she saw him, Clara felt guilty’ (SL, p. 406). The text does not make it clear whether she feels guilty because of Baxter’s condition or because of her own sexual behaviour. On such occasions one suspects that Lawrence has sympathy for women like Clara.

Paul’s interrogation of Clara, about Baxter, not only reveals Baxter’s unfaithfulness and his desertion of Clara; it also emphasises in an indirect way how women at this time were left unprotected by society and law. The law did not permit women to break the marital bond even if the husband was unfaithful.⁸⁹ According to English law, a man had the right to divorce his wife if she was unfaithful, but a woman was not given the same right.⁹⁰

Lawrence also gives voice to the patriarchal power which treats the female body as male property. Baxter’s reaction to the Clara-Paul affair shows the social double standard of conventional morality whereby man wants all the freedom for himself and denies the same freedom to the woman. The sexual scandal is publicised in the chapter ‘Baxter Dawes’. In the scene at the bar, Baxter openly discusses Paul’s amorous relationship. He gives his own version of the theatre episode and in a taunting way comments: ““Oh him in a bob-tailed evening suit, on the lardy-da!”” (SL, p. 387). His

⁸⁹ Many patriarchies grant divorce to males only. It has been accessible to many women only in this century. See Millett, *Sexual Politics*, p. 34.

⁹⁰ The first divorce law was passed in England in 1857. Its provisions ensured that divorce remained difficult and expensive to obtain. The first reforms did not come until after the First World War.

taunt expresses a typical working-class male reaction. Gamini Salgado observes: '[i]t suggests the social milieu and catches exactly the sharp edges of male malice and envy beneath the brittle bonhomie.'⁹¹

One observes a fundamental contradiction in the way the relationship takes its final shape.⁹² A typical literary resolution might involve an elopement, the separation of husband and wife, or even the desertion of the unfaithful wife.⁹³ René Girard examines the erotic triangles that dominate the European novel.⁹⁴ He comments that the bond between rivals is often more intense: '[t]hus the woman, ostensibly the object of desire, is reduced to the go-between in an erotic tug-of-war between the men.'⁹⁵ Girard offers an explanation for Lawrence's depiction of the Paul, Clara and Baxter Dawes triangle and Paul's friendly gesture at the end of the novel. The onus in fact falls on Clara to effect the final reconciliation with her husband. But she is actually left again at her husband's mercy:

"Do you want me, Baxter?" she asked.

[...]

"Take me back!" she whispered, ecstatic. [...] take me back!" (SL, p. 452).

The fulfilment achieved through the extra-marital relation alters Clara's marital identity, and Baxter Dawes accepts her not only as a wife but as a whole woman who has been more fully realised by her extra-marital relationship.

⁹¹ Salgado, *D. H. Lawrence*, p. 48.

⁹² In real life Frieda abandoned her children and husband, and went to live with her lover.

'Alice told a friend that Lawrence had once, possibly as late as 1912, wanted her to go away with him. She had refused to leave husband and son.' See Emile Delavenay, *D. H. Lawrence: The Man and His Work*, translated by Katherine M. Delavenay (London: Heinemann, 1971), p. 85.

⁹³ Elopement and separation were more popular in Victorian novels. In Thackeray's *Newcomes*, Lady Clara runs away with her lover Lord Highgate, in Mrs. Henry Wood's *East Lynne* Lady Isabel elopes with Francis Levison.

⁹⁴ See René Girard, *Deceit, Desire and the Novel: Self and Other in Literary Structure*, translated by Yvonne Freccero (Baltimore, London: John Hopkins University Press, 1988), pp. 1-52. Hereafter cited as Girard, *Deceit, Desire and the Novel*.

⁹⁵ See Girard, *Deceit, Desire and the Novel*, pp. 8-52; *Psychoanalytic Literary Criticism*, p. 13.

Clara's reunion with her husband can be used to reject the views of those critics who see Lawrence as a marriage breaker. Like Lettie, Gertrude and Clara 'are bound by the marriage vows that in Lawrence's days were virtually unbreakable.'⁹⁶ From Lettie to Clara, Lawrence's reluctance to break the marital bond can be seen as his defence for the marriage. However, one observes a significant change in the portrayal of these two figures. Lettie is forced to put a veil on her face and is rendered as a negative person, whereas Clara achieves liberation through her affair and comes back to her husband with renewed force. Unlike the destructive passion in the George-Lettie affair, the Paul-Clara passion offers a regenerative force which in the end helps her to be united with Baxter.

Lettie surely begins Lawrence's emancipation of the fallen woman. She is the peacock whose screech is a long and painful cry for help – a cry which is eventually heard and validated in Constance Chatterley, a woman who succeeds in taking the threads of her life into her own hands. The actual term 'fallen' is discarded by Lawrence, and, as this chapter displayed, the idea behind this term is also disputed by Lawrence, who recognises that it conveys little more than guilt, pain and the imposed morality of society. But it cannot be denied that Lawrence's main female protagonists do enter into situations which might reasonably be described in the metaphor of a 'fall' as both Lettie and Clara are associated with Eve the biblical fallen woman. What is important for Lawrence is that this is potentially a liberating experience, a generative force which can allow a woman to discover her suppressed self and hidden desires and to transform her in a new person.

⁹⁶ Murfin, *Division and Desire*, p. 67.

Chapter Three

A STORM OF DESIRE

“– Outside – they had got outside of the castle of the so-called Human life. Outside the horrible sinking human castle of life. A bit of true, limpid freedom. Just a glimpse.”

D. H. Lawrence, Aaron's Rod

The post-war period in Lawrence's literary career¹ appears to be marked by moments of silence. This can be attributed to a series of events during war time, in his life which had a profound effect on him both as a man and as a writer: in particular, the banning of The Rainbow (1915), his inability to find a publisher for Women in Love, and the Cornwall episode (1915-1917).² These events damaged his image as a writer moreover the British authorities labelled him as a German spy.³ It seems that Lawrence now reached an impasse in his development. His thinking had taken a clear shape and he knew what he

¹ Lawrence was not able to complete a number of novels which started before or during war (1914-1919). He started writing The Lost Girl, in 1912, stopped in 1913 and resumed writing after the war in 1920. Aaron's Rod was started during the war (1917), but after a long interruption the major part was written during 1920-21, Mr. Noon was started after war in May 1920. The Lost Girl was published in 1921, Aaron's Rod in 1922, and Mr Noon which he left in 1922, of course was never completed and for the first time both parts of the novel were published by the Cambridge University Press in 1984. The composition history and the dates of publication of these novels lead one to consider these works among post-war writing. For the composition details see John Worthen, Introduction, The Lost Girl by D. H. Lawrence (Cambridge: Cambridge University Press, 1981), hereafter cited as Worthen, Introduction, The Lost Girl; Mara Kalnins, Introduction, Aaron's Rod by D. H. Lawrence (Cambridge: Cambridge University Press, 1988). Hereafter cited as Kalnins, Introduction, Aaron's Rod; Lindeth Vasey, Introduction, Mr. Noon (Cambridge: Cambridge University Press, 1984).

² The period between the writing of The Rainbow and Mr. Noon seems to be crucial in Lawrence's life and also in his literary career. The First World War started in 1914, he has started writing the first version called The Sisters in 1913. This was divided in two parts, The Rainbow and Women in Love. The Rainbow was completed and published on 30 September, 1915, and on 13 November, 1915 the novel was suppressed by court order. For detail see Mark Kinkead-Weeks, Introduction, The Rainbow by D. H. Lawrence (Cambridge: Cambridge University Press, 1989). Women in Love seems to be the only novel which Lawrence wrote during the war years (1915-1917) but it was held for three years before he could find a publisher and only in 1920 it was accepted for publication by Thomas Seltzer. Women in Love was written during Lawrence's stay at Cornwall. After being searched and suspiciously treated by the local police his twenty-one months stay came to the end as he and Frieda were ordered to leave Cornwall by military authorities on 15 October, 1917. In November, 1919 Lawrence left England for the second time and except for a brief visit in 1926 he never returned to his homeland.

³ Lawrence fictionalised the Cornwall episode in the chapter 'The Nightmare' in Kangaroo. See D. H. Lawrence, Kangaroo (Cambridge: Cambridge University Press, 1994).

wanted to achieve; but the banning of The Rainbow for apparently unjust reasons left him weary and despondent. He could see only two ways to come out of this impasse: he must either avoid the controversial topics of love and passion altogether, or divert his writing away from fiction. In fact he began to follow both paths, as the essays and poems of this period show.⁴ His letters from this time clearly express his disillusioned mood:

Philosophy interests me most now not novels or stories. I find people ultimately boring: and you can't have fiction without people. So fiction does not, at the bottom, interest me any more. I am weary of humanity and human things [...].⁵

The pessimism was intense: 'I can't do anything in the world today – am just choked.'⁶

The difficulties Lawrence encountered in his writing were far worse than he had ever faced before.⁷

3. 1 Moving Away

Apart from the common marks of dissatisfaction and discontinuity, in The Lost Girl (1920), Aaron's Rod (1922) and Mr. Noon, what is striking about them in comparison with his pre-war novels is their handling of female sexuality, and it is this aspect which will be stressed here in relation to the theme of the 'fallen woman'. Though Lawrence

⁴ He wrote the essays published as Studies in Classic American Literature (London: Viking, 1964), and the poems that were to be collected in the volume Birds, Beasts and Flowers.

⁵ James T. Boulton (ed.), The Letters of D. H. Lawrence, volume III (Cambridge: Cambridge University Press), p. 127. Hereafter cited as Boulton, Letters, III.

⁶ Boulton, Letters, III, p.280.

⁷ After a long interval he started Aaron's Rod in 1917, but he could not concentrate on the novel. He continued writing in intervals for some time but then stopped, turning back to The Lost Girl, which he had left unfinished in 1913. In the intervals between these two novels he also started Mr. Noon and a chapter on Italian history, the Movements in European History. His frustration was overwhelming: 'I did more than half of Aaron's Rod, but can't end it: the flowing end missing, I suppose – so I began a comedy, which I hope will end.' See Boulton, Letters, III, p. 626. (The novel Lawrence refers to here is Mr. Noon.) Though Mr. Noon was started in 1920 he abandoned it for ever in 1922. Part I was published first in The Modern Lover (London: Secker, 1934) and later was included in Phoenix II. Part II was included for the first time when the Cambridge University Press decided to publish the uncompleted novel in 1984.

repeatedly affirms that he will avoid 'love' and 'sex', he does not alter the direction of his novels or stop defending sex as the most crucial dimension of human relationships. What is significant, however, is that in the post-war period Lawrence depicts male-female relationships in a different tone which challenges orthodox views of male dominance.⁸ As will be discussed further he certainly recognises the realities of patriarchy in his own society – much more so than in the earlier writings of the pre-war period discussed in Chapter II. However, the chapter will argue that he challenges patriarchal power in several ways, and portrays in his writings women who find ways to discover their own distinctive paths to liberation. This chapter will also argue that the sado-masochistic element which finds no place in previous works is more strongly present in these works. In particular, the beginning of this period, the early 1920s is characterised by Lawrence's lack of concern with the 'fulfilling effect' in a love relation, and he appears to be more inclined towards advocating an unconventional relationship than the traditional form of marriage which is evident in Sons and Lovers and most emphatically in The Rainbow.

These changes in outlook are reflected in several new narrative features of Lawrence's post-war novels. Perhaps most significantly, new geographical settings appear as he moves his protagonist in The Lost Girl (1920) from the English Midlands to the Italian mountains. In Aaron's Rod (1922) most of the important events also take

⁸ A number of critics have raised questions about Lawrence's affirmation of patriarchal and authoritarian ideals in the post-war writing. Judith Ruderman makes a detailed analysis of Lawrence's ideology during this period in relation to his own life. Cynthia Wilson does not see it in a biographical context and observes that such change was representative of this period. Cornelia Nixon observes a link between the war and change in Lawrence's depiction. However, she adds that the major cause lies in Lawrence's 'denial of his latent homosexuality'. For more detail see Judith Ruderman, D. H. Lawrence and the Devouring Mother: the Search for a Patriarchal Ideal of Leadership (Durham: Duke University Press, 1984); Cynthia Lewiecki-Wilson, Writing Against the Family: Gender in Lawrence and Joyce (Carbondale: Southern Illinois University Press, 1994); Cornelia Nixon, Lawrence's Leadership Politics and the Turn against Women (Berkeley and Los Angeles: University of California Press, 1986).

place in Italy. In Mr. Noon there is a clear division between the novel's two parts, the first being set in the English Midlands whereas the second is set in Germany and Italy. Jessie Chambers recalls Lawrence saying: 'If English people don't like what I write [...] I shall settle in France.'⁹ Lawrence's unconventional protagonists follow his own advice: Alvina leaves England, and the Marchesa and Johanna live in a foreign land.

Edward Said, defining the concepts of 'filiation' and 'affiliation', seeks to establish a link between desire and journey, and this suggestion may help one to appreciate Lawrence's own outlook. 'Filiation' imposes a sense of kinship, and produces an 'aggressive sense of nation, home [...] belonging'. On the other hand 'affiliation' arises from 'a failed idea or possibility of filiation to a kind of compensatory order' which is 'transpersonal' and 'subversive', such as 'guild [sic]consciousness, consensus [...] class and the hegemony of a dominant culture.'¹⁰

This chapter will argue that 'affiliation' in Lawrence represents a rebellion against set English social conventions and double standards, and this marks a change in Lawrence's perspective. The concept of 'filiation' and 'affiliation' will help to explain Lawrence's shift of location in his post-war writing. By moving his protagonists from the English mainland, he offers a rejection of filiation. Italy and Germany displace the values of English middle-class society and in particular challenge the constraints which that society imposes on female desire. The clear suggestion here is that in Germany at

⁹ 'E. T.' (Jessie Chambers), D. H. Lawrence: A Personal Record (London: Jonathan Cape 1935; Cass, 1965), p. 114.

¹⁰ Edward W. Said, The World, the Text, and the Critic (Cambridge, Massachusetts: Harvard University Press, 1983), pp. 12, 19, 20. Hereafter cited as Said, The World. In his discussion on Erich Auerbach Said argues that exile brought a strong sense of 'filiation with his natal culture [...] and *affiliation* with it through critical consciousness[...].' The self-imposed exile leaves same effect on Lawrence as his writing of the post-war period shows. For a detailed discussion on the concept of 'filiation and affiliation', 'belonging and not belonging' see the chapter 'Secular Criticism' specifically pages 8-24 in Said, The World.

this time the position of women was quite different from that of women in England, and that they enjoyed more liberty.¹¹

In literary terms, it can be argued that the change of setting was deliberate since, by crossing geographical borders, he was able to penetrate a new cultural background that offered him freedom from the conventionality of the English middle class and also facilitated innovation in his whole literary style. In biographical terms the abrupt changeovers from one social milieu to another were responses to Lawrence's unsettled mood and uncertainty during this period of his life.¹² As Frieda says: 'when we were turned out of Cornwall something changed in Lawrence forever.'¹³

3. 2 The Bee in the Bonnet

While love and sex as a rule still play a major role in Lawrence's work, his portrayal of Alvina, the Marchesa and Johanna marks a change in his way of dealing with these subjects. Most importantly, in terms of the subject of this analysis, there is a new response by Lawrence to the question of explicitness in writing about sex. This had clearly become a major concern for Lawrence, prompted by the threat of censorship but also related to his own re-thinking of his method of writing. In this context, it is interesting to note Virginia Woolf's observation:

¹¹ Commenting upon Frieda's influence, Michael Ecker observes the 'Bohemian heritage of sexual values' experienced by the 'intellectual milieu in Munich', see Michael Ecker, The Serpent of the Sun: D. H. Lawrence's Moral Ego Revisited (New York: Lewiston, 1995), p. 69.

¹² This period of Lawrence's life is often referred to as the 'dark period'. Apart from the literary blow he received through the 'censor-morons', the Cornwall episode, poverty and finally his departure from his motherland brought a bitter feeling which was reflected in a number of his works. In a chapter of Kangaroo entitled 'Nightmare' he speaks through Somers: 'He had always *believed* in everything – society, love, friends. This was one of his serious deaths in belief'. See Lawrence, Kangaroo, p. 247. His italics.

¹³ See Harry T. Moore, The Intelligent Heart: The Story of D. H. Lawrence (New York: Farrar, Staus and Young, 1954), p. 235.

The great writers lay no stress upon sex one way or the other. The critic is not reminded as he reads them that he belongs to the masculine or feminine gender. But in our time, [...] sex consciousness is strong, and shows itself in literature by an exaggeration, a protest of sexual characteristics which in either case is disagreeable. Thus Mr. Lawrence, Mr. Douglas, and Mr. Joyce partly spoil their books for women readers by their display of self-conscious virility [...].¹⁴

This question of Lawrence's use of explicit sexual description will be highlighted below in further discussion, but at this stage two general observations may be made which challenge Woolf's argument. First, a number of female critics have acknowledged Lawrence as a liberator or emancipator for female readers.¹⁵ This aspect is worthy of emphasis in terms of his challenge to patriarchy in the post-war writings. Secondly, the absence of sex does not seem to guarantee that a work will be acceptable to female readers. In reality, the whole issue of sexuality in the depiction of women and for female readers is much more complex than Woolf suggests. Scantier presence of sexual scenes in Aaron's Rod and Mr. Noon do not seem to make them more acceptable to female readers than his other works.¹⁶ On the contrary Aaron's Rod, with its patronage of masculinity, and Mr. Noon, with its comic tone and affinity with personal life, seem to attract only a specific type of readership.¹⁷ The key issue is surely whether sexuality is woven successfully into the whole texture and structure of a novel, and whether it is employed successfully for the purpose of narrative development and the author's critical purposes.

¹⁴ Virginia Woolf, Collected Essays, volume II (London: Hogarth Press, 1966), p. 256.

¹⁵ A number of female critics from Anaïs Nin to Carol Siegel have expressed similar views.

¹⁶ As further discussion will show in both novels the few scenes which deal with sexuality were not available until Cambridge University Press published the unabridged version in 1981.

¹⁷ As evidence one can see the amount of criticism on these two works specifically by female critics. Except for Paul G. Baker, who makes a detailed analysis of the novel, most critics tend to comment in a passing way on Aaron's Rod. In the case of Mr. Noon, neglect can be attributed to its unavailability until recently, and the fact that it was left unfinished also can be seen as a contributing factor.

In 1920 Lawrence wrote to Lady Cynthia Asquith: 'I've actually finished my new novel, *The Lost Girl*: not morally lost, I assure you.'¹⁸ However his claim was never fully accepted by the critics.¹⁹ In fact, there are few sexual details in *The Lost Girl*, but nevertheless the sense of the novel's outrageous unconventionality quickly spread following its publication.²⁰ Gary Wiener, casting a critical eye, comments: '[...] the moral element in the title is certainly pre-eminent, if not to the author then at least to certain characters in the novel who regard Alvina's puzzling choice of life style with moral indignation [...].'²¹ In the context of this present analysis there is an obvious suggestion in Lawrence's moralistic title – *The Lost Girl* – that his theme is in fact virtually the same as that of 'the fallen woman'. Yet, if this is the case, the point still has to be stressed that for Lawrence his main female protagonists were *not* 'lost' – even if conventional social opinion thought otherwise – but did in fact succeed in achieving true and meaningful emancipation. It is also worth noting that the original title of the novel, 'The Insurrection of Miss Houghton' pointed even more directly to the rebellious character of the main female protagonist 'Alvina'.

The first half of the novel does not deal with love and sex but concentrates upon the problem of spinsterhood and social insensitivity towards spinsters in post-war English society. Virginia Woolf, in her review, observes: 'Details accumulated: the picture of

¹⁸ Boulton, Letters, III, p. 517. His italics.

¹⁹ H. M. Daleski, in his lecture '*The Lost Girl* and the Irrepressible Lawrence', noted that: 'Lawrence had told a correspondent: 'that bee in my bonnet [sex] buzzes not overloud'. Yet it did buzz to some effect, and Secker (his publisher) felt that "anything to do with DHL was rather dangerous."' See the proceedings of the conference in Jack F. Stewart, 'Lawrence Conference: Montpellier', D. H. Lawrence Review, 22 (Fall 1990), p. 310. Martin Secker liked the novel but on the insistence of the Smith's and Mudie's libraries he cut some scenes. The Cambridge edition published the unabridged text in 1981. For details see John Worthen, D. H. Lawrence (London: Arnold, 1991). Hereafter cited as Worthen, D. H. Lawrence.

²⁰ D. H. Lawrence, *The Lost Girl* (Cambridge: Cambridge University Press, 1981). Hereafter this edition will be used for all the citations and the references in the text will be given as LG.

²¹ Gary A. Wiener, 'Lawrence's "Little Lost Girl"', in David Ellis and Ornella De Zordo (eds), D. H. Lawrence: Critical Assessments, volume III. Edited by (East Sussex: Croom Helm, 1992), p. 423.

life in Woodhouse was built up; and sex disappeared.’²² This observation may apply to the first half of the novel, but a distinctly sexual tone emerges in the second half in the form of the Alvina-Ciccio relationship.

Lawrence depicts his protagonist as a post-war modern woman who is trapped in the class constraints of provincial England. She is brought up in a traditional way, the atmosphere is carefully created:

Alvina never went to school. She had her lessons from her beloved governess [...] and for social life she went to Congregational Chapel [...] every Thursday evening she went to the subscription library [...] The Congregational Chapel provided Alvina with a whole outer life, lacking which she would have been poor indeed. (LG, pp. 20-21)

The narrative emphasises Alvina’s traditional upbringing and her educational experience which helps her to develop into a more mature person with a bold and decisive personality. Yet at the same time she protests against parental authority, and her choice of nursing as a profession goes against all convention. James stammers: ‘I can’t understand that any young girl of any – any upbringing, [...] should want to choose such a – such an – occupation [...]’ (LG, p. 30). According to the prevailing social norms, Alvina is falling down the social scale since no girl from a respectable family should enter the medical profession as a nurse.

Through his depiction of the doctor-nurse relationship, Lawrence is able to highlight the reasons for this social attitude, and in so doing he reveals the open sexual harassment of women in the medical profession. Yet instead of making Alvina a victim of patriarchal power and male lust, Lawrence actually depicts her as one who

²² See Virginia Woolf, ‘The Review of *The Lost Girl*’, Times Literary Supplement, 2 December (1920), p. 795, as cited in R. P. Draper (ed.), D. H. Lawrence: The Critical Heritage (London: Routledge, 1970), p. 142.

successfully resists that power and returns to Woodhouse as 'virgin as she had left it' (LG, p. 39). One may argue that Lawrence's emphasis on Alvina's preservation of her respectability is an answer to those accusations which project Lawrence as a misogynist writer. Lawrence's portrayal of Alvina confirms that provincial English society was not yet ready to accept a bold and free woman, and that frankness of a woman was invariably misinterpreted. Alvina's loss of timidity and of her virginal posture was considered to be degrading since it was uncommon amongst ladies from her class: '[t]he way she hung back and looked at them, the young men, as knowing as if she were a prostitute [...]' (LG, p. 41).

Alvina's observation of Miss Frost and Miss Pinnegar makes her conscious of her own virginity and the possibility of becoming an old maid. In the first third of the novel, she seems destined to remain single and this destiny terrifies her. The narrator comments: 'There was an inflexible fate within her, which shaped her end' (LG, p. 48), the end, that is, which finally throws her in the arms of Ciccio. As John Haegert observes:

Throughout her story the element of fate in Alvina's life is expressed in psychological terms, as an undercurrent which gradually pervades her consciousness, compelling her to abandon both middle-class respectability, and the constrained mentalism of her father's way of life.²³

The novel certainly supports Haegert's comment in relation to Alvina's acceptance of Ciccio as her mate. Her portrayal clearly shows that it is her determination and clear thinking which leads her to revolt against the false respectability of her class and thereby to offer her own challenge to patriarchal authority.

²³ John W. Haegert, 'D. H. Lawrence and the Ways of the Eros', D. H. Lawrence Review, 11 (Fall 1978), p. 203.

Despite the stultifying and dry atmosphere of Manchester House, Alvina is depicted as a woman with a strong sex drive which sometimes makes her even think of becoming 'loose' or 'a prostitute' (LG, p. 61). Yet she is intelligent and there is little danger that such ideas will mislead her. She has learned a lesson from her parents' marriage, and is determined to be careful in the selection of her own life partner, even though on one occasion she tries to satisfy her longing for a man by pressing her hand on Arthur's wounded leg. As Moynahan observes, 'Alvina starved for a man [...] and then enjoys a swoon "into oblivion" when he presses her hand down over the wound for several silent minutes.'²⁴ She does not hesitate to reject Albert Witham as an inappropriate suitor, thus emphasising her own autonomy in this respect. The fact that the war had led to a reduction in the male population meant that for Alvina and many other women of her generation the prospects for finding a suitable partner were not very good, and to make matters worse few women were trained to live alone and rely on their own resources.

3.3 Reshaping of Alvina

In reworking the 'Insurrection of Miss Houghton' into The Lost Girl, Lawrence foregrounds the image of Alvina's 'rebellion' in her relationship with Ciccio. During her first encounter with him she exhibits her suspicion and feels instinctively that 'she would not trust him for one single moment' (LG, p. 136). Soon, however, she is trapped in a situation where, in a forceful union with Ciccio, she loses her virginity:

He was awful to her, shameless so that she died under his shamelessness, his smiling progressive shamelessness. [...] But the spell was on her, of his darkness and unfathomed handsomeness. And he killed her. He simply took her and assassinated her. (LG, p. 202.)

²⁴ Julian Moynahan, The Deed of Life: The Novels and Tales of D. H. Lawrence (Princeton: Princeton University Press, 1963), p. 130. Hereafter cited as Moynahan, The Deed of Life.

Though the narrator says that Alvina was under the spell of ‘his darkness and unfathomed handsomeness’, it must be observed that the text with absence of love, courtship or even a strong attraction before such a union does not support a basis for such a powerful spell. Some critics have seen the Ciccio-Alvina union as evidence of nothing more than rape, but David Holbrook goes further and describes this union as a real answer to Alvina’s problem.

But the greatest triumph, of course, is Alvina. [...] we are throughout convinced that, yes, Alvina Houghton *would* behave like that. She has a sense of her own authentic needs that we admire [...] with old maidenhood encroaching, what is it a woman ultimately wants? And here the answer is not sentimentalised, nor idolised: she will love Ciccio and go with him, even if he kills her.²⁵

Holbrook’s argument that the fear of ‘old maidenhood’ makes Alvina enter into a physical union with Ciccio is not convincing. It does not explain, for example, why before she met Albert, Alvina had decided to wait for the right person even though she did not want to remain a virgin. The Italian brutal masculine force in which Alvina is eventually lost with Ciccio does not justify Holbrook’s ‘greatest triumph’ theory. Holbrook’s analysis of female desire, indeed, seems to give voice to typical male attitudes and assumptions about female nature. Alvina’s reaction to Ciccio’s act shows not her approval but her helplessness.

As the novel progresses, Lawrence’s tone shows a shift in his shaping of Alvina’s image, and this is clearly of some significance. The first half of the novel stresses the conventionality of Woodhouse and places Alvina in a rebellion against social norms. She is portrayed as a strong and decisive young woman who challenges provincial

²⁵ David Holbrook, Where D. H. Lawrence was Wrong about Women (London: Bucknell, 1992), p. 275.

norms, discards class constraints and selects an unconventional profession. This one sees is done purposely to show her ability to exercise her freedom of choice in relation to men. Consequently she is careful and does not allow the doctors to take undue advantage of her. However, by contrast, in the second half of the novel she is transformed into a submissive person. To some extent the change can be attributed to a transformation in Lawrence's own ideology; as will be seen further, he moves away from the affectionate and fulfilling relationship one sees in Clara-Paul.

In the second half of the novel Alvina ignores social conventions. In a number of scenes Lawrence reveals the growing tension within Alvina between the conventional and the unconventional. Soon after her father's death, for example, she ignores public opinion and Miss Pinnegar's objection, and brings her lover to Manchester House. She crosses the acceptable social limits in two respects by inviting a non-English man into the intimacy of the family. In the same chapter, Ciccio forcefully takes her in her own house:²⁶

“ [...] Give me love, eh? I want that.”

[...]

“But not now!” She said.

“Now!” he said. “Now!”

For a second, she struggled frenziedly. But almost instantly she recognised how much stronger he was, and she was still, mute and motionless with anger. White, and mute, and motionless, she was taken to her room. And at the back of her mind all the time she wondered at his deliberate recklessness of her. Recklessly, he had his will of her – but deliberately and thoroughly, not rushing to the issue, but taking everything he wanted of her, progressively, and fully, leaving her stark, with nothing of herself – nothing.

[...]

She lay mute and unmoving. (LG, pp. 233-234)

²⁶ Secker told Lawrence that ‘three libraries, Smith’s, Mudie’s, and Boot’s were creating difficulties.’ See Letters from a Publisher, p.15. At the libraries’ objection, this scene, which is included in the Cambridge version, was removed from the previous publication. See Letters from a Publisher: Martin Secker to D. H. Lawrence 1911-1929 (London: Enitharmon Press, 1971), p. 15. Hereafter cited as Letters from a Publisher.

This scene was removed from the earlier published versions on the grounds of sexual explicitness. The narrative shows that despite an overtly sexual tone it has more profound meaning as it portrays a helpless woman who is the victim of male desire and physical strength. Hence the scene becomes important for the understanding of Lawrence's portrayal of Alvina. He is emphasising her image as a sex victim and not merely describing the sex-act. The adjectives 'white' 'mute', 'motionless' and the choice of noun 'anger' give voice to Alvina's victimisation, and they leave no doubt about her scared and dumbfounded mental state. The repetitive use of the adverb 'recklessly' reflects upon the lack of male concern, and the last sentence shows that he has robbed her of everything: her female dignity, her pride, all are gone, and she is left 'with nothing' of herself. John Worthen, analysing the scene, remarks:

[...] what he [Lawrence] is engaged in here is actually – for him – a quite new kind of sexual writing. The man takes the woman arrogantly and effortlessly – he it is who now defines 'love', what it is and when he wants it; the woman's objection to making love are mentioned but not taken seriously [...] the sexual encounter reduces the woman to a state in which 'she' is non-existent; [...].²⁷

Clearly, all this suggests that patriarchal power, on this occasion at least, has demonstrated an apparent invincibility. Critics have observed the lack of 'anguished struggle towards relationship' one often encounters in Lawrence's previous works.²⁸ Worthen comments that '[n]o heroine in Lawrence's *oeuvre* had ever been treated in this way before; no hero had ever behaved like this to a woman.'²⁹ One observes a drastic change in Lawrence's ideology, away from the notion of sex as having a generative,

²⁷ Worthen, *D. H. Lawrence*, p. 59.

²⁸ *Ibid.*, p. 59.

²⁹ *Ibid.*, p. 59.

fulfilling and positive purpose. Even among the fierce love-scenes which take place between Anna and Will, Ursula and Skrebensky, and Gudrun and Gerald, the male desire for the female body is undeniably strong, yet the union could not be described as 'reckless'.

The way love-making takes place in the scene between Alvina and Ciccio does not prepare readers for the next paragraph where the narrator comments: '[s]he knew she would have to break her own trance of obstinacy.[...] She didn't care a bit [...] about her own downfall [...] and admitted to herself that she loved him. In truth, she loved him – and she was laughing to herself' (LG, p. 234).³⁰ The use of the word 'downfall' here is worth noting since it is as close as Lawrence gets to the explicit recognition of a 'fallen' women; but as always the reference is ambiguous, since Lawrence shows Alvina to be thinking about the idea of her 'downfall' with some irony. In reality she is happy to experience this sense of love, and for her it is a true moment of liberation. Yet one cannot overlook the problem that Lawrence presents a woman in Alvina who feels that a rape-like union is 'delicious' – so much so that afterwards she can 'laugh' and think that 'she loved him'. The narrator offers justification, first, by seeing it as her need for coming out of her own 'trance' and then by saying that:

There comes a moment when fate sweeps us away. Now Alvina felt herself swept – she knew not whither – but into a dusky region where men had dark faces and translucent yellow eyes, where all speech was foreign, and life was not her life. It was as if she had fallen from her own world on to another, darker start, where meanings were all changed [...] It was what she wanted. (LG, p. 241)³¹

³⁰ The idea of 'breaking ones own trance of obstinacy' runs through all his post-war works but as will be discussed in subsequent chapter it is more profound in John Thomas and Lady Jane where his protagonist openly admits the joy of fulfilment as she breaks her own obstinacy. The use of term also alludes to Lawrence's deep involvement with psycho-sexual theories by this time.

³¹ Though all the quotations from The Lost Girl are from the Cambridge edition, this paragraph is cited from the Heinemann edition, 1968, p. 241, as the Cambridge edition does not have it. In the introduction of the Cambridge version John Worthen comments that: 'The Heinemann [...] rather clumsily restored two

Lawrence's use of 'fate' here does not reduce the effect of the male offence to the female body. Moreover the authorial affirmation '[i]t was what she wanted' seems highly ironic.

What is unique in The Lost Girl is the presentation of male brutality against the female partner. It is of course, well known that Lawrence was fascinated with male savageness. Critics have observed the presence of cruelty in Lawrence, and in a number of novels his female protagonists feel aroused by the male cruelty.³² However in these examples the target has been an animal such as a cow, a cat, a dog or a horse, and not a woman.³³ Despite her firm attitude at Islington and her successful entry into the professional world, the most striking characterisation of Alvina in this episode defines her according to her relish for violent sex. It can be asked whether this change is in accordance with female psychology, but in the end Lawrence is the creator of this fictional character and he attributes to her sentiments of his own choosing.

In this respect De Beauvoir's view that writers project themselves and their ethos while creating a fictional world is particularly relevant: '[w]hen he describes woman, each writer discloses his general ethics and the special idea he has of himself; and in her he often betrays also the gap between his world view and his egotistical dreams.'³⁴ Worthen also observes a lack of realism in the fictional description of sex in The Lost

cuts' but he does not specify which were these cuts nor does he explain the reason for not including the above cited paragraph in the Cambridge edition of The Lost Girl. For detail see Worthen, Introduction, The Lost Girl, p. liv.

³² See Margaret Stroh, Sons and Adversaries: Women in William Blake and D. H. Lawrence (Knoxville: University of Tennessee, 1990), pp. 51, 56-57

³³ Specifically in The White Peacock, Sons and Lovers and Women in Love one finds brutality against animals.

³⁴ Simone de Beauvoir, 'Myths of Women in Five Authors' in David H. Richter (ed.), The Critical Tradition: Classic Texts and Contemporary Trends (New York: St. Martins, 1989), p. 1089.

Girl, as 'Alvina suffers no pain or embarrassment, only short-lived anger.'³⁵ The text with its emphasis on factors like fate supports Worthen's view.

The change in Lawrence's tone in the later part of the novel, especially in relation to Alvina's submission to a forceful sexual union, has been seen by some critics as evidence of the author's hostile and misogynist views, especially in the context of his post-war development.³⁶ This specific scene would seem to leave no doubt that Lawrence tends to ratify a conservative view of gender: men should be manly and women should follow men. The scene is also reminiscent of one of his letters, written in 1918:

I do think a woman must yield some sort of precedence to a man, and he must take this precedence. I do think men must go ahead absolutely in front of their women, without turning round to ask for permission or approval from their women. Consequently the women must follow as it were unquestioning. I can't help it, I believe this.³⁷

To a certain extent, Lawrence is moving towards a new theory of male-female relationships during this period, but, as critics observe, he is playing a 'dangerous and offensive game' at an historical time when there was a strong movement towards female suffrage and independence.³⁸

On the other hand a strong and positive image of Alvina as an independent, professional woman is projected as she assumes her nursing duty at a London hospital. Lawrence sees that only through such economic independence can a woman be freed from sexual slavery, and so in this respect the portrayal of her subordination serves a

³⁵ Worthen, D. H. Lawrence, p. 60.

³⁶ A number of critics have observed a change in Lawrence's attitude in his post-war fiction. For a detailed analysis see Hilary Simpson, D. H. Lawrence and Feminism (London: Croom Helm, 1982). pp. 76-77.

³⁷ Boulton, Letters, III, p. 302.

³⁸ Worthen, D. H. Lawrence, p. 61.

clear purpose within the narrative structure as a point of contrast with her struggle to gain more economic freedom. The professional world offers Alvina a new meaning in life and distances her from the thought of marriage. Apparently it seems that she is now able to escape from Ciccio's dark power. She appears to be more confident and bold as she thinks quite rationally before deciding whether to accept Dr. Michael's proposal of marriage. In fact the proposal is rejected, but Lawrence takes the utmost care to point out that Alvina was not in love with him and to stress the practical nature of her decision. As a thoughtful woman, Alvina offers a stark contrast with Lettie and Clara, who married without paying much attention to the seriousness of such a commitment.

Yet there is an undeniable ambivalence in Lawrence's attitude as he alters Alvina's image and allows her to elope with Ciccio. As Moynahan observes:

Alvina becomes lost by choosing to renounce the higher self and to embrace destiny that is mainly instinctual. When in the middle of the story she descends into an 'atavistic' darkness of sexual thralldom to her animal-like lover, she is, in terms of conventional morality, a lost girl indeed.³⁹

In the final part of the novel the image of a bold and daring woman who strongly fights against conventionality is lost as Alvina is portrayed as a submissive woman. Hence, when she tries to discuss politics and war, Ciccio, though less educated than her, treats her like a child and tries to ignore her. The narrator comments: '[...] he shuts off all masculine communication from her, particularly politics [...]' (LG, p. 330). Since politics and war are masculine subjects, Alvina is reduced to the traditional feminine role of a wife, 'sewing a dress' for her baby or 'spinning wool'. Except for the reference to the force of 'destiny', Lawrence offers no justification for her final move and the

³⁹ Moynahan, The Deed of Life, p. 121.

reader remains puzzled at Alvina's new role as Ciccio's wife. In the end she is lost in a foreign country among strangers, and she sees no escape: '[s]he felt she was quite lost [...] she was lost to Woodhouse, to Lancaster, to England – all lost' (LG, p. 306). Although the sense of 'loss' is so acute Alvina is redeemed as the adjective 'lost' seems to denote a particular sort of 'fallen woman' – fallen in the view of conventional society, but not according to her own instincts. Also by this point Lawrence had certainly developed a clear stance on social issues, he does not seem to have encountered a direct alternative to the English values and attitudes he was criticising. Yet it becomes clear that by the time he completed The Lost Girl, Lawrence had perceived that English conventionality did not permit certain liberties hence to achieve such freedom his protagonist has to move away from the home country.

3.4 The Femme Fatale

The sense of 'affiliation' is again strongly present in Aaron's Rod (1922) where Aaron Sisson, like Alvina, rejects English middle-class society and its norms, and goes to Italy.⁴⁰ Before proceeding to an illicit relationship between the Marchesa and Aaron, Lawrence hints, in Chapter Two, at a similar relationship between Mrs. Houseley, the landlady of the "Royal Oak", and Aaron. The English edition is more explicit than the American one in this respect: '[h]e disliked her at her tricks. He had come to her once too often'⁴¹. Lawrence does not enter into details and leaves the affair as indicative of the customary behaviour of a woman in such a profession. However, class difference

⁴⁰ D. H. Lawrence, Aaron's Rod (Cambridge: Cambridge University Press, 1988) Hereafter this edition will be used for all the citations and the references in the text will be given as AR.

⁴¹ The novel was published in 1922 by both Thomas Seltzer from New York and Martin Secker from London. Depending on the choice of each publisher, the novel went through certain changes and cuts. For details see Kalnins, Introduction Aaron's Rod pp. xxxi-xxxviii.

becomes apparent in the way Aaron flirts and treats Mrs Houseley. She is devalued twice: first, as a woman, and secondly as belonging to a profession which makes her insignificant in the view of her male customers.

The introductory sentence about the Marchesa marks the basic difference between Lawrence's depiction of the Marchesa and Clara as unfulfilled married women. In Sons and Lovers he says: 'Clara Dawes had no children' (SL, p. 224).⁴² Even though the Marchesa is also a childless married woman, in her case the fact is neglected. The narrator says: '[s]he had a peculiar heavy remote quality of [...] neurosis' (AR, p. 223). One observes a shift here from Lawrence's emphasis on the 'mother' image and the 'social' aspect, to the 'individual' and the 'psychological' aspect. This aspect becomes even more explicit in his depiction of Constance Chatterley as the next chapter will show.

The Marchesa is depicted as a frustrated modern woman, and her non-stop smoking seems to symbolise this outlook:

She seemed like one who has been kept in a horrible enchanted castle –for years and years [...] with wet walls of emotions and ponderous chains of feelings and a ghastly atmosphere of must – be [...] She looked at her little husband [...] a little jailor [sic]. (AR, pp. 227-228.)

Lawrence's awareness of this imprisonment of women in marriage can be seen from the very beginning of his literary career. In The White Peacock, Lettie feels that she was trapped in a marriage, and finds herself unable to 'untwine' the marital bond. In Sons and Lovers, Clara expresses similar feelings: 'I felt as if I wanted to run, as if I was fastened and bound up' (SL, p 318). To all these women, marriage was a prison and the

⁴² D. H. Lawrence, Sons and Lovers (Cambridge University Press, 1992). Hereafter this edition will be used for all the citations. The novel will be cited as Lawrence, Sons and Lovers and the references in the text are given as SL.

husband was no more than a prison guard who showed no concern for their own feelings.

Alvina and the Marchesa have something in common in that they are both *lost women* – geographically and psychologically – in a foreign land as a result of marriage. As subsequent chapters will show the sense of loss of identity and imprisonment is shared by Amado's women as well. Unlike Alvina, the Marchesa is trapped in a luxurious life and pays the price by losing her identity. She is not usually addressed by her name 'Nan', but by the title 'Marchesa Del Tore' which suggests the loss of her identity as a person which suffered when she joined a new class through her marriage. The relationship has forced her to suppress her feelings and emotions and has silenced her voice. However, the Marchesa also blames war for the suffocating effect on her voice. Lawrence's description of the Marchesa's prison – like marriage and the loss of her artistic talent reveals the patriarchal oppression under which a woman can lose her identity.

At the same time the Marchesa embodies an ideal of beauty to which Aaron must aspire. She is introduced as a woman unconcerned with not only her physical surroundings and the people around her but even with herself. This is also demonstrated in descriptions of her own physical appearance. Traditional views hold that a woman's body and appearance are supposedly made for male pleasure and not for a woman's own self-satisfaction. The woman tries to beautify and adorn herself to compete with other women and to receive male appreciation. Lawrence's depiction of the Marchesa follows these assumptions. When Aaron comes to dinner, the Marchesa prepares her appearance deliberately to leave her guest breathless:

She seemed like a demon, her hair on her brows, her terrible modern elegance. She wore a wonderful gown of thin blue velvet [...] It was terribly modern, short, and showed her legs and her shoulders and breast and all her beautiful white arms. [...] She was most carefully made up – yet with that touch of exaggeration, lips slightly too red, which was quite intentional [...] It was as if she were dusted with gold dust upon her marvellous nudity. (AR, p.249)

In contrast to the Aaron-Josephine affair, the Marchesa offers an open invitation to Aaron's desire. She is depicted as a beautiful 'demon' with 'modern elegance'. In Lawrence's early fiction the description of female dress is often used to show the self-confidence of women. Mrs. Morel, Miriam and more elaborately Gudrun and Hermione in Women in Love, appear to assume new personalities in their new dresses. However in the case of the Marchesa her dress is used to reveal her social class and to make her more appealing for the male viewer. Her 'terribly modern short' gown 'showed her legs and her shoulders and breast and all her beautiful white arms'. The depiction of her 'white arms and bosom' reminds one of Clara Dawes, but even more than Clara, the Marchesa is depicted as one who knows how to provoke male lust. Aaron finds her 'wonderful, and sinister' the Marchesa herself is conscious of her beauty and knows the dazzling effect it has on her lover: '[s]he must have seen [...] that he was *ébloui*' (AR, p. 249). The narrator confirms her effect on Aaron: '[h]e had never known a woman exercise such power over him' (AR, p. 250).

This exploration of female beauty as a seductive force offers a new dimension to Lawrence's portrayal of women. Lettie is conscious of her appearance, and to some extent she manipulates her charm to seduce her two lovers, George and Leslie. Clara's physical charm immediately attracts Paul's attention, but her beauty is not used in a direct way to seduce him. In the Marchesa, female beauty is used directly as a powerful tool to entrap Aaron. In contrast, as will be discussed in the next chapters, female beauty

in Amado's Gabriela has that enchanting power which makes her the icon of Brazilian women. Lawrence uses a number of traditional images to depict her. The famous image of the *femme fatale* Cleopatra, juxtaposed with the Marchesa, enhances her seductiveness and also hints at her unfaithfulness.⁴³ Her 'occult force' immediately captivates Aaron, over whom she renders the same power that Cleopatra used over Anthony. By using the term 'occult', Lawrence emphasises the mesmeric power of his protagonist. To complete the imagery of Cleopatra he adds the final episode where Aaron is robbed of his sexual power 'the rod' and, like Anthony, he blames the female protagonist.

The narrative also hints at the witch image and associates the Marchesa with the witch's enchanting destructive force. Mesmeric power of her beauty subdues Aaron and he is bewitched and paralysed by her splendour. This also engenders a dread in Aaron: '[s]he affected him with a touch of horror' (AR, p. 249). The fusion of mystic power with its dreadful effect also offers a link with the Hindu Tantric world.⁴⁴ Like a female tantric who possesses the mesmeric power, the Marchesa takes hold of Aaron's consciousness. However, the spell is not one-sided. Unlike Cleopatra, the Marchesa acknowledges her own beauty and its power over Aaron. The male gaze often brings with it a sexual connotation. In Aaron's Rod, it is the sound of Aaron's flute which

⁴³ I am specifically grateful to Paul Baker, as I find his analysis supportive of my own views. However, while Baker emphasises the seductive nature of Cleopatra, I feel that Lawrence's comparison is based not only on the seductive nature of Cleopatra but also on the adulterous relationship. Apart from the image of Cleopatra, Baker explores the motif of Tristan and Isolde, Wagnerism and biblical similarities in his reading of the Marchesa-Aaron episode. For detail see Paul G. Baker, A Reassessment of D. H. Lawrence's Aaron's Rod (Ann Arbor: University Microfilms International, 1983), pp. 45, 57, 71, 87-91.

⁴⁴ Lawrence was fascinated by the ancient religions. He wanted to go to India and before going to American continent in 1922 he went to Ceylon and Australia. During his brief stay in Ceylon he came in contact with Hindu and Buddhist philosophies. Lawrence's discussion of 'Lingam', 'Yoga' and such other terms show the effect of Hindu philosophy. A number of critics have tried to explore Hindu philosophy, both Tantric and Vedic, to analyse Lawrence's work. For more details see Gerald Doherty, 'Connie and Chakras: Patterns in D. H. Lawrence's Lady Chatterley's Lover', D. H. Lawrence Review, 13 (Spring 1980); Chaman Nahal, D. H. Lawrence: An Eastern View (New York: Barnes, 1970).

transmits the sexual signal. 'To her it was like a pure male voice – as a blackbird's when he calls [...]' (AR, p. 253). She feels 'like waking to a sweet, morning – awakening, after a night of tormented, painful tense sleep' (AR, pp. 253-54).

3.5 The Liberation

The Marchesa is portrayed as a musician whose chords do not combine with those of her husband. Furthermore, these aesthetic images seem to be closely linked to Lawrence's sense of the importance of physical desire. The Marchesa's reaction to Manfredi's polyphonic music, in a symbolic way, indicates the emotional and physical discord between husband and wife. Yet, as a good wife she submits herself to the torture by participating in his Saturday concerts. Her conversation with Aaron reveals her deep understanding of music, but in an upper-class society this seems to serve as another source of vanity. She is referred to as a 'lioness' at a party: a title which a woman with her beauty and voice is deemed to deserve. As in the Gudrun-Loerk affair in Women in Love, artistic talent here is used to develop the intimacy between the Marchesa and Aaron. Unlike Gudrun, the Marchesa has an artistic awareness which helps her to achieve fulfilment and thus to accept Manfredi.

The Marchesa does not proceed on her own initiative. Rather her desire is awakened in a symbolic way with the husband's encouragement and in his presence. The powerful and even phallic symbol, the rod plays a significant role in her awakening:

She sang free, with the flute gliding along with her. And oh, how beautiful it was for her! How beautiful it was to sing the little song in the sweetness of her own spirit [...] The lovely ease and lilt of her own soul in its motion through the music! [...] Her soul seemed to breathe as a butterfly breaths [...] For the first time her soul drew its own deep breath. All her life the breath had caught half-

way. And now she breathed full, deep, to the deepest extent of her being. (AR, p. 256.)

The narrative clearly signifies the awakening of self. The Marchesa's soul feels free not only from the husband's authority but even from the power of her lover and his rod: '[s]he wasn't aware of the flute'. The Marchesa's mysterious dumbness and its cure by Aaron's rod indicate the psycho-sexual nature of the disorder.⁴⁵

Though the act of consummation takes place in a symbolic way, one cannot fail to note the extent of the Marchesa's pleasure in her accomplishment of self-realisation. This is particularly interesting in light of the strong contrast between Clara and the Marchesa. The Paul-Clara relationship, with its outburst of sensual passion, leads them to a dream-like world and a sensation that enables both lovers to achieve fulfilment. For the Marchesa the fulfilment is achieved at a more inner level.

The physical relationship and the description of bodily sensations which are so strongly present in the Lawrentian world find no place in the awakening of the Marchesa. As Daleski comments: 'Aaron woos the Marchesa with his flute.'⁴⁶ Havelock Ellis observes that the essential element in courtship was the male wooing the female for the sake of procreation.⁴⁷ Though Aaron's wooing has no such motive it helps in awakening the sleeping soul. The fulfilment which is thus achieved in a symbolic way liberates her from all male connections. Her involvement with Aaron comes more as a gratification of this sense of liberation which makes her free from any binding.

⁴⁵ The Marchesa's mysterious loss of voice resembles the case of Otto Gross's patient, Elizabeth Lang. Gross insists that psycho-sexual therapy was the only solution in such cases. See Martin Green, The von Richthofen Sisters (New York: Basic Books, 1974), p. 66. Hereafter cited as Green, The von Richthofen Sisters. Patricia Stubbs cites the case of Elizabeth Barrett Browning, who in a similar way was cured of a mysterious illness when Robert Browning appeared at her sofa-side. See Patricia Stubbs, Women and Fiction: Feminism and the Novel (London: Methuen, 1981), p. 11.

⁴⁶ H. M. Daleski, The Forked Flame: A Study of D. H. Lawrence (London: Faber, 1965), p. 196.

⁴⁷ Sheila Rowbotham and Jeffrey Weeks, Socialism and the New Life: The Personal and Sexual Politics of Edward Carpenter and Havelock Ellis (London: Pluto Press, 1977), p. 168.

Lawrence is careful in structuring the affair so that the authority of the husband is seen to be nullified on his own accord. Observing Aaron's success in penetrating his wife's blocked self, Manfredi feels defeated but he can not give up his claim since he is her legal owner. He 'knew that Aaron had done what he himself never could do, for this woman. And yet the woman was his own woman, not Aaron's' (AR, p. 256). Lawrence's use of 'this woman' instead of 'his wife' indicates the distance Aaron has imposed between the husband and the wife. The jealousy takes hold of him, and the lover and the husband 'kept their faces averted from one another' (AR, p. 257).

The fictional dialogue offers space for the contrasting misogynist opinions represented by different characters in the chapter 'High Up over the Cathedral Square'. A selectively male conversation between Manfredi, Lilly, Argyle and Aaron, reflects upon the patriarchal attitude towards female desire. Manfredi condemns such desire in woman which transforms her in an 'Eve'. Female sexuality is condemned in the discussion and the bourgeois wives are depicted as the ones who 'dote on their husbands and always betray them' or act like 'Madame Bovary, seeking for a scandal' (AR, p. 244). The majority of male voices join with Manfredi and agree upon the power of female desire and its treacherous nature.⁴⁸ However, one observes that through Lilly's mild protest against such view, Lawrence as a novelist takes his stand. The fictional voice under the guise of Lilly and the narrator expresses his belief in a balance of power between the genders, and he asks: 'But why can't a man accept it as the natural order of things?' (AR, p. 244)

⁴⁸ The overtly sexual part of the discussion was removed from the earlier versions of the novel. See Kalnins, 'Introduction' Aaron's Rod, p. xxxiv.

Class differences again become apparent in the treatment of Clara and the Marchesa. For Clara class imposes less constraints on her, and in her relationship with Paul she enjoys more freedom than the Marchesa. Through the Marchesa, Lawrence reflects on the situation of upper-class women in Italian society who were imprisoned and suffocated by marriage. Class constraints and gender relationships in the highly patriarchal Italian society demand secrecy on such occasions, and indeed her fear of her husband forces the Marchesa to remain secretive about her affair. The Marchesa's symbolic liberation from husband does not project her as a free lover. Realising her feeling of anguish and dissatisfaction, she tries to seize her chance and in so doing experiences the different aspects of her self. She lets her emotions follow her intuition, and unleashes her sexual passion; she leaves her self open and welcomes the romance that comes her way without shame or regret. She is aware that there is no room to support her new relationship in the present social system and is careful about her marriage and her husband. Class norms and cultural consciousness require her to step back and preserve her wifely identity. In plotting a reunion with the marital partners for Lettie, Clara and the Marchesa, Lawrence holds that no matter how a woman feels and suffers, as long as she knows that she has once loved and been loved by someone, she is redeemed. She will be content with such a unique fulfilment. However, his next protagonist shows that this was not always true.

3.6 A Born Dandelion

Johanna Keighley, the female protagonist in Mr. Noon (1984)⁴⁹ belongs to the higher class where women, if they can be discreet, are able to enjoy more liberty.⁵⁰ Hence despite sharing the Marchesa's high-class identity Johanna is portrayed as a much more dominating and sexually liberated woman.⁵¹ As David Lodge observes: '[...] nowhere else in Lawrence's fiction is the allure of an unashamedly sexual woman so powerfully communicated.'⁵² In contrast to the Marchesa who moves upwards because of her marriage to a man of title, Johanna is a born aristocrat. The novel follows a similar pattern to that of Aaron's Rod. The bourgeois morality of the English Midlands dominates the first part of the story, but the need for liberation from such constraints leads 'affiliation' to the cosmopolitan morality of aristocratic Germany in the second part.⁵³ As has been discussed before Lawrence was working simultaneously on these three novels. Hence it is easy to see the mutual influence in all three novels: The Lost Girl, Aaron's Rod and Mr. Noon. The journey to a foreign land by all three characters Alvina, Aaron, and Gilbert can be explained through the notion of 'belonging and not belonging' discussed by Said. As will be seen further, the notion of 'filiation and affiliation' as Said calls it, is strongly present in Mr. Noon.

⁴⁹ D. H. Lawrence, Mr. Noon (Cambridge: Cambridge University Press, 1984). Hereafter this edition will be used for all the citations and the references in the text will be given as MN.

⁵⁰ Lawrence's title to this chapter the 'High Germany' emphasises the privileged class which is the focus of this part of the novel.

⁵¹ Though unanimously it has been accepted by critics that in Johanna Lawrence is portraying Frieda Lawrence it cannot be denied that despite the presence of biographical facts Lawrence is able to see his protagonist with a writer's detachment.

⁵² David Lodge, 'Comedy of Eros' in *New Republic*, 10 December 1984, p. 98. Hereafter cited as Lodge, 'Comedy of Eros'.

⁵³ As a number of critics have commented, the story in a thinly disguised way gives an account of the sexual misadventure of Lawrence's friend George Henry Neville in Part I, and Lawrence-Frieda Weekley's elopement to Germany and their travels through the Alps in Part II.

The love affair between Gilbert and Emmie depicts the flirtations, known as spooning, between the younger generation, and amounts to a form of diversion, a 'plaything'. Though Emmie Bostocks and Alvina Houghton both are part of Woodhouse and participate fully in its social and religious activities, there are a number of important contrasts between the two characters.⁵⁴ Lawrence emphasises the role of religion and education which serve as a strong base for Alvina's formation. Emmie is 'famous as a sport' and lacks the firmness and courage that Alvina displays. She is depicted as one who is scared of her father, so that when she is caught red-handed with Gilbert, instead of boldly facing her father, she runs away to her sister's house. The fear and confusion so strongly present in Emmie disappear when the text focuses on Johanna and her sexuality.

The relationship between the two parts of Mr. Noon has been discussed by a number of critics. Philip Sicker observes that 'Lawrence's running colloquy with an imaginary readership remains the primary point of contact between the two parts.'⁵⁵ On the other hand Peter Balbert argues that what unites the two parts is Lawrence's metaphorical use of 'utensil erotica' which suggests his nurturant and quintessential doctrine of marriage and sex.⁵⁶ Balbert's argument appears more convincing as one observes that it is a strong thematic unity which binds the novel's two episodes: this theme being that of female sexuality and its reception in two different societies/cultures. The plot is developed in a succinct way as the narrative shifts from the patriarchal power and victimised female world of England to the German upper class, where the

⁵⁴ In the chapter 'Choir Correspondence' Lawrence alludes to the presence of both Alvina Houghton and Emmie Bostocks in the choir-service, see Mr Noon, p. 46.

⁵⁵ Philip Sicker, 'Surgery for the Novel: Lawrence's *Mr. Noon* and the "Gentle Reader"', D. H. Lawrence Review, 22 (Summer 1990), p. 191.

⁵⁶ Peter Balbert, 'Silver Spoon to Devil's Fork: Diana Trilling and the Sexual Ethics of *Mr. Noon*', D. H. Lawrence Review, 22 (Summer 1990), p. 238.

sexual codes are different and the 'sardonical laugh' of society women makes men 'more uneasy' (MN, p. 116).

3.7 Sexual Ideology

Social conventionality becomes marginal as soon as Johanna makes an appearance in the novel. Lawrence probes the impossibility of finding a female protagonist in his work who will satisfy conventional norms. As he sarcastically states: '[...] we have decided long ago that none of my heroines are *really* nice women [...]' (MN, p. 291). Johanna is 'a blunderbuss' (MN, p. 173) whose unconventional free behaviour engenders a sense of surprise in Gilbert. Her sudden invitation for him to come to her room, surprises him so much that 'his lung had no breath' (MN, p. 130). The influence of the train episode is sexually liberating and the passage suggests that Johanna's moral codes are quite unconventional:

And [...] she felt the two legs of the stranger pressing her knees between his own [...] a long, slow, invidious pressure, with all the Japanese magnetic muscular force [...] she drank her Benedictine [...] she had lost all sense of her surroundings. (MN, p. 119)

Soon after her meeting with Gilbert, Johanna has an intimate conversation with him and discloses her past love-experiences. The presence of her previous lover, Eberhard, can be felt even during the most intimate moments, and Johanna's sexual ideology becomes apparent in a number of scenes as she talks to Gilbert: '[...] I had a wonderful lover' (MN, p. 126). She admits that he liberated her from being 'just the conventional wife' (MN, p. 126). She confesses to being a born 'dandelion' and not 'the snow flower' the 'eternal white virgin' (MN, p. 192) which her husband desires her to be.

She is being presented as a true disciple of Eberhard. Just after her involvement with Gilbert, when she goes to Detsch, she 'flirt[s] with her old friend Rudolf von Daumling' (MN, P. 139). She considers sex 'as a religion' and believes in its therapeutic purpose, even believing that she could offer it as a consolation to one who needed it. Instead of keeping it a secret or considering it as a shameful thing Johanna wants to glorify love. She believes in sex which is 'as open and as common and as simple as any other human conversation' (MN, p.193). During their travel in the Alps, Johanna displays her Eberhardian philosophy of love in the chapter 'A Setback' when, without any sense of guilt, she tells Gilbert 'Stanley had me' (MN, p. 276). The episode creates a conflict between the sexual ideology of a man from the English Midlands and a German disciple of Otto Gross who 'believed in much love, à la Magdalen' (MN, p. 277) as the narrator designates her. Gilbert feels all 'acid and hard' (MN, p. 279) after Johanna's confession as infidelity is not so inconsequential to him.

The contrast between the conventional wife and Johanna becomes transparent through the way in which she deals with sexuality. She dislikes her husband for forcing her to keep her affair a secret, and feels equally offended by Gilbert's forgiveness: '[...] she kept something hard against him [...] She could not forgive him for his forgiveness of her' (MN, p. 277). The narrator explains her reason: '[a]fter all, forgiveness is a humiliating thing to the one forgiven' (MN, p. 277). In this respect Johanna offers a clear contrast with the Marchesa, who obeys class constraints and prefers to hide her affair from her husband. As Paul Delany explains, Johanna is presented as a woman 'whose femaleness was devoted to abolishing sexual censorship, rather than reinforcing

it.’⁵⁷ The discussion on Amado in subsequent chapters will show that Gabriela comes close to Lawrence’s Johanna in her sexual ideology.

As will be discussed further, both Johanna’s identity and her relationship with her lovers appear to have been constructed within the framework of the Grossian theory of sexuality.⁵⁸ Lawrence tries to reflect on its nature and to deconstruct the myth of the fall: an aim which points to his basic rejection of the idea of a ‘fallen woman’, although he recognises that the idea still has currency in his own society because of the legacy of historical tradition and the strength of patriarchal attitudes. Johanna is persistently associated with the image of a sexually liberated woman. This imagery at once defines her as ‘bold’ and guarantees her virility and courage, and locates her relationship with Gilbert within the ideal of ‘true marriage’.

Johanna’s behaviour can also be seen in light of the Frieda-Gross letters which reveal much about pre-war German culture and the place of eroticism within it. Hence such behaviour does not appear to be ‘common adultery’.⁵⁹ The liberal attitude of German intellectuals becomes apparent in the episode in which Lawrence introduces Louise, Johanna’s sister, and Ludwig Sartorius. The narrative implies that though she is married to Alfred Kramer, the husband and wife rarely live together. Her relationship with Sartorius is presented as being perfectly normal. The freedom enjoyed by Louise

⁵⁷ Paul Delany, ‘*Mr. Noon* and Modern Paganism’, *D. H. Lawrence Review*, 22 (Summer 1990), p. 253. Hereafter cited as Delany, ‘*Mr Noon* and Modern Paganism’.

⁵⁸ At the time Lawrence was rewriting his first major novel *Sons and Lovers* he was exposed to the sexual theories of German psychologist Otto Gross through Frieda. Lawrence’s later works and his essays show his interpretation of Gross. See *D. H. Lawrence and Feminism*, p. 92; *The von Richthofen Sisters*, p. 11. Gross is often referred to in the context of sex however he was the first to apply psychoanalysis as a therapy for the treatment of nervous disorders and was also a victim of the same disorders. See John Turner, Cornelia Rumph-Worthen and Ruth Jenkins, “The Otto Gross-Frieda Weekley Correspondence: Translated and Annotated”, *D. H. Lawrence Review*, 22 (Summer 1990), p. 141. Hereafter cited as Turner, ‘The Otto Gross-Frieda Weekley Correspondence’.

⁵⁹ Turner, ‘The Otto Gross-Frieda Weekley Correspondence’, pp. 140-41.

and Johanna reflects the radical change in social convention which was becoming apparent at this time among German intellectuals.

Gross's 'repress nothing' doctrine was fully adopted by his lovers. He was trying to form a 'community of sexual relationships that would transvalue the possessive and restrictive values upon which patriarchal, monogamous family life had hitherto depended.'⁶⁰ Johanna admits the effect of Eberhard's teachings and shows how the resulting behaviour was different from the customary infidelities of upper-class German society. In Grossian mode she argues: '[...] why not free sexual love, as free as human speech?' (MN, p. 193). Like Freud and Lawrence, Gross focused upon the complexities of human relations and sexuality as their most inward and intimate area:

The business of love [...] is the redemption of human life and history by joy: a Dionysian joy whose eroticism is always refining itself out of sensual into spiritual pleasure and whose perfection will be to enjoy its own self-consciousness. Such joy is both the way and the goal of human evolution [...].⁶¹

There can be no doubt that Lawrence was also experimenting with a new theory, as when, during her first meeting with Gilbert, Johanna projects the image of a woman who is clear and confident in her action. A woman taking the lead and inviting a man to her bed in this way amounts to a revolutionary depiction that indirectly supports the feminist cause.

At the same time there are a number of occasions when Lawrence seems to be taking a stand against Grossian ideology. During her first encounter with Gilbert, Johanna gives voice to Lawrence's contempt for the view of love involving mental stimulation when she says: '[...] you can have your sex all in your head [...] that I call a

⁶⁰ *Ibid.*, p. 142.

⁶¹ *Ibid.*, p. 148.

sort of perversion [...] Sex is sex , and ought to find its expression in the proper way [...]’ MN, p. 127). Thus she stands apart from women like Emmie and asks for what she considers to be a perfectly legitimate physical love. As the narrator says: ‘She would go down before no male [...] she would yield only to worship not to overweening possession. She would not have love without some sort of spiritual recognition [...]’ (MN, p. 250)

In his essay ‘Pornography and Obscenity’ Lawrence reinforces this attitude when he demands: ‘[a]way with the secret! [...] the only way to stop the terrible mental itch about sex is to come out quite simply and naturally into the open with it.’⁶² Johanna expresses similar ideas when she tells Gilbert that what she hates in Everard is his insistence on making her lie. His desire to keep love a secret makes her mad. When Johanna argues about the multiplicity of love, Gilbert does not agree with her and insists that physical love is possible with only one person at a time, although one ‘can be spiritually in love with everybody at once’ (MN, p. 165). Lawrence goes so far as to condemn sentimentality as he considers it to be a sign of pornography.

In a number of novels Lawrence brings together people from two different cultures such as Lydia and Tom in The Rainbow, Ciccio and Alvina in The Lost Girl and the Marchesa and Aaron in Aaron’s Rod. The Lydia-Tom relationship to some extent offers glimpses of distance, Alvina feels left out from Ciccio and his world as he does not share his political ideas with her. Yet one may argue that the differences between lovers are presented more acutely in Mr. Noon. Lawrence portrays in Johanna a woman who is invincible. Hence the differences between Johanna and Gilbert expand in various

⁶² D. H. Lawrence, ‘Pornography and Obscenity’ in Anthony Beal (ed.), D. H. Lawrence: Selected Literary Criticism (London: Heinemann, 1955), p. 45. Hereafter cited as Beal, Selected Literary Criticism.

dimensions through class, nationality, culture and ideology. Lodge affirms this view as he says that: 'the fictional reality speaks for its characters. The discomfort and stress is generated by the cultural and ideological differences.'⁶³ With her clear thinking and firm sexual belief she not only argues but even assumes the 'masterly' role often denied to a female protagonist.⁶⁴ It is acknowledged by critics that she is the 'sexual tutor of Gilbert'.⁶⁵ Einersen adds that 'Johanna is a strong and independent woman like Lydia, Anna and Ursula' in The Rainbow.⁶⁶

3. 8 The Double Standard

In this context the female voice assumes an advisory tone, neither scornful nor punitive. The advice of Johanna's sister – 'have affairs and stay married' – reflects on the nature of upper-class morals.⁶⁷ Significantly, the male characters do not participate in the liberal female discourse of the novel. Compared with The Lost Girl and Aaron's Rod, patriarchal power is more explicit in Mr. Noon. The father figure in both episodes is more dominant and even violent. The patriarchal attitude towards an extra-marital relationship is well depicted in the episode where Gilbert and Emily are caught by her father. It shows that the 'spoon' who did not respect the limits required by 'spooning', must be punished. In the chapter 'Gilbert Licks the Spoon' Lawrence depicts the fiercest male reaction to female sexuality: 'Alf Bostocks had been a womaniser both before and after his marriage' (MN, p. 28), but even so he could not permit his daughter to shame

⁶³ Lodge, 'Comedy of Eros', p. 98.

⁶⁴ As will be seen in the subsequent chapter that Connie is made Mellors' pupil.

⁶⁵ Lodge, 'Comedy of Eros', p. 98.

⁶⁶ See Dennis Jackson and Lydia Blanchard, 'Mr. Noon's Critical Reception 1984-1988', D. H. Lawrence Review, 20 (Winter 1988), p. 146. Hereafter cited as Jackson, 'Critical Reception'.

⁶⁷ See Brenda Maddox, A Married Man: A Life of D. H. Lawrence (London: Sinclair, 1994), p. 123.

and disgrace his name. The language becomes angry and abusive and the narrator sarcastically comments:

He'd kill her. He'd flay her. He'd torture her [...] At the thought of shame and disgrace he might incur through her, he could have burnt her at the stake cheerfully [...] If his daughter had been the whore of Babylon herself her father could not have painted her with a more lurid striping of sin. She was a marvel of lust and degradation, and defamation of *his* fair repute. (MN, p. 32).

Though the father figure in the second part of the novel is not so violent, his presentation is enough to generate an atmosphere of fear not only for the lovers but even for the Baroness, Louise and Lotte. Lawrence mocks male falsehood as he emphatically shows that Baron von Hebenitz, just like Mr. Bostocks, was an unfaithful husband and the father of an illegitimate child.

Lawrence skilfully keeps the husband in America so that the scandal is kept at distance and the physical obstacles are avoided. Yet his letters pour out condemnation:

– I cannot stay here in Boston, where everything is leaking out. The looks of sympathy are too much for me, and the knowledge that they all condemn you and look at you as a fallen woman, a pariah in society, makes me lose my reason. Think, woman, think what have you done. [...] you have darkened forever the lives of your children, and branded their foreheads with their mother's shame. (MN, p. 252)

The narrative here shows that it is not a woman's sexual behaviour in itself which is being rebuked but the fact that it reflects badly on the social image of the husband. Again this seems to indicate Lawrence's continuing rejection of conventional attitudes towards male-dominated marriage. Still, compared to Lawrence, in Amado's world the patriarchal aggression and violence against female desire is more strongly present and marks a stark difference between two cultures.

Emmie is forced to opt for a social solution whereas Johanna resists patriarchal repression and challenges such authority by denying her marriage and going away with her lover. Lawrence does not condemn Johanna for doing this; sarcastically, he accepts the impossibility of finding a female protagonist in his work who will satisfy conventional norms. As he says: '[...] my latest critics complain that my heroines show no spark of nobility: never did show any spark of nobility, and never do: perchance never will. Speriamo' (MN, p. 140). Lawrence also deplores that Johanna's philosophy of sex is based on the teachings of her previous lover who transformed her into a 'roused' person but left her with no sense of direction. Eventually it is the possibility of a truly reciprocal passion which offers her that right direction. The emotional fertility of lovers is reflected in the Alps and its landscape which both asserts the place of such love in nature and validates its inclusion in 'true marriage'. Unlike any of Lawrence's other protagonists, Johanna feels a 'wild [...] pleasure at release from conventional life' (MN, p. 213).

There are further clues to Lawrence's beliefs in his essay on Hawthorne:

When Adam went and took Eve, after the apple, he didn't do any more than he had done many a time before, in act. But in consciousness he did something very different. So did Eve. Each of them kept an eye on what they were doing, they watched what was happening to them. They wanted to know. And that was the birth of sin. Not doing it, but knowing about it.⁶⁸

What Lawrence is stressing is that Adam and Eve were not sinners until they became conscious of what they were doing. In other words, it is not the act itself which is sinful but it is the knowledge of that act which makes a person feel guilty. Lawrence fabricates

⁶⁸ D. H. Lawrence, 'Nathaniel Hawthorne and "The Scarlet Letter"' in Beal, Selected Literary Criticism, pp. 126-129.

a woman in Johanna who, unlike Eve, is not made aware of her act so that she remains free from shame and guilt and hence lacks the sense of sin. The knowledge-poison has not yet entered her consciousness. As Paul Delany says: 'Here at last was a woman [...] whose femaleness was devoted to abolishing sexual censorship rather than reinforcing it.'⁶⁹

3. 9 Conflicting Desire

It appears that Lawrence was not fully satisfied by the Marchesa and Johanna's departure from the English setting. In 'Sun' (1926), he further distances his protagonist, Juliet, a long way from her own culture, indeed from culture in general as only by distancing herself from civilisation does she come close to the sun.⁷⁰ The major theme of the story, with its frustrated protagonist and her transgressive desires, suggests a thematic link with a number of the novels. Through a new experiment with the healing and powerful sun, Lawrence tries to affirm the self-renewal of the female body distanced from any human relationship. In the first half of the story it appears that Juliet's experience will carry her further towards the Marchesa's experience as bodily contact is totally discarded and the whole experience takes place symbolically. Juliet, like the Marchesa, is a victim of civilised experience and exposes an outwardly passivity which leads to a deadening relationship with her husband: 'Take her away into the sun' (Sun, p. 19) the doctor suggests.

⁶⁹ Delany, 'Mr. Noon and Modern Paganism', p. 253.

⁷⁰ 'Sun' written in 1925, appears in two versions. The longer, later version was published by Black Sun Press, Paris in 1928. All the citations in this chapter are from shorter version originally published in *New Coterie*, in 1926 and then was included in The Woman Who Rode Away and Other Stories by Cambridge University Press. For detail see Introduction, 'Sun', D. H. Lawrence, The Woman Who Rode Away and Other Stories, edited by Dieter Mehl and Christ Janson (Cambridge: Cambridge University Press, 1995).pp. liii-liv. Hereafter cited as Sun.

Juliet's move from her own country has apparently a different motive from that involved in the move to Italy or Germany in The Lost Girl, Aaron's Rod and Mr. Noon. It does not seem to be driven by Lawrence's need for an unconventional setting but by Juliet's need for a more intimate experience which is impossible within the confines of her own society and culture. Thus, when Juliet first sees the sun rise, she feels its non-human reception: 'She had never seen the naked sun stand up pure upon the sea-line [...] the desire sprang secretly in her, to be naked to the sun. She wanted to come together with the sun [...] and have intercourse with sun' (Sun, pp. 20-21).

Soon this non-human form is transformed into the vague but potent form of erotic masculine power which attracts and holds her passionately. The response to such a strong male is voiced through Juliet's voluntary act. Initially the sun effect is not felt as the sea blows over her naked breasts, but slowly she starts to feel the sun's warmth: 'warmer than ever love had been, warmer than milk or the hands of her baby' (Sun, p. 21). She is attracted by the 'blue pulsing roundness' and the streaming white fire' of the sun. Lawrence depicts a woman who feels:

[...] the sun penetrating into her [...] further, even into emotions and thoughts [...] She was beginning to be warm right through [...] she lay half stunned with the strangeness of the thing that was happening to her. Her weary chilled heart was melting [...] Only her womb remained tense and resistant [...] it would resist even the sun. (Sun, p. 21)

Juliet's resistance to her inner 'iron' against any sort of contact starts to be 'dissolve[d]' and even the womb gives away its resistance as '[s]he was being appreciated by the sun' (Sun, p. 24). Lawrence focuses on Juliet's stiffness, her tensed muscles and emotions, which start getting relaxed when she allows the sun to flow through her. 'By some mysterious will inside her, deeper than her known consciousness

and her known will, she was put into connection with the sun, and the stream flowed through her, round her womb' (Sun, p. 26). Lawrence is trying to endorse the female willingness to let her womb open.

In the later part of the story, the sun experience directs Juliet towards a new relationship with her son and then with a local peasant. Just as Johanna, in the chapter 'Over the Hills', arouses sexual desire in a farmer, so Juliet arouses sexual desire in the peasant. The narrative emphasises the deep effect of this visionary experience:

[...] his eyes met hers, and she felt the blue fire running through her limbs to her womb, which was spreading in the helpless ecstasy. Still they looked into each other's eyes, and the fire flowed between them, like a blue streaming fire from the heart of the sun. And she saw the phallus rise under his clothing, and knew he would come towards her. (Sun, p. 29)

At the beginning of the story Juliet is depicted as someone who recoils from any sort of 'touch'. She even sends away her own child: "[p]lay in the sun!" (Sun, p. 22). Now, however, she desires the male touch: 'he was like the sun to her' (Sun, p. 30). The voyeuristic experience with the peasant tells her that he will come to her. But the man leaves and 'she had not the courage to go down to him' (Sun, p. 30). Here one observes a contrast with Johanna since, despite her perception of male desire and her own readiness, she is unable to make a move. She feels frustrated for not being able to fulfil her desire. Juliet's feelings are provoked again next morning: 'she felt him so powerfully, that she would not go further from him' (Sun, p. 30). In the afternoon she again sees him glancing towards her house and she feels her womb is open to him: '[y]et she had not the courage to go down to him. She was paralysed' (Sun, p. 31). Like Lettie in The White Peacock, she is shackled by her own lack of courage and resists temptation: '[s]he knew she would not go across to the peasant; she had not enough

courage, she was not free enough' (Sun, p. 33). Juliet is far away from her culture and her society, but still she has not freed herself from its constraints. As Tony Tanner observes: 'The wife and mother in one set of social circumstances [...] cannot be the [...] lover in another.'⁷¹

There are perhaps good reasons for the different behaviour of the two women. Juliet is not provided with the same background as Johanna, so that she finds it difficult to initiate her affair. Also, the peasant is represented more as a male than a man and even as such he differs from a number of Lawrentian male figures. He is not given voice, and he expresses his desire by watching Juliet, by dancing with the child or by looking at her house. He also belongs to a different social class: 'he was also a complete peasant' (Sun, p. 36), and this makes him hesitate. The class question is important for both, but the text does not actually reveal Juliet's class consciousness. She does not care about sentiments. To satisfy the flower of her radiated womb she needs only 'man-dew'. But she is scared since it is not like going to the sun: '[...] her heart was clouded with fear. She dare not! She dare not!' (Sun, p. 37). She hopes that the man will find some solution, but she knows he will '[...] hover in endless desire, waiting for her to cross the gully' (Sun, p. 37). The repetitive use of 'dare not' emphasises Juliet's resistance. She is aroused by the sun and the peasant but she is unable to step forward. Commenting on Juliet's lack of courage, Michael L. Ross notes that the 'restraining effect' of the child's presence and Juliet's 'failure of nerve' are the main obstacles to the fulfilment of her desire (Sun, p. 34).⁷² Just like Cyril's presence in the Lettie-George affair, the child can be seen as a hindrance to Juliet's freedom: she feels that 'a biting

⁷¹ Tony Tanner, *Adultery in the Novel* (Baltimore: John Hopkins University, 1979), pp. 12-13.

⁷² Michael L. Ross, 'Lawrence's Second 'Sun'', *D. H. Lawrence Review*, 8 (Spring 1975), p. 9.

chagrin burned in her breast, against the child' (Sun, p. 29). Nevertheless the text does not openly support Juliet's 'nerve' as a possible cause of her hesitation. Interestingly, in the later version of the story, Lawrence looks at the whole issue from a cultural perspective: "[...] the brand of the world is not a mark of true civilisation. Her peasant [...] was strictly more civilised than Maurice. And if she had a child by the peasant, it would be more civilised [...] than Maurice's child" (Sun, p. 281).⁷³ She knows her womb is not open for Maurice and that the true object of her desire is the peasant, yet she would take Maurice and would bear his child. Juliet will have Maurice's child: '[t]he fatal chain of continuity would cause it' (Sun, p. 281).

One observes a number of similarities and contrasts between Lawrence's depiction of Juliet and his portrayal of other protagonists. Like the Marchesa, Juliet is awakened in a symbolic way, but unlike the Marchesa, she does not achieve her fulfilment through a symbolic means. She offers a contrast to Johanna as she lacks the courage to take the initiative. She thus offers a direct link between Lettie and Lawrence's next protagonist Constance Chatterley. A number of crucial questions which Lawrence first developed in his previous works, including 'Sun', are given fuller attention in the context of Connie's desire, its fulfilment and her redemption. It is also significant as Connie belongs to the highest social class like the Marchesa and Johanna, and her centrality in Lawrence's mature work is evident for his owing changing social interests and his own experience with the upper class. These matters will be dealt with in the following chapter.

⁷³ All references that appear on p. 281 are from the later version printed in Appendix I of Cambridge Publication of the 'Sun'.

Chapter Four

DESIRE AND REALISATION OF THE SELF

She was frightened with an old Mosaic fear, afraid of the horrible power of society and its commandments [...] she had all her life had a secret fear of people and of the ponderous crushing apparatus of the law.

D. H. Lawrence, The First Lady Chatterley

After finishing Lady Chatterley's Lover (1928), Lawrence expressed considerable anxiety about the likely popular and legal reaction.¹ He knew the novel was 'so *absolutely* improper in words, and so really *good* [...] in spirit'.² He progressively grew more worried yet also more determined about his work, as his letter to Dorothy Brett, reveals: '[...] it's so improper according to the poor conventional fools, that it'll never be printed. And I will *not* cut it.'³ Lawrence knew that Lady Chatterley's Lover was too strong for English morality, but at the same time he stuck confidently to his aim as he sought to defend his novel against criticism. It seems that Lawrence was not yet ready for the publication of the novel, as he stated in his letter to S. S. Koteliansky: 'I am holding the manuscript and shan't even have it typed.'⁴ To his publisher Secker he declared: '[n]o, I won't publish *Lady Chatterley's Lover* this year.'⁵

¹ D. H. Lawrence, Lady Chatterley's Lover, (Cambridge: Cambridge University Press, 1993). Hereafter this edition will be used for all the citations from the third version. The complete title Lady Chatterley's Lover will be used to refer as a common reference to all three versions. The references in the text for the citations from the final version are given as LCL.

² See letter to Earl Brewster in H. T. Moore (ed.), The Collected Letters of D. H. Lawrence, volume II, (New York: Viking, 1962), p. 964. Hereafter cited as Moore, Letters, II.

³ *Ibid.*, p. 969. For further discussion about Lawrence's fear and his determination see Michael Squires, The Creation of Lady Chatterley's Lover (Baltimore: John Hopkins University Press, 1983), pp. 4-9. Hereafter cited as Squires, The Creation of Lady.

⁴ George J. Zytaruk (ed.), The Quest For Rananim: D. H. Lawrence's Letters to S. S. Koteliansky (Montreal: McGill-Queen's University Press, 1970), p. 310.

⁵ Letters From D. H. Lawrence to Martin Secker: 1911-1930 (Buckingham: Privately published, 1970), p. 88.

Finally, in order to avoid the censorship in Britain, Lawrence decided to published the novel privately in Italy.⁶ The text he selected for publication was the final version of the novel Lady Chatterley's Lover. The first two versions of the novel The First Lady Chatterley (1944)⁷ and John Thomas and Lady Jane (1954)⁸ were published much later and remained unavailable to the British public till 1972.⁹ Naturally for quite some time critics concentrated on the final version. The early reactions were more hostile. The *Sunday Chronicle* pronounced it to be 'one of the most filthy and abominable' books.¹⁰ *John Bull* called it the 'most evil outpouring', 'the abysm of filth', 'the foulest book in English literature'. However it could not deny that LCL was not the work of a 'limited talent' but of a 'turgid vigour of a poisoned genius.'¹¹ The banning of the novel generated a number of legal as well as literary disputes. The first battle started in America, on the ground of obscenity. On 29 May 1944, a New York magistrate declared it an obscene book. However after a brief trial in October, on 1 November it was cleared 'not obscene'. Again in 1959, it was considered 'non-mailable'. As result, the publishers, Grove press brought an action and the Federal Judge Frederick von Pelt Bryan observed: 'The book is not "dirt for dirt's sake"', and that the passages describing the sex-act and using explicit language 'are an integral, and to the author a necessary part of theme, plot and character.' He declared the book was not obscene.

⁶ For the details about the publication and the legal battle see Squires, The Creation of Lady, pp. 7-14, and pp. 199-202; The Lady Chatterley's Lover Trial with an introduction by Hyde H. Montgomery (London: Bodley Head, 1990). Hereafter cited as The Trial.

⁷ D. H. Lawrence, The First Lady Chatterley (Harmondsworth: Penguin, 1973). Hereafter this edition will be used for the citations. The abbreviated title First Lady will be used to refer to this version and the references in the text will be given as FLC.

⁸ D. H. Lawrence, John Thomas and Lady Jane (London: Heinemann, 1972). Hereafter this edition will be used for the citations. The abbreviated title John Thomas will be used to refer to this version and the references in the text will be given as JT.

⁹ As Lawrence had feared, in spite of all precautionary efforts, soon after its publication the novel was banned and only after a long judicial battle was declared innocent. Still it was banned in England till 1960. See Squires, The Creation of Lady, pp. 200-202.

¹⁰ Edward Nehls, D. H. Lawrence: A Composite Biography (Madison: University of Wisconsin Press, 1959), p. 264.

¹¹ R. P. Draper (ed.), D. H. Lawrence: The Critical Heritage (London: Routledge, 1970), pp. 278-280.

In Britain, Penguin Books challenged English law in 1960 by publishing an unexpurgated version. A number of well-known literary figures appeared as witnesses in favour of the novel and finally the novel was free from the label of obscenity. The book was prosecuted under the Criminal Law as offending against Obscene Publications Act of 1959. It was argued that the book tend to 'Deprave' and 'Corrupt' the morals of youth.¹² The legal dispute was resolved when Penguin books won the case and as J. M. Coetzee observes: '[...] for the first time in British law, literary value was accepted as a criterion.'¹³

4. 1 The Legal and Literary Dispute

Soon after the trial in Britain, Colin Welch's 'Black Magic and White Lies' provoked a storm of arguments among the English critics. Welch objected to the general tendency among the witnesses to coolly ignore the question of adultery in the novel:

It seemed generally agreed that the adultery was largely incidental or irrelevant, a chance twist of plot. It was implied, indeed, that the real meaning of the book would not have been much damaged or altered if Sir Clifford and Bertha had never existed and the two lovers had been happily married [...] This I think is to misunderstand the main *negative* purpose of the book, which is to undermine or utterly destroy the Christian attitude to sex, love and marriage [...].¹⁴

Yet, instead of focusing his attention on adultery or the adulteress, Welch shifted the emphasis and concentrated on the non-puritan aspect of the novel. These allegations against novel did not go unanswered. Richard Hoggart, Dame Rebecca West, Sir

¹² For more details see Encounter, XIV (February 1960), p. 88; The Trial, p. 13; Squires, The Creation of Lady, p. 201. The prosecution of The Rainbow and then Lady Chatterley's Lover connected Lawrence with the 'Censor-Morons', and for 60s pornographic market it was easy to use him as a reference and even to set a link between Lady Chatterley and the spread of the AIDS. See Time, February 16 (1987).

¹³ J. M. Coetzee, 'The Taint of the Pornographic: Defending (Against) *Lady Chatterley's Lover's*' Mosaic, 21 (1988), p. 1. Hereafter cited as Coetzee, 'The Taint of the Pornographic'.

¹⁴ Colin Welch, 'The Black Magic and White Lies' Encounter, XVI (February 1961), p. 75. Hereafter cited as Welch, 'The Black Magic and White Lies'.

William Emrys William and Rev Martin Jarret-Kerr argued against Welch and denied that the novel has any 'negative purpose' or that it 'destroys the Christian attitudes to sex, love and marriage.'¹⁵

Like Welch, after Justice Bryan's judgement in America, Katherine Anne Porter opened a debate against the legal decision and called Lady Chatterley's Lover: 'a text book of instruction to a woman as to how she should feel in such a situation.' She objected to Lawrence's 'nosy kind of poaching on the women's nature' and condemned him for leaving her 'no place of her own'.¹⁶ Porter objected at Lawrence's treatment of woman. However in her enthusiasm she declared sexuality as a 'device' through which a writer receives publicity.¹⁷ During the British trial, Griffith-Jones structured his arguments on the basis of Porter's comments, but a majority of witnesses discarded her views, just as Richard Aldington had previously done.¹⁸ Graham Hough described her criticism as 'eccentric' and 'fatuous' and he even rejected her credentials as a critic.¹⁹ Though the early reviews and banning of the novel drew critical attention to what seems the 'improper' in the novel Lawrence's major concern was to establish the validity of the sex relation: 'I always labour at the same thing, to make the sex relation valid and precious, instead of shameful.'²⁰

Feminist critics carried the point raised by Porter further and often objected to Lawrence's depiction of female submission and passivity. De Beauvoir admired Lawrence's creative art but criticised his 'phallic' emphasis. Her argument that in his fiction women are subordinate to men and 'bow down before their divinity' has been

¹⁵ See Encounter, XVI (March 1961), pp. 52-56.

¹⁶ Katherine Anne Porter, 'A Wreath for Gamekeeper' Encounter, XIV (February 1960), pp. 75-76. Hereafter cited as Porter, 'A Wreath for Gamekeeper'.

¹⁷ *Ibid.*, pp. 69-70.

¹⁸ Richard Aldington, 'A Wreath for Lawrence?' Encounter, XIV (April 1960), pp. 52-53.

¹⁹ The Trial, p. 25-26.

²⁰ Anthony Beal (ed.) D. H. Lawrence, Selected Literary Criticism (London: Heinemann, 1955) p.23.

widely used as a major attack on Lawrence.²¹ Even those who comment from a positive point of view tend to support the idea that it was a phallic novel.²² Though Kate Millett acknowledged a change in Lawrence's attitude, she rejected the novel as Lawrence's ugly prayer to the dominant male and to the penis seen as a deity.²³ Responding to Millett, Norman Mailer remarks that Lawrence's goal is 'to eliminate the extremes both of Victorian prudery and modern mechanization and decadence.'²⁴

The objective here is not to comment directly on the critical debate but to show that the legal battle appears to bestow a new face on the novel which directed literary attention to the question of obscenity, the phallic nature of the novel, the gender question and Christian values.²⁵ Though the presence of adultery was not denied, the nature of Connie's passion and her need for such relationship was recognised.²⁶ During the trial the prosecution tried to depict Connie as a woman of low morals and Griffith-Jones even calls her a 'sex-starved girl'.²⁷ In this chapter, by concentrating on the nature and manifestation of Connie's desire, it will be argued that such criticism was not valid. This chapter will also argue that in the three versions, Lawrence's

²¹ Simone de Beauvoir, The Second Sex, translated and edited by H. M. Parshley (London: Pan, 1949), p. 254. Hereafter cited as Beauvoir, The Second Sex.

²² To a certain extent, Lawrence can be held responsible for attracting critical attention towards the phallic nature of the novel. In a letter to Rolf Gardiner, 17 March 1928, Lawrence admits 'It is strictly a novel of phallic consciousness as against the mental consciousness of today [...] It is perfectly wholesome and normal [...] Sex is a mental reaction nowadays, and a hopelessly cerebral affair: and what I believe is the phallic consciousness. See H. T. Moore, The Collected Letters of D. H. Lawrence, volume I (London: Heinemann, 1962), p. 331, hereafter cited as Moore, Letters, I. A number of critics principally H. M. Daleski, Simone de Beauvoir, Kate Millett, Hilary Simpson, Eliseo Vivas and Peter Balbert have tried to see the novel from a phallic point of view. Vivas' argument ridicules Lawrence's vision whereas Balbert tries to explore the artistic vision of the writer. For a detailed discussion see Kate Millett, Sexual Politics (London: Virago, 1970), pp. 238-40, hereafter cited as Millett, Sexual Politics; Eliseo Vivas, D. H. Lawrence: The Failure and The Triumph of Art (Bloomington: Indiana University Press, 1960), hereafter cited as Vivas, The Failure and the Triumph of Art; Peter Balbert, D. H. Lawrence and the Phallic Imagination: Essays on Sexual Identity and Feminist Misreading (London: Macmillan, 1989), hereafter cited as Balbert, The Phallic Imagination.

²³ Millett, Sexual Politics, pp. 238-40.

²⁴ Norman Mailer, The Prisoner of Sex (Boston: Little Brown, 1971), pp. 134-35 and 147-155.

²⁵ The Bishop of Woolwich defended the novel from a Christian point of view. See 'The Christian and Lady Chatterley' Time and Tide, 5 November, (1960), pp. 1320-1321; Rev. Donald Tytler also gave recognition to Connie's need. See The Trial, p. 36.

²⁶ A number of witnesses in the Trial argued for Connie. See The Trial, p. 36.

²⁷ The Trial, p. 63.

manipulation is aimed at depicting his protagonist as free from shame or guilt and making her illicit love relationship valid. It will assert that sexuality in Lady Chatterley's Lover was not a mere propaganda stunt as Porter suggests, but it was the need for the realisation of self which Connie achieves through 'the tender touch'.

4. 2 The Question of Adultery

Very few critics seem to be concerned about the question of adultery in the novel though its presence has often been acknowledged. During the trial, Graham Hough admits: 'It is true that at the centre of the book there is an adulterous situation.'²⁸ However, in his critical work on Lawrence he does not discuss Connie's actions.²⁹ Coetzee comments that the relationship between Connie and the gamekeeper 'transgresses at least three rules: it is adulterous; it crosses caste boundaries; and it is sometimes "unnatural," i.e., anal' but he prefers to limit himself to 'the second and third of these transgressions'.³⁰ Kingsley Widmer and Michael Squires briefly discuss the problem of adultery in all three versions of the novel.³¹ However what remained ignored by the English critics, became the major issue against the novel in the legal battle in Japan. This is because the English speaking countries prosecuted the novel on the grounds of obscenity whereas in Japan the trial was based on the question of adultery, which was considered objectionable and the novel was seen as 'the practical encouragement of adultery'.³² This clearly marks a significant cultural difference. For

²⁸ The Trial, p. 24.

²⁹ See Graham Hough, The Dark Sun (London: Duckworth, 1956). Hereafter cited as Hough, The Dark Sun.

³⁰ Coetzee, 'The Taint of the Pornographic', p. 4.

³¹ Kingsley Widmer, 'Desire and Negation: The Dialectics of Passion in D. H. Lawrence' in Gamini Salgado and G. K. Das (eds), The Spirit of D. H. Lawrence, (London: Macmillan, 1988), pp. 125-243. Hereafter cited as Widmer, 'Desire and Negation'; Squires, The Creation of Lady.

³² Henry T. Moore, 'D. H. Lawrence and the "Censor-Morons"' in H. T. Moore (ed.), Sex, Literature and Censorship (London: Heinemann, 1955), pp. 29-30.

twentieth-century English society the act of adultery did not seem to be as consequential as it was felt by an oriental society.

Although the theme of adultery runs through all three versions of the novel, it is the later version which clearly manifests Lawrence's desire to defend Connie's adulterous act. He expands the text and events, removes and adds scenes, brings in new characters and eliminates others. It appears that in the process of rewriting, the theme of class conflict was consolidated and the theme of adultery was strengthened. In the earlier versions, the gamekeeper, Parkin, has closer ties with his class. His manners, dress, language, sexuality and his social attitude clearly reflect this class influence. The class difference is implicit also in The Lost Girl, Aaron's Rod and Mr. Noon. In Mr. Noon, Johanna's aristocratic parents strongly object to her relationship with poor and homeless Gilbert. As further discussion will show, in Lady Chatterley's Lover, the class difference is much more crucial and explicit. Amado, as the coming chapters will show, also builds his fiction around the relationships between people from different classes. However, in contrast to Lawrence's emphasis on the relationship between upper-class woman and lower-class man, Amado's world often presents the reverse situation, with a relationship between a upper-class man and a lower-class woman.

During her visit to Sheffield, in first versions, Connie senses the wide gulf between her self and her lover.³³ However, it is intense in the first version, as Scott Sanders comments:

The gulf between Connie and her lover yawns widest in version 1, where Parkin [...] seems a purely physical creature. In her eyes he represents the missing physical half of Clifford, but lacks the educated consciousness which she values in the ruling class.³⁴

³³ Though in both first versions Connie's visit to Tewsons is described in length, her distance from Parkin is explicit more in the first version. As has been observed by Squires and others in these two versions Lawrence is more occupied in resolving the class problem between the lovers whereas in the final version Connie and Mellors jointly fight against the external factors; Clifford, Bertha and divorce questions.

³⁴ Scott Sanders, D. H. Lawrence: The World of the Major Novels (London: Vision, 1973), p. 177. Hereafter cited as Sanders, The World of the Major Novels.

Connie knows that she can share her body with him but not her luxurious aristocratic life and her refined taste. To make her reject Wragby and Clifford, Lawrence restructures the plot. As Squires observes: 'From first to third version, the novel focuses on validating Connie's decision to leave Wragby.'³⁵ Lawrence also reshapes the character of the gamekeeper. The Parkin of the first versions with working class origin, is replaced by the more gentlemanly Mellors in the final version.³⁶ He also altered the sexual tone of the novel. As will be seen further, in the final version Connie's need receives much more substantiated attention than in the previous versions.

The final version projects Connie in four types of sexual relationships. In the first and second versions, Connie's premarital life is not emphasised, but the final version depicts her as a girl with an 'unconventional upbringing' (LCL, p. 6). The detailed picture of her student life and her relationship with German boys is drawn with care in order to prepare a base for her sexual nature and to show the effect of Clifford's paralysis on a sexually healthy woman like Connie (as further discussion will show).

Similarly, the Michaelis episode is a new addition to the final version. Connie's relationship with Michaelis emphasises Lawrence's view that Connie's need cannot be fulfilled by a mere libidinal release. Such affairs cannot give her the regenerative force which she ultimately seeks and achieves through her union with Mellors. Lawrence avoids entering into Connie's sexual life as a married woman during her one month

³⁵ Squires, The Creation of Lady, p. 183.

³⁶ The working class identity of Parkin has been highlighted in a number of scenes in first two versions. The depiction of Parkin's mother and the Tewsons' working class habits and household, Parkin's fight with a collier and his loss of tooth specifically show his strong tie with his class. In the final version these scenes are removed and except for Mellors' origin he was 'a collier's son', he is made more a 'gentleman'. Critics have observed that Lawrence almost obliterated the proletarian nature of First Lady Chatterley and John Thomas and Lady Jane in the final version. See L. E. Sissman, 'The Second Lady Chatterley's' New Yorker, 6 January. (1973), pp. 73-5; Stephen Gill, 'The Composite World: Two Versions of Lady Chatterley's Lover' Essays in Criticism, 21 October (1971), 346-61.

honeymoon. However, in the final version he emphasises Clifford's sexual ideas and lets his readers imagine the marital life of the couple. Lawrence also expands the sex scenes to develop the intimacy between Connie and Parkin/Mellors, and transforms her into a triumphant, fulfilled lover as further discussion will show. John Worthen observes that the 'effect of these changes is to make Connie's leaving Clifford far less difficult, and the potential relationship between her and Mellors far more easier [...].'³⁷

Discussing Lawrence's motive behind the rewriting of the novel, Mark Spilka points out:

He wanted to prepare us for Connie's acquiescence, her readiness for change, her willingness to "go softly towards life", to get into touch with life itself. And to do this he had to create the grounds for the attrition of self-will, the world and way of life which so deplete her volition that by the time she reaches the gamekeeper's hut she was to be had for the taking.³⁸

In fact, Lawrence's motives appear to go further than Spilka observes. Behind the manipulation of the three versions lies Lawrence's craving to defend Connie's desire and her need. He wants to project a modern woman who is free from the moral constraints society imposes on the manifestation of such desire. He wants to fulfil his old promise to portray a triumphant lover who is not scared to hide her desire in some remote place but has the courage to accept it.³⁹

The theme of transgression in this period of life shows its link with Lawrence's own strained marriage.⁴⁰ Lawrence's depiction of Clifford's paralysis and its tragic

³⁷ John Worthen, D. H. Lawrence (London: Arnold, 1991), p. 112. Hereafter cited as Worthen, D. H. Lawrence.

³⁸ Mark Spilka, 'On Lawrence's Hostility to Wilful Women: The Chatterley Solution' in Anne Smith (ed.), Lawrence and Women (London: Vision, 1978) p. 200.

³⁹ Long before he wrote Lady Chatterley's Lover, Lawrence made a commitment to the feminist cause when he said 'I shall do a novel about Love Triumphant one day.' See letter to Sallie Hopkin, Moore, Letters, I, p. 171.

⁴⁰ Frieda's infidelity was not a new thing. According to Aldous Huxley her 'erotic excursions' occurred 'now and then' throughout their marriage. Her affair with John Middleton Murry and Angelo Ravagli is no more a secret. For her affair with Murry see Catherine Carswell, The Savage Pilgrimage (London: Chatto and Windus, 1932), p. 202, and Murry's letter to Frieda, 9 December 1951 and 27 November 1955 in E. W. Tedlock Jr. (ed.), Frieda Lawrence: The Memoirs and Correspondence (New York: Knopf,

effect on Connie's personal life show its relation to Lawrence's own experience. To make Connie look less guilty, he introduces a new Clifford and a new Connie and finally changes Parkin for Mellors. A number of critics have tried to find out the reason for the rewriting of the novel. Geoffrey Strickland comments that it 'is a matter mainly for speculation.'⁴¹ However to speculate one needs a base. In 'A Propos of *Lady Chatterley's Lover*' Lawrence offers some clues as he writes:

When I read the first version, I recognized that the lameness of Clifford was symbolic of the paralysis, the deeper emotional or passional paralysis, of most men of his sort or class today. I realized that it was perhaps taking an unfair advantage of Connie to paralyse him technically. It made it so much more vulgar of her to leave him.⁴²

It appears that the whole process of rewriting is motivated by Lawrence's desire to justify Connie. Michael Squires supports this view when he says: '[...] overriding concern of persuading readers to approve Connie's adultery motivates, [...] most of Lawrence's revisions in the novel.'⁴³

4.3 Pre-Marital Liberty and Marital Loyalty

In the opening chapter, Lawrence shows his concern for Connie when he moves from the social tragedy of war to the individual tragedy of his protagonist. From the 'tragic age' he moves toward the 'tragedy' which falls on Connie: 'the war has brought the roof down over her head' (LCL, p.5). War deprives Clifford of the physical

1964). After Lawrence's death, for sometime, Murry and Frieda remained together. Frieda married Ravagli after Lawrence's death but their affair started long before, while he was still alive. For Frieda Ravagli affair see Frieda's letter to Martha Crotch of 22 July 1931, in which she affirms that she and Ravagli were living together and were 'fond of each other for years'. For the last few years of his life Lawrence faced impotence as Brett and Frieda both affirm. See Brenda Maddox p.402; Alister Kershaw and Frederic Jaques Temple (ed), Richard Aldington, An Intimate Portrait, (Carbondale: Southern Illinois University Press, 1965), p. 85; F. L. Lucas, Frieda Lawrence: The Story of Frieda von Richthofen and D. H. Lawrence (New York: Viking, 1973), pp. 238-43.

⁴¹ Ronald Gant, 'Publisher's Note' in D. H. Lawrence, The First Lady Chatterley (London: Heinemann, 1973), p. 7.

⁴² D. H. Lawrence, A Propos of Lady Chatterley's Lover (London: Penguin, 1961), p. 124.

⁴³ Squires, The Creation of Lady, p. 43.

capability 'with the lower half of his body [...] crippled for ever, knowing he could never have children' (LCL, p. 5). Connie is left 'a demi-vierge' after a month's honeymoon. The background is prepared and the principal motives for transgression are specified; young wife, crippled husband with no hope of children.

In the later versions, though Lawrence does not change Connie's origin, he changes her formation. Her premarital life is depicted with more detail and Connie's sexual ideas are unveiled. Right from the beginning her attitude towards her physical and social world is clearly defined: '[t]hey lived freely among the students, they argued with the man over philosophical sociological and artistic matters [...]' (LCL, p. 6). Connie and Hilda's adolescent affairs with German boys are the background with which Lawrence prepares his readers, so as to not to be shocked by Connie's affair with Michaelis. Her premarital life on the continent reflects her preference for intellect to instinctual or sexual feelings: "[i]t was the talk that mattered supremely. Love was only a minor accompaniment" (LCL, p. 7). She had been a modern woman who could 'take a man without really giving herself' (LCL, p. 8). Lawrence's portrayal of Connie as a young student also emphasises her image of an intelligent and advanced woman. Lawrence emphasises Clifford's liberal attitude as a major factor in Connie's decision to marry him. Her premarital liberal attitude towards sex helps her to cope, in the beginning, with the situation she finds herself trapped in at Wragby. As Peter Balbert observes: 'Connie's necessary adjustment to Clifford's impotence is helped initially by her own history of this programmatic, uninspired sex as a young woman in Europe.'⁴⁴

At this point, specifically in the final version, there is an ambiguity in Lawrence's depiction of Connie. On the one hand, he portrays her as a woman who is more liberal in her sexual ideas and more intelligent than the Connie in the earlier versions. On the

⁴⁴ Balbert, *Phallic Imagination*, p. 160.

other hand, he makes her less intelligent and inferior to Mellors. One observes Connie as an intelligent person when she talks and argues with Clifford. However he projects a different Connie when he depicts her with Mellors. Instead of making her to talk and participate in Mellors' arguments, most of the time she is depicted as a silent listener. In chapter XV, she is portrayed as a listener who does not follow Mellors' talk. Porter comments she is 'stupid' which appears to be a negative approach.⁴⁵ Commenting about her repetitive use of 'perhaps', while trying to protect Bertha against Mellors' criticism, Rossman observes she is portrayed as a timid person.⁴⁶ This offers a contrast with first two versions where Connie is not depicted with the intellectual background yet she keeps her supremacy over Parkin.

It also offers a contrast in the way she adopts and assumes the role of a lady at Wragby Hall. As critics have commented, Johanna and Connie share a number of qualities.⁴⁷ They both are presented as women from a high class and as Earl Ingersoll observes they both belong to the 'bourgeois conventions' which allows them more freedom. Both are unhappily married. Both had a number of sexual relationships before they meet their lovers Gilbert/ Mellors. Despite being influenced by German modern ideologies regarding sex and love, one observes some basic differences in the way Lawrence depicts them. First, like Johanna, Connie's pre-marital relationships and her acquaintance with German sexual modes do not make her see sex as free and open to all, as one sees in the case of Johanna. Secondly, unlike Johanna she does not feel free from her marital duties and wifely image. In comparison with the first versions, it is the final version which more explicitly depicts Connie's wifely image. It appears intentional as Lawrence wants to make a solid case for Connie's desire. In contrast to

⁴⁵ Porter, 'A Wreath for Gamekeeper', p. 70.

⁴⁶ Charles Rossman, "'You are the Call and I am the Answer": D. H. Lawrence and Women', *D. H. Lawrence Review*, 8 (Fall 1975), p. 316.

⁴⁷ See Earl L. Ingersoll, "'The Pursuit of True Marriage", D. H. Lawrence's *Mr. Noon* and *Lady Chatterley's Lover*', *Studies in the Humanities*, 14:1 (July 1987).

Johanna who is made target of the narrator's sarcasm as he calls her the 'Magdalen' or a heroine with no 'spark of morality', he projects Connie as a dutiful and faithful wife, putting emphasis on her moral values. Connie is portrayed as a loyal wife who feels herself committed to Clifford. Lady Eva esteems her: '[y]ou are a faithful girl' (JT, p. 71). In the final version in the chapter VII, when Hilda insists on her going to Nice and Sicily, Connie says 'she couldn't do it' (LCL, p. 79). Again she refuses Michaelis's offer to marry him and shows her sense of duty for Clifford. It is only at this point in the final version that she is overwhelmed by a sense of direct loss, and feeling Clifford responsible for it she feels revulsion.

Connie's depiction as a wife creates a world where gender difference becomes transparent. In the scenes between husband and wife, Connie shows no traces of the young woman Lawrence portrays in the beginning of the novel that of a modern intelligent woman. Connie is transformed in a woman who, like Alvina in Italy, keeps herself occupied with feminine activities like sewing and embroidery. The gender roles are more distinct here; Clifford performing the male role of reader, and Connie the womanly role of listener. Despite her education and cleverness she is not given the role of reader. Among Clifford's intelligent friends, she plays the role of a mute hostess as the narrator says: 'she had to sit mum [...] quite as a mouse' (LCL, p. 72). In such instances the feminist displeasure towards Lawrence appears justifiable. In making her more womanly Lawrence clearly marks a division between man and woman.

Her maternal impulse, contrary to her image of a modern woman, is stronger in the final version. Soon after her marriage she expresses her desire 'to have children' (LCL, p. 12). More than the sexual release, the 'loving mother' instinct comes through in her relationship with Michaelis. In the beginning the illusion that she is doing something

for him motivates her, hence his accusation that she only wants her own satisfaction is a crucial blow to Connie.

4. 4 The Awakening

In all three versions after returning Parkin's daughter to her grandmother, Connie is portrayed as too 'much aware of the distance between herself and the people' (FLC, p. 27). The very next day, what seems to be the class identity of herself and others is shaken when she suddenly comes across the gamekeeper's hut and sees his body while he is washing himself. She begins to 'tremble uncontrollably' at the sight of the 'gamekeeper's torso' (FLC, p. 27). Her immediate reaction is that such a man, a mere labourer, should not have such a body. She tries to deny the visionary effect: '[e]ven in spite of that hidden loveliness of body he was nothing' (FLC, p. 28).

In John Thomas and Lady Chatterley, Lawrence expands both these scenes and structures them more carefully to establish a link with Connie's desire. She is overpowered with the sense of coming into contact with the body. 'It was the vision she cherished, because it had touched her soul [...] and her whole life paused and changed' (JT, p. 44). Her desire to be touched by the living body is expressed more openly: '[...] it would touch her, and fold the white, clean, warm arms around her' (JT, p. 48). The strength of image is felt more as Connie, in a replay of the scene, feels 'the power of the man's flesh.'⁴⁸ She feels that 'a new flicker of experience had just licked her heart, and had left a burn' (JT, p. 48).

In the final version she is overwhelmed by the beauty and she desires to come in touch with the body: 'a single life revealing itself in contours that one might touch: a body!' (LCL, p. 66). 'Whilst Connie here does not touch the body, it touches her'

⁴⁸ See Linda Ruth Williams, Sex in the Head (Hemel Hempstead: Harvester, 1992), p. 98. Hereafter cited as Williams, Sex in the Head.

through her visionary experience.⁴⁹ Although there is no actual bodily contact at this moment in the novel, Connie's lust and desire for such a male body, even of a man like Parkin is awakened. She becomes aware of the fact that though Clifford possesses a certain refinement in character and a certain security in social terms, he is bodiless in the sense peculiar to Connie. She begins to see more clearly the sterility of her existence with Clifford. Parkin, though 'stupid' and 'common', is one of those men who have a 'beautiful body' (FLC, p. 28).

The voyeuristic experience transforms her into a yearning person. At home, she stands nude in front of the mirror. In all three versions the scene is repeated, but its implication changes. For the first Connie, the act is more of a comparison of her body with her visionary experience of the male body. 'She looked at her own nude body and wondered if anyone would see in it that visionary beauty she had seen for a moment in the man's' (FLC, p. 28). In the final version the naked body in the mirror, with the realisation of the loss of her youth makes her think about the cause for such a loss. Seeing a direct link with Clifford, she hates him and '[a] sense of rebellion against Clifford and his class smouldered in Connie' (LCL, pp. 66-67). It is at this point, in Connie's vision of her own toneless and collapsing body and in her realisation of Clifford's bodilessness, that one observes the key problematic to be worked over time and again in the novel.⁵⁰

Though both scenes help to awaken the suppressed desire for sensual touch, they are not used to initiate the distance between husband and wife in all three versions. In the

⁴⁹ Ibid., p. 99.

⁵⁰ Discussing this scene Holbrook observes, 'Lawrence's view that *loss of consortium* [...] must inevitably ruin a woman's health, as if no one could live without regular sexual intercourse, but if we allow that she was in a miserable state of being both married and not married, we can accept that she had urgent reasons, being a healthy young woman with an instinctual urge to breed, for her lapse.' David Holbrook, Where D. H. Lawrence was Wrong about Woman (London: Bucknell University Press, 1992), p. 336. Hereafter cited as Holbrook, Where D. H. Lawrence was Wrong. As one sees, with her occasional satisfaction of sex-urge Connie was not totally deprived of sex. What Lawrence is trying to emphasise here is not the 'loss of consortium' but a deeper sense of being left without a tender touch.

first version Connie is portrayed as a wife who does not blame Clifford, but in the later version 'a sense of injustice, of being defrauded, began to burn in Connie' (LCL, p. 72). Once she becomes aware of her long accumulated dissatisfaction and agony, she revolts against him. His insensibility to her bodily desires infuriates her, and she blames him for never being warm 'as a man can be warm to a woman' (LCL, p. 72). She blames his whole race, the cold aristocrats for being 'inwardly hard and separate' (LCL, p. 72). She is presented as a rebel who questions: 'What was the good of her sacrifice, her devoting her life to Clifford?' (LCL, p. 72). She clearly sees that she is wasting her life for nothing.

After projecting Connie's desire and initiating a sense of detachment from Clifford, Lawrence changes his account of the effect on Connie. One observes a hesitation on Lawrence's part since instead of initiating Connie's desire for contact with the male body, Lawrence suppresses it.⁵¹ Like Juliet in 'Sun', Connie avoids going even in the direction of the gamekeeper's hut. It is only after Ivy Bolton's suggestion to go and have a look at the daffodils near the hut, that Connie is reminded of him and the desire she had suppressed. One observes that though the seed of temptation is sown, like Juliet, Connie is not ready for the manifestation of her desire. The cultural distance between Lawrence and Amado becomes transparent at such occasions which leads them to depict their female protagonists in different ways. Unlike Lawrence's Connie, Amado's Gabriela is not forced to control herself and feels no inhibition to openly admit her admiration for her lover as the next chapter will show.

In Mr Noon, Lawrence depicts Johanna's relationship in a hurried way. In Lady Chatterley's Lover, as further discussion will show, Lawrence certainly takes sufficient

⁵¹ In a feminist reading of the scene Linda Williams observes Connie's reaction as an act of 'voyeurism'. She argues that though the actual bodily contact has not been made, the sexual pleasure of other is received by Connie's eyes. Whereas one feels that Lawrence provokes the sexual need by Connie's perception of the male body. Thus the eye is a mediator in awakening the sexual desire and not the indirect performer of the act. See Williams, Sex in the Head, pp. 98-100.

time before the gamekeeper and Lady go to bed. Keith Sagar supports this as he says: '[t]here is no facile throwing together of Connie and the keeper.'⁵² He carefully structures her path so that her illicit desire finds its justification. Although the major events in all three versions remain the same, he alters some minute details here making each version distinct in motivating Connie's transgression. Three points are of major importance from Connie's preparatory viewpoint.

First, before opening Connie's heart to human passion, he brings her into close contact with nature, which plays a significant role in her awakening. Before she meets the gamekeeper, Connie's restlessness and her displeasure are clearly manifested. She is portrayed as a person, who is dissatisfied with her routine life at Wragby. Her 'demoniac' temper and 'violent dreams' find refuge in nature. The wood, with its soothing effects, becomes her sanctuary for an escape from Clifford and his intellectual talk. The young pine tree offers her the support and warmth through its live touch: '[...] she sat down with her back to a young pine tree that swayed against her with curious life, elastic, and powerful and rising up' (LCL, p. 86). The words are aptly chosen to express love, sex and life, as can be seen in the analogy which connects the tree to the phallus.

Secondly, Lawrence tries to reduce the gap between Connie and the gamekeeper by bringing them into direct contact before the first sexual encounter takes place. They meet in a number of previous scenes in all three versions. In the first two versions Lawrence depicts Parkin as having more humane feelings. In the very beginning of the First Lady, Parkin, when he meets Connie for the first time, is sympathetic to her:

[...] he was vaguely thinking of my lady's blue eyes with their indescribable trouble. She was but a girl after all [...] Sir Clifford crippled as he was, she's neither the pleasure of a young woman with her husband nor yet children to look forward [...] there was trouble in her young eyes, poor thing! (FLC, p. 23)

⁵² Sagar, The Art of D. H. Lawrence, p. 182.

Her situation makes him compare her with his own wife, who has deserted him and is living with a collier. Yet his personal life appears to him to be less troublesome when compared to Connie's dry and aimless existence. The sympathetic approach, with the pheasant chicks, is the outcome of the first Parkin's understanding of Connie's situation.

The second Parkin, though, drawn by her position as the wife of a crippled husband, diverts his sympathy to a sort of grudge against her social status. He thinks that money and position are capable of making up for her 'other loss' so in the beginning he tries to remain aloof. Yet slowly, in this version more than in the other two versions, the casual encounter is transformed into a more affectionate and caring relationship:

They seemed to be drawing together. Though they never touched, they seemed to be coming strangely, closely into touch, a powerful touch that held them both. When she saw him coming a queer fire would melt her limbs, and she would wait, wait. (JT, p. 111)

Connie does not wait long. Parkin too 'was losing the sense of time and consequence' (JT, p. 111). Yet similar to the peasant in the 'Sun' he is bound by his class and cannot take the 'first step' (JT, p. 111). Class consciousness so strongly present in Parkin is moderated when Lawrence transforms him in Mellors in the final version.

In contrast to the first and second Parkin, Mellors is portrayed as an alert and clever person who knows how to control his feelings and emotions. During their first encounter in chapter V, he looks at her 'with a curious cool wonder: impersonally wanting to see what she looked like' (LCL, p. 47). He is curious about 'her', not about her history or sentiments. The use of the adjective 'cool' and adverb 'impersonally' emphasise Mellors' detachment. He does not think about her crippled husband, nor does he bother about her 'trouble'. Here the narrative shifts the attention from Connie,

the 'lady' to Connie, the 'woman', hinting at the relationship which will develop in this version.

The scene in which Connie and the gamekeeper have sexual intercourse for the first time is followed, in all three versions, by the scene in which Connie discovers the hut and asks for the key. At surface level, one observes that this creates a tension between Connie and the gamekeeper, emphasising the theme of class conflict in a direct way. However, in relation to the theme of adultery it serves as a preparatory ground. In a symbolic way the key opens up the opportunity for Connie's release from her abandoned solitary life. Lydia Blanchard sees that by her insistence on the key Connie initiates the love affair.⁵³ The hut, with its 'fairy-tale atmosphere' (FLC, p.41), becomes a sanctuary for Connie, a place where she could escape from Wragby Hall and Clifford. For Connie and the gamekeeper the key, with its double meaning, offers the opportunity to be together and develop a longing for each other. A sense of waiting for each other and a soft tender caring sense develops through the mere presence of the other person is more apparent in the First Lady. In John Thomas, Connie is portrayed as a sort of suspicious person. After having an argument about the key with the gamekeeper, she does not go to the hut for some days 'she felt confused and a little humiliated. Was it the half suggestion of illicit sex? Surely he had half-suggested the possibility of it' (JT, p. 98).

Thirdly, in all three versions the act of transgression is cautiously structured through the scene where Connie's tears have an emotional effect on the gamekeeper. Critics have observed the sense of pity as a motivating factor.⁵⁴ However one can argue that Connie's portraiture is strong enough to provoke such emotions:

⁵³ Lydia Blanchard, 'Women Look at Lady Chatterley: Feminine Views of the Novel', D. H. Lawrence Review, 11 (Fall 1978), p. 250. Hereafter cited as Blanchard, 'Women Look at Lady Chatterley'.

⁵⁴ Critics have offered various interpretation of the scene. Millett and few other critics observe a sense of pity in Lawrence depiction. Graham Hough observes the passivity in Connie's surrender. See Hough, The

Suddenly he saw a tear fall on to her wrist.

[...]

[...] She was kneeling and holding her two hands slowly forward, blindly, so that the chicken should run in to the mother-hen again. And there was something so mute and forlorn in her, compassion flamed in his bowels for her.

[...]

[...] Her face was averted and she was crying blindly [...] His heart melted suddenly, like a drop of fire, and he put out his hand and laid his fingers on her knee. (LCL, p.115)

The gamekeeper is moved by an intense compassion for her. As Moynahan observes:

‘Now it is the gamekeeper who is “touched” [...]’⁵⁵ Keith Sagar analyses the scene from Mellors’ point of view and shows an affinity with Moynahan: ‘[h]is commitment to Connie in tenderness involves the renewal of the fight against Mammon.’⁵⁶

In the First Lady, Connie watches the pheasant chicks and the visionary touch develops a desire for motherhood in her and she starts crying. In John Thomas and Lady Chatterley, by contrast, she is depicted as a woman who, after holding the new born chicken in her hands and the soft warm touch of life, is roused by the desire for motherhood. Here Lawrence offers a contrast with Juliet to whom the sun-warmth distances from her motherly concern. The contact with life is more effectively developed through the warm live touch in the later versions.

A number of critics consider the contact with the wood, Connie’s sudden glimpse of the gamekeeper’s male beauty and the pheasant chicks as crucial to her awakening and her longing for a male companion. One observes that all these factors stimulate desire in Connie. Moreover the suppressed emotions, dissatisfaction and a sense of loss which are always there in her hidden self help her to express her desire. In the First Lady, her

Dark Sun, p. 158. Anaïs Nin observes ‘the old philosophic truth in Lawrence’s depiction’. See Anaïs Nin, D. H. Lawrence: An Unprofessional Study (Titus: Paris, 1932; Spearman: London, 1961), p. 107.

⁵⁵ See Julian Moynahan, The Deed of Life: The Novels and Tales of D. H. Lawrence (Princeton: Princeton University Press; Oxford: Oxford University Press, 1963), p. 90. Hereafter cited as Moynahan, The Deed of Life; Sagar, The Art of D. H. Lawrence, p. 183.

⁵⁶ Sagar, The Art of D. H. Lawrence, pp. 184-85.

'violent dreams' and her 'demoniacal tempers' are the indirect expression of her dissatisfaction. In the final version she feels the futility of her being: "[a]n inward dread, an emptiness, an indifference to everything gradually spread in her soul" (LCL, p. 49). She feels a certain aversion from Clifford: '[...] the physical aversion. It rose up in her from her depths: and she realised how it had been eating her life away' (LCL, p. 97). The distance slowly develops, empowering Connie to take her final step.

Looking at all three versions together, one gets a more fully developed image of Connie prior to her first encounter with the gamekeeper. She is presented as a person who is more deeply alienated within herself, more passive in the circumstantial world, and less critically aware of her emotional and immediate social situation. While a number of scenes are condensed and sharpened in LCL compared with John Thomas, Lawrence depicts the needfulness and inwardly alienated state of Connie which demands for a change. It is here, in part, that the third version more strongly projects Connie's desire and her readiness to act upon her will. Her loneliness and degeneration are depicted with a feeling that helps to stimulate the reader's sympathy.

4.5 The Sexual Encounters

Sexual passion is part of human nature and its free expression is depicted as something normal. In the first two versions sex is not so visible as it becomes in the final version. The depiction of sex becomes essential in three ways: first, in revealing Connie's awakening to her sexual passion, second, in developing the sense of commitment, which finally leads her to realise the seriousness of her relationship and to alienate her from Wragby and Clifford, and third, it helps her to overcome the perversity of avoiding passion, dreading it or suppressing it as something bad or shameful. In this context three sexual encounters become important.

In First Lady, the consoling touch of the gamekeeper is sufficient to make Connie desirous. Her response comes immediately '[y]es! I will yield to him!' (FLC, p. 51) As Squires observes: 'This portion reawakens Connie and the keeper giving them a glimpse of sexual satisfaction.'⁵⁷ Though Lawrence devotes very little space to the first sex-scene in the First Lady compared with the later versions, one cannot fail to see that her first sexual encounter with Parkin is effective enough to animate her.

In John Thomas, she is portrayed as a passive woman. Lawrence expands the scene to show the change in Connie and depicts her as a fulfilled lover. In this version Connie feels a sense of deeper satisfaction than in the other two versions. Without any hesitation she admits 'I am glad' (JT, p. 115). The relation is fulfilling and she is relaxed 'as if all the troubles of the world have rolled away' (JT, p. 116). The effect is prolonged and, subsequently in her bedroom:

[...] with joy she was cherishing her memories in reserve. She had achieved a great triumph: the man loved her with his body. That she knew, she knew he had felt an overwhelming desire for her, [...] 'With my body I thee worship,' says the man in the marriage service. And she felt it had been so with him: an act of bodily worship. That surprised her and made her moved and made her glad. (JT, p.117)

She is portrayed as a triumphant lover. It is the pleasure of satisfying as well as of being satisfied which renders the sense of victory. The feeling of guilt or shame, so often attached to the adulterous desire, has no space in Connie's heart. Lawrence projects a free, fearless and courageous woman who cannot be troubled with such feelings she is redeemed through her transgressive sexual passion.⁵⁸

⁵⁷ Ibid., p. 37.

⁵⁸ I am borrowing the term used by Siegal 'transgressive sexual passion' see Siegal, Lawrence Among the Women: p. 146.

In the final version, Lawrence alters the tone by introducing a number of changes and expanding the scene to six pages. Connie is not completely overtaken by her emotions.

She is alert and wonders:

[...] just dimly [...] why was this necessary? Why has it lifted a great [] cloud from her, and given her peace? Was it real? Was it real?
Her tormented modern woman's brain still had no rest. (LCL, p. 117)

The intensity of fulfilment helps her to realise that it was not an illusion but a reality that she needed. She feels fulfilled, yet mentally she is not relaxed.

Sexuality in Lawrence's work has long received much critical notice, and this particular scene has been a major focus of Lawrence criticism. Commenting on the first sexual meeting between Connie and Mellors, Graham Hough observes that these passages open up 'a new range of possibilities' for the novel and Lawrence is 'replacing the novel's conventional row of asterisks with the words that they conceal.'⁵⁹ Worthen observes that to describe the sexual act without these words 'would have been to play a prudish moral game with it.'⁶⁰ The scene has been widely discussed by a number of other critics; Daleski, Spilka, Millett, Welch and Lynda R. Williams. Among them Welch's observation seems to be less convincing: '[i]n LCL the first sexual act between Connie and Mellors quite definitely precedes any love between them and, if love in any sense comes later, it cannot finally find expression in sex, because it is from sex that it first issued.'⁶¹ Welch tries to overlook the effect of 'touch' as an initiation for physical contact. In fact sex here is an outcome of touch and not of lust, as he suggests. The initiation in the sexual relationship is originated more by passion and feeling than by a mere physical attraction. Lawrence not only expands

⁵⁹ Hough, The Dark Sun, p. 158.

⁶⁰ Worthen, D. H. Lawrence, p. 107.

⁶¹ Welch, 'The Black Magic and White Lies', p. 76.

the scene at the pheasant coop, but alters it sufficiently in the final version to initiate Connie in a more natural way. As Squires observes: '[...] Lawrence shapes the opening movement into an eloquent statement of despair – economising his material, giving it stance, improving unity and better motivating Connie's adultery.'⁶²

The feminist critics, De Beauvoir and Millett have expressed their displeasure at the portrayal of Connie and have felt offended by Lawrence's depiction of her passive submission.⁶³ Indeed, Lawrence's insistence on female submission and passivity cannot be denied. One cannot overlook the situation here: '[s]he was crying blindly, in all the anguish of her generation's forlornness.' Connie's emotions are suddenly changed when, from the wondrous world of the chicken's warmth she is taken back to her barren motherhood. Parkin/Mellors cannot pretend that he has not seen the tear falling, and his heart melts at her bitter cry. The image Lawrence projects is strong enough to generate sympathy and tenderness. As Blanchard argues: '[...] the message he preaches throughout the book is that of tenderness and not of power.'⁶⁴ What must be emphasised is that the initial submission here on Connie's part is more to the gamekeeper's soft and sympathetic touch than to his male authority. Daleski supports this view as he says: "'sex', [...] is the tenderness of touch. And Connie's submission is made to this 'tender touch'.⁶⁵ As will be seen in further chapters Amado comes close to Lawrence as he depicts Dona Flor who shares Connie's needfulness.

In First Lady, the first Connie's sense of realisation of self is juxtaposed with the humming voice of nature. She is totally absorbed in her own world '[a]nd like the calling of the last bird awake, in the infinite soughing and the vibrating hum of her

⁶² Squires, The Creation of Lady, pp. 35-36.

⁶³ See De Beauvoir, The Second Sex, pp. 228-29; Millett, Sexual Politics, p. 238.

⁶⁴ Lydia Blanchard, 'Love and Power: A Reconsideration of Sexual Politics in D. H. Lawrence' Modern Fiction Studies, 21, number 3 (1975), p. 440.

⁶⁵ H. M. Daleski, The Forked Flame: A Study of D. H. Lawrence (Evaston: Northwestern, 1965), p. 286. Hereafter cited as Daleski, The Forked Flame.

body, the call repeated itself: '[b]ecause I was willing!' (FLC, p. 53). The soft poetical language, and Connie's assimilation with nature leave no doubt about Lawrence's emphasis on Connie's willingness, which helps her to achieve the fulfilment. Her submission here is not, as some critics suggest, humiliating, but pleasing, encouraging and fulfilling.

Furthermore Connie's submission, so much a topic of criticism, in LCL does not appear to be a total submission as her questioning of the validity of the act itself shows. The scene projects her as being more alert and critical of her love. It is not a matter of absolute submission, she is left with the 'tormenting mind' of a modern woman. Comparing Johanna with Connie, one may argue that Lawrence applies two different modes of self-realisation. Johanna achieves it through her constant opposition to male authority whereas the same attitude leaves Connie restless. In the 'Sun' as well as in John Thomas, his message is clear that only through her willingness a woman can achieve her fulfilment. Connie's initial submission and her subsequent detached thinking in LCL, indicate the dilemma in Lawrence's desire to project her as a modern rational woman. In the final version she is not taken so much by the emotions: 'she felt vague and confused' (LCL, p.121). She even doubts Mellors' behaviour '[...] he might be the same with any woman as he had been with her' (LCL, p.121). This scene along with the passages quoted from the previous versions, is relevant to the analysis of Connie in that it sheds light on a crucial change in her way of thinking, specifically the manner in which she feels and reacts to her desire and sees her relationship with Parkin/Mellors.

In chapter X, in the scene where Parkin/Mellors takes Connie against her will while she is returning after her visit to Marehay farm, makes one recall the Alvina-Ciccio union. However, unlike Alvina, Connie 'hadn't the heart any more to fight' (LCL, p.

133). In contrast to Ciccio, Parkin is presented as a lover who is able to win Connie's heart. This scene is crucial in emphasising the sense of realisation. Connie is depicted as someone who is lost in a 'pure deepening whirlpools of sensation' (LCL, p. 134). She feels as if '[a]nother self was alive in her [...] and with this self she adored him' (LCL, p. 135). Similar to Juliet with her sun experience, Connie feels '[a]s if her womb, that had always been shut had been open and filled with a new life [...]' (LCL, p. 135).

Before Connie departs with Hilda, in chapter XVI, she comes to spend her last night with Mellors and Lawrence suggests anal eroticism. Such depiction is not a novelty in Lawrence's work.⁶⁶ Though it was condemned throughout the trial, it helps in '[b]urning out the shames' (LCL, p. 247). The narrator says: 'She would have thought a woman would have died out of shame. Instead of which, the shame died [...] She was her sensual self, naked and unashamed. She felt a triumph [...]' (LCL, p. 247).⁶⁷ The experience awakens her sensual self and renders a sense of victory for Connie.

In all three versions the gamekeeper is aware of the danger involved in such a relationship, and Mellors immediately expresses his concern. His initial resistance is derived from a fear of the outcome of illicit love. He is more cautious about the consequence. Soon after their first intercourse he expresses his worry about "Sir Clifford. Other folks! All the complications." (LCL, p. 117). He wants Connie to think about the consequences "[t]hink what if folks finds out – Sir Clifford an'a' – an'everybody talkin' –" (LCL, p. 124). He even warns Connie about the risk she is taking: ' "[y]ou should care! Don't care when it is too late! –" (LCL, p. 124) he warns

⁶⁶ In *The Rainbow*, between Will and Anna, in *Women in Love* between Ursula and Birkin and Hermione and Birkin, Lawrence alludes at such a relationship. In *Aaron's Rod*, as has been seen in the previous chapter, it comes as a violent brutal male act.

⁶⁷ A number of critics have commented on this scene. Both Millett and Jeffrey Meyers see it in relation to homosexual love. See Millett, *Sexual Politics*, p. 241; Jeffrey Meyers, 'D. H. Lawrence and Homosexuality' in Stephen Spender (ed.), *D. H. Lawrence: Novelist, Poet, Prophet*, (London: Weidenfeld & Nicholas, 1973), pp. 135-46.

in a pleading way. Lawrence's use of word 'pleading' shows his desire to depict Mellors as a caring lover who worries about Connie.

Compared to Parkin/Mellors, Connie is portrayed as one who is not worried about society or the illicit nature of her love. With her financial independence, Clifford's apparent approval of a lover, and her liberal background, she offers a contrast to the Marchesa. In final version she is depicted as bold and less secretive about her affair. She even ridicules the idea of being scared: '[b]ut I've nothing to lose' (LCL, p. 124) and tells to Mellors that she no longer cares about her title. Peter Balbert admires the courage displayed by both lovers:

[...] not only to initiate their affair but also to develop their relationship beyond the requirements of easy sex in Mellors's hut. Connie's most prominent courage, of course, is in her willingness to radically oppose through her adultery, the strict conventions of her "Ladyship" title [...]'⁶⁸

The flower scene with Connie's dance in the rain, so much the target of criticism, has its validity in the sense that it projects her as completely free from the sense of shame or fear. ⁶⁹ One observes identical situations in Mr. Noon and Lady Chatterley, as similar to Johanna who helps her lover to strip off the shame and dance nude with her (MN, p. 213), Connie motivates her lover to follow her into the pouring rain. Similar to Johanna, Connie's urging Parkin/Mellors into nakedness involves the stripping away of civilised consciousness and its ego. This scene present her as a bold and self confident woman like Johanna. The fear of society so strongly present in Parkin/Mellors' mind is thus nullified in Connie's hatred for the world and her courage.

⁶⁸ Peter Balbert, 'From Lady Chatterley's Lover to the Deer Park: Lawrence, Mailer and the Dialectic of Erotic Risk', Studies in the Novel, 22, number 1 (1990), p. 77.

⁶⁹ A number of critics lament the presence of so many sex scenes; Horace Gregory considers them 'repetitious and blur'. Julian Moynahan thinks 'they really add nothing new'. However Graham Hough explains: 'Connie's dance in the rain, and her subsequent decoration of Mellors' person [...] are bits of self-conscious nudism that falls heavily into the ridiculous'. Michael Squires and Kingsley Widmer observe their importance in the novel. For a detailed discussion see Horace Gregory, D. H. Lawrence: Pilgrim of Apocalypse (New York: Grove Press, 1957), p. 83; Moynahan, The Deed of Life, p. 166; The Dark Sun, p. 161; The Trial, pp. 179-180; Squires, The Creation of Lady, pp. 36-38; Widmer, 'Desire and Negation', pp. 125-143.

Though 'sexual tenderness'⁷⁰ becomes the centre of attention, the novel is not confined to the restorative dimensions of sexual tenderness or two people 'meeting and mating [...] refreshing themselves in the living stream of desire [...]'.⁷¹ The gamekeeper releases in Connie a new physical awareness of herself and the material world. Along with this her desire for tender and passionate touch is also released.

4. 6 The Lady's Dilemma

In Johanna Lawrence is able to depict a woman free from conflicting emotions as both physically and mentally she is distanced from her husband. By portraying Connie vacillating between Wragby Hall and Wragby wood, Lawrence enters into an inner conflict. While she is with Parkin, she seems to assume a new self intoxicated by her relationship and defiant of the restraints of Wragby. However this is only a part of her, the part wakened to sexual sensation. Her more important realisation, more crucial to the plot, is the unbridgeable social and intellectual gap between Parkin and herself. The sense of their belonging to two different classes and worlds gives birth to Connie's dilemma.

The dilemma between her adulterous desire and her argumentative mind is more apparent in the first two versions where she is portrayed as a more class conscious woman. A number of critics have raised the question of how a cultivated lady could love and live with a man like Parkin.⁷² The first and the second Connie knows only too well. As she explains to Parkin '[w]ell!'[...] 'You've got a wife and I've got a husband – so we have to take what we can get – and – and make the best of it' (FLC, p. 77). She is sure about her decision: '[...] she could never live with him. No, no! Impossible! She

⁷⁰ Daleski, *The Forked Flame*, pp. 280-281.

⁷¹ Sagar, *The Art of D. H. Lawrence*, p. 193.

⁷² Kingsley Widmer, 'The Pertinence of Modern Pastoral: The Three Versions of *Lady Chatterley's Lover*' *Studies in the Novel*, number 5 (Fall 1973), p. 306. Hereafter cited as Widmer, 'The Pertinence of Modern Pastoral'.

was not a working man's wife' (FLC, p. 80). The class difference is also obvious in the third version. In John Thomas, she does not 'want to be committed to any man' (JT, p.149). She boldly declares: 'I am attached to Clifford and I am in love with Parkin' (JT, p. 149). The second Connie is more careful: "[...] she *refused* to let herself be carried away by the soft, vague, uncritical pleasure of passion" (JT, p. 168) says the narrator. Parkin also sees their relationship in its social context. Soon after their first sexual intercourse, his question '[do]n't you feel you've lowered yourself with the likes of me?' (FLC, p. 51), expresses his concern about the class difference between them. He does not believe in the seriousness of her intention as he says: '[b]ut you don't take me serious, do you? [...] Not like you would one of your own sort?' (FLC, p. 94-95).

Connie displays her confusion as she does not understand why she should have to choose between Wragby, with the security it offers, and a passionate life with Parkin. She does not understand why their love relationship cannot be accepted as satisfying in itself. Why can they not continue as they are, with Parkin secretly loving his master's wife? 'What does it matter [...] all that social stuff?' (FLC, p. 130) As will be seen in subsequent chapters, Amado's Flor goes through a similar dilemma as she sees that both her men are complementary but unlike Connie she decides to remain with both. The first Connie is unable to decide. It is not so simple for her to choose. Parkin even pours scorn on her for remaining attached to her title, and wants her to become a working man's wife. He seems to be just in his criticism as the first Connie, evidently, '[...] did not want to leave the ruling class to enter the subservient class [...] if she had to belong to a class let it be to the ruling class' (FLC, p. 139). Connie is here presented as a rational woman who comes to the conclusion that 'she would have to choose between Clifford and Parkin' (FLC, p. 146).

In the first two versions, Connie is not detached from Clifford and thinks about his dependence on her but this is not the main issue. However, it generates a dilemma in Connie, not the traditional one of a transgressor as her conflict is not between wifely duty and the lover's passion, neither is it a moral dilemma. It is a 'lady's' dilemma, strongly motivated by the class difference, to select between the gamekeeper and his master. Her upbringing and her attachment to the refined aristocratic world serve as an important device around which her dilemma is structured. Like Lettie in The White Peacock, Connie in the first two versions oscillates between her two worlds. It is Clifford's cynicism, and his mocking account of the scandal involving Parkin set her against him: '[s]he felt a great wave of distaste go over her, against Clifford. He was so cold, so egoist in a polished way [...] she loathed his refined insentience [...]' (FLC, p. 157). Finally she decides:

"I won't!" she said to herself. "I won't take Parkin's child and hand it over to Clifford; It shall not be a Chatterley and a baronet and a gentleman and another cold horror. If I have warmed my hands at the fire of life I won't spit in the fire. And Parkin is my fire of life, and he warmed me all the length of my body and through my soul. (FLC, p. 157)

But this firm and bold Connie soon disappears. Once back at Wragby she seems deeply divided, unable to carry out her decision. In LCL, she realises that her rejection of Wragby must occur if any distinction at all is to be made between her false and real passionate life. In her mind the acceptance of one is invariably associated with the rejection of the other. In order for her to accept the world of passion, she must reject Clifford and leave the world of Wragby for good. In the final version, Connie gradually changes and tries to maintain her wifely concern for Clifford. During her affair with Michaelis she wants him to keep it as a secret not out of fear, but out of concern for Clifford's feelings not as a husband but as an aristocrat. She is aware of the class

problem and knows that though Clifford tries to appear liberal he will be disturbed by the thought of his wife's affair with his own servant. It will not offend Clifford's pride to see a man of his own class as the father of her child, hence she selects Duncan Forbes.

Lawrence wants to make his protagonist free of class-consciousness and the only solution he finds leads him to introduce Mellors, a refined version of Parkin. As Kingsley Widmer observes: 'Lawrence sees that a cross-class love tale can only be resolved with one of the lovers essentially changing social class.'⁷³ Connie cannot be ridiculed and Parkin cannot be 'declassed' so Lawrence creates Mellors. Lawrence's decision indicates that he was not working on a social problem but on an individual problem.⁷⁴

The upgrading of Parkin into Mellors involves a change in other characters. It is the image of Connie which receives a major blow in this rewriting. In the first two versions, Connie is depicted as much more superior to Parkin. She does not care for him and he feels hurt and shares his resentment with Duncan Forbes as when, in an answer to Forbes' question he says: "' She never asked me. She's only told me her plans. She'd never think of mine'" (FLC, p.238). When Parkin insists that she would have to be 'bottom dog' in their relationship Connie replies:

"Not for you nor for any other little man who feels he must be God Almighty before he will let a woman look at him."

"In my house, if you please, there is no top dog and no under dog, nor any dogs at all. We are human beings, and we let one another alone [...]" (FLC, p. 225-26)

⁷³ Widmer, 'The Pertinence of Modern Pastoral', p. 306.

⁷⁴ Objections have been raised at Lawrence's decision to 'declass' the gamekeeper. See Sanders, The World of the Major Novels, pp. 177-181.

Connie projects the image of a self-respectful and dignified modern woman who cannot be let down either by her lover or by the social constraints of her love. Lawrence's scornful attitude becomes transparent in the misogynist discussion between Duncan Forbes and Parkin in the final part of the first version. It becomes the "[...] thing a woman calls her freedom," (FLC, p. 239) the 'devil's instinct' (FLC, p. 239) in modern woman. It is in this sense that the image of Connie is altered in the later versions.

Connie's passion is crucial to understanding her character, and the depiction of her desirous self is the key attraction of the novel. Undoubtedly class conflict plays a major role, but as Lawrence says it is not social change that he cares about, but the inner self of an individual.⁷⁵ In Lady Chatterley's Lover his main concern seems to be the private world of a woman who, according to the patriarchal ideology of the day was not supposed to have any sexual feelings at all.⁷⁶

4.7 Class and Moral

The moral question highlights the class distinction. Both male and female voices share the view that the sexual transgression can be overlooked, but class transgression cannot be tolerated. During her visit to Leslie Winter, Connie reflects upon the upper-class reaction, she 'wondered what would he say if he knew that Clifford's gamekeeper had been having intercourse with her [...] He would detest and despise her [...] A man of her own class he would not mind' (LCL, p. 128).

The female voice shows a similar trend. Hilda, though a liberal in her attitude, gives voice to the social concern. The class pride both in Mr. Noon and Lady Chatterley's

⁷⁵ See Lawrence's observation on p. 23, Chapter One, in this thesis.

⁷⁶ Till the beginning of twentieth century, female sexuality was not discussed openly. As Hilary Simpson's comment shows that the 'pioneers such as Freud [...] Mary Stopes, were at first castigated for daring to assert that female sexuality existed at all.' See Hilary Simpson, D. H. Lawrence and Feminism (London: Croom Helm, 1982), p. 122.

Lover demands that the marital pose is maintained and the separation of a couple or the exposure of an extra-marital affair appears as a blow to the image of the upper class. Similar to Johanna's mother and sisters, she does not mind Connie's affair in itself but it is the social status of her lover which she thinks was 'disgracing'. Mrs Bolton's female instinct soon tells her about her lady's secret. When she discovers the identity of Connie's lover, her first reaction comes in a mocking tone: 'Sir Clifford's young wife, Lady Chatterley, carrying on with her husband's gamekeeper, 'you'd have thought she'd have looked a bit higher' (FLC, p. 58). In John Thomas, she appreciates her courage and her boldness: '[o]h yes, her ladyship was the real woman, a real woman, afraid of nothing, of nobody' (JT, p. 142). She does not care for the illicit nature of Connie's love. However, her familiarity with the gossips on such occasions makes her take care of Connie. In a protective gesture she spreads the news of Clifford's capability: '[o]h don't you make any mistake [...] Sir Clifford's all of a man [...] they hope for a child' (FLC, p. 59). The social reaction is not muted as was the case in Sons and Lovers. Paul openly courts Clara Dawes, the married woman, but none of Morel's neighbours or friends gossip about it. In John Thomas, the social contempt is presented more crudely in the scene where Connie goes to Parkin's house. The narrator says: '[e]verybody watched her as she passed, and she knew, made comments. But in that place which was her home, now nobody spoke to her or saluted her' (JT, p. 314).

4. 8 The Patriarchy

In contrast to the father figure in both episodes in Mr. Noon, the suggestion of a lover as a solution for Connie comes through Sir Malcolm. In both later versions, Lawrence depicts the father as a supporter of Connie's extra-marital relationship. He warns her about her 'demi-vierge' (LCL, p. 18.) situation as well as her empty life, at

exactly the moment when she is wrapped up in a process of alienation for she 'had adopted the standard of the young: what there was in the moment was everything. And moments followed one another without necessarily belonging to one another' (LCL, p. 18).

In John Thomas, more than in the final version, Lawrence devotes a whole chapter to Connie's need. After watching Connie's room, Sir Malcolm's attention as an 'artist' and 'sexually live person' is drawn towards a 'German print of a Renoir nude'. A link is made between the healthy Renoir nude and Connie, through which Lawrence installs the father's body, not just as a source of physical attention but also as an erotic – sensual charge of otherness. Connie finds him so attractive that 'she envied her father as he stood so fresh and burly and canny, in front of the Renoir nude' (JT, p. 10). She knew 'He was feeling mentally the voluptuous desirableness of that Renoir woman' (JT, p. 10). The unspoken sense of male beauty in the father and his desire for the woman in the picture awakens Connie. Here Lawrence alters the role the father figure should play. Conventionally, a father is supposed to come to his daughter as an authoritative figure, whereas Lawrence depicts him more as a possessor of phallic power. In patriarchal terms, Connie's 'demi-virgin' state is a blow to his male power. Indirectly it is he who is being 'castrated' by the abandoned body of his daughter.

Sir Malcolm is contrasted with the father figure in Mr. Noon and also with traditional fathers, who would prefer their daughters to have a nun-like life rather than having a lover. In contrast to the Renoir nude woman's 'tender, pink [...] fleshy' body and the desire it arouses in him, comes his realisation of Connie's life, which makes him wish she should 'find some other man' (JT, p. 11). As he cannot say it openly he tells her '[y]ou need young people of your own age [...] you need to flirt a little' (JT, p. 12).

Like Sir Malcolm, Clifford in the first version, is portrayed as a sympathetic husband who realises that in a sense Connie is the real loser. He tells her: '[y]ou're denied a very serious part of life' (FLC, p. 21). He does not want her to sacrifice her physical desire for his sake. He married her because she was 'a full-sexed woman' (FLC, p. 21).

He acknowledges that:

You will go on wanting even though I am put out of your life for ever in this respect [...] if ever there is another man whom you really want, whom you really want to make love to you: don't let the thought of me stop you. You go ahead and live your life. (FLC, p. 21)

Given the environment in which Clifford was educated it appears quite honest on his part to show a certain understanding for his wife. However the narrator mistrusts him '[...] it was only hypothetical to him: an abstract man, an abstract love affair: it was easily dismissed in his head' (FLC, p. 21). Clifford is aware that:

If Connie had a brief affair, and she was with a child, [he] had no right to interfere . He was no fool, neither was he a conventional die-hard [...] He was shrewd enough to know that she would not always live as a married nun. (FLC, p. 124)

In John Thomas, Clifford knows that if she has a child according to law it will be his. Still as the narrator says: '[...] he only vaguely visualised it. He had not grasped the situation with full imagination. It was still mostly words to him' (JT, p. 25). In the final version the other man becomes insignificant like 'the snows of yesterday' (LCL, p. 82). Clifford does not even want to know who the father is because he is ready to assume the paternity to keep his hold on Connie. In all three versions initially Connie shares Clifford's view that it does not matter much, but once pregnant she realises that the

question is not so simple. As Lydia Blanchard observes: '[w]hile both she and Sir Clifford thought that they could ignore reality, she learns they cannot [...]'⁷⁷

Lawrence thus constructs a situation in which the reader is asked to accept what otherwise would have been condemned, and Connie's redemption is more transparent in this version than in the later version. Though Clifford is forced to lose his hold on Connie and accepts the idea of her having a child through such an affair, he does not take it seriously. He poses a condition that Connie must not pick a man for a lover whom he would find unacceptable. Despite the fact that in all three versions the idea of a lover and the possibility of having a child through such a relationship is approved by Clifford, Lawrence tries to avoid the final split in the First Lady, Connie and Clifford discuss her pregnancy, but the possibility of her leaving him or the question of divorce are cleverly avoided. Thus the consequences of adultery are skilfully side-stepped.

In John Thomas, the lovers are left without any resolution. It is only in the final version that Lawrence develops a situation where Connie challenges Clifford for her liberation, as further discussion will show. Technically the gamekeeper and Connie are both transgressors. However, no attention is paid to the gamekeeper's marital life and his unfaithful wife. His wife is not even identified by his name but is referred to as 'Bertha Coutts'. Lawrence does not develop her as a character, she has no voice. One sees her only through Parkin/Mellors, Clifford, Ivy Bolton and Connie. Despite her status as a separated woman who has deserted her husband and is living with another man, she is given the privilege to create a scandal out of her husband's affair. The class difference becomes transparent on the social implication of the question of transgression. Bertha's sexual behaviour appears to be common among people from her

⁷⁷ Blanchard, 'Women Look at Lady Chatterley', p. 257.

class, whereas Hilda and Sir Malcolm's reaction shows their class fear, they are worried about the scandal.

In First Lady, Connie is made aware of her actions when she thinks about the keeper's reaction: 'What was he thinking? Was he triumphing again over the fallen 'my lady'? Was he thinking, 'Here she comes, my lady, my strumpet?' (FLC, p. 94). Connie's thinking is motivated by her sense of being a lady, which is expressed strongly in the first two versions. In the final version, on their first encounter, Mellor's vision encompasses the woman in her: '[h]e stared straight into Connie's eyes with a perfect fearless, impersonal look, as if he wanted to see what she was like. He made her feel shy' (LCL, p. 46). She feels he has treated her as a woman and not as a lady and 'after all, he was kind to the female in her, which no man has ever been' (LCL, p. 121).

Discussing adultery, Barbara Leckie observes:

The exposure of adultery involves a dual process of being brought into the common language (and the cheapening of the experience which this implies); and being brought into the community.⁷⁸

In Lady Chatterley's Lover what the lovers prefer to keep secret is made a cheap public affair. In First Lady apparently, Connie is not ashamed or afraid of her acts but it seems that she is not free from a sense of guilt. She dreams of '[...] being arrested and had to stand up before a judge to be tried as a criminal. She could not make out quite what her crime was. But it was something shameful' (FLC, p. 154). The dream, with its indirect manifestation of Connie's fear, shows Lawrence's ambivalence at the guilt-free depiction of his protagonist.

In both First Lady and John Thomas, Connie is dislocated from Wragby before the scandal spreads. Parkin suffers humiliation, but Connie, unlike Johanna, does not

⁷⁸ Barbara Leckie, 'The Adulterous Society: John Updike's *Marry Me*' Modern Fiction Studies, volume, 37, number 1 (1991), p. 63.

become the target of social condemnation and the aristocrat husband and his aristocrat wife are left untouched. In the final version it is adultery which speaks more strongly at Tevershall and Wragby, in Connie's talk with her father, and at London, with the involvement of all major characters of the novel. Though Connie is informed through Clifford and Mrs. Bolton's letters, as in previous versions, she is not left in the background. Various details that Lawrence adds to the final version clearly implicate Connie in the scandal. Clifford writes that Bertha Coutts 'has made a few random shots at naming the women. This has brought a few decent names trailing through the mud [...]' (LCL, p. 268).

Again one observes the reluctant author in the final version, as the strong and bold Connie is transformed into a 'wife' who is scared of the outcome of her affair. She thinks:

[...] if Clifford knew about her affair— how unspeakably humiliating! She was afraid, terrified of society and its unclean bite. She almost wished she could get rid of the child again, and be quite clear.' (LCL, p. 264)

One is awed by the image of Connie Lawrence portrays here. She appears to be no different from all those characters Lawrence so strongly condemned.⁷⁹ The reader's dilemma is resolved as Connie regains the courage to fight for her freedom. In chapters XVIII and XIX of the final version, Lawrence depicts a new woman who fights against the force of patriarchy. Connie not only persuades her father to accept her lover, she also defies Clifford and all aristocrats by openly admitting '[...] who I really love [...] is Mr. Mellors, who was our gamekeeper here' (LCL, p. 295). Connie boldly challenges Clifford '[...] I shall openly prevent the child from being legally yours, if I can. I'd so much rather it were illegitimate, and mine: if it can't be Mellors' (LCL, p. 297).

⁷⁹ Lawrence strongly condemned the social fear in Anna Karenina and The Forsyte Saga. See p. 22 Chapter One.

In the final version, male anger and authority are explicit in Clifford's reaction "[m]y God, you ought to be wiped off the face of the earth!" (LCL, p. 296) and in his denial 'I shall never divorce you' (LCL, p. 297). After giving her a free hand to have a lover, Clifford's behaviour appears less convincing. Eliseo Vivas argues that Clifford's approval was conditional.⁸⁰ Clifford's insistence about the decency of lover, indicates the caste barrier patriarchy imposes upon women. As Coetzee comments: '[...] men may freely cross caste boundaries in their sexual contacts but for women it is interdicted.'⁸¹

The first version ends with Lawrence's conflict, not over Connie's adultery, but over his desire to make her a free woman and his preference for the traditional view. As Squires observes 'He wanted to make Connie's affair fully persuasive [...]'⁸² Discussing Lawrence's dilemma, David Gordon remarks: 'He creates social situations and refuses social consequences.'⁸³ In the second version he leaves the lovers alone, far from Wragby. Similar to Alvina, Connie wants an assurance from her lover '[y]ou'll come to me if I can't bear it?' she asks and the novel ends with a '[y]es' from Parkin. The hope for a future union and the absence of Clifford from the final scene avoids the direct effect of adultery. Comparing the ending of John Thomas with that of Joyce's Ulysses, Dennis Jackson observes 'Lawrence may very well have been thinking of that "Yes" ending of Ulysses as he created his conclusion to the second version of his novel.'⁸⁴ However the final version shows that Lawrence was not satisfied with a mere 'yes'. The final version of the novel also shows that Lawrence cares no more for the

⁸⁰ Vivas, The Failure and Triumph of Art, pp. 124-125.

⁸¹ Coetzee, 'The Taint of the Pornographic', p. 4.

⁸² Squires, The Creation of Lady, p. 60.

⁸³ David J. Gordon, D. H. Lawrence as a Literary Critic (London, New Haven: Yale University Press, 1966), p. 94.

⁸⁴ Dennis Jackson, 'Lawrence's Allusive Art in Lady Chatterley's Lover' in David Ellis and Ornella de Zordo (eds), D. H. Lawrence: Critical Assessments, volume III (East Sussex: Croom Helm, 1992), p. 149.

social consequences. As Lawrence 'mutes the social message in *Lady Chatterley's Lover*, he accents the sexual message'⁸⁵ and depicts a new Connie, decisive and free to think for her life and bold enough to express her desire without being ashamed or scared of society. In his poem "Eve" Lawrence writes:

Strong, with eyes of defiance, Eve walks with sorrows:
Out of Eden, weary with the wistfulness of her silent tomorrows.⁸⁶

Lawrence's developing sense of such women can be seen through his portraiture of Connie who does not quietly leaves her Eden, or accepts Clifford's abuse but defies him as she asks: 'Why ?' (LCL, p. 296.) Connie's 'why ?', though 'mild', echoes the suppressed desire of her predecessors who had no courage to face their husbands. This is hardly the conventional response of a woman in Connie's situation. The manipulatory process of the novel from the first to final version shows that Lawrence was eventually able to portray his protagonist in a more overtly feminist manner. In John Thomas, Mrs Bolton gives voice to Lawrence's feelings as she considers Connie's act as 'the mysterious revolt of womanhood, and the subtle revenge of the ages' (JT, p. 142). Connie's portraiture justifies Lawrence's struggle to validate the redeeming power of sex and proclaims the importance of tenderness. One common element that Lawrence's protagonists, from Clara to Connie, seem to share and constantly pursue is a sense of fulfilment and triumph. Through these women, Lawrence is able to project an image of a new woman whose action helps her to achieve the missing self in her unconventional relationship. In contrast, as the next chapter will show, Amado offers a totally different world in which a woman pays a much higher price for her transgressive desire.

⁸⁵ Sanders, The World of the Major Novels, p. 181.

⁸⁶ Vivian de Sola Pinto and Warren Roberts (eds), Complete Poems of D. H. Lawrence, volume I (London: Heinemann, 1964), p. 864.

Chapter Five

FEMALE DESIRE AND THE 'LEI CRUEL'

Para ela não tinha mesmo jeito, nem esperança. Sua vida era aquela, aquele era seu destino [...] Ela era a dona Ester, a mulher do homem mais rico de Tabocas [...].

Jorge Amado, Terras do sem fim

As has been seen in previous chapters, Lawrence demonstrates a strong interest in his female characters and they occupy a central position in his works from the very beginning. By contrast, Amado's early writing concentrates mainly on the male characters, as the titles of a number of his early works show.¹ Compared with Lawrence's psycho-sexual approach, Amado is often criticised for paying very little attention to the psychological aspects of his characters.² His political affiliations and his day-to-day involvement with landlords and workers appear to have driven him more towards scanning the injustice and violence of the capitalist world, and the early phase of his writing is generally seen to have been influenced by his socialist ideology. The central theme of all his works is the problem of human exploitation in a capitalist society. As a result, most of the criticism of his early work discusses the proletarian nature of his writing, and the female characters receive hardly any attention. For example, Terras do sem fim (1943) concentrates upon the question of the individual in a capitalist society.³ Observing the combination of social criticism and poetic beauty of Terras, Antônio Cândido considers it one of the best of

¹ Cacau (1933), Suor (1934), Jubiabá (1935), Capitães da Areia (1937), ABC de Castro Alves (1941), Brandão entre o mar e o amor (1941), A Vida de Luís Carlos Prestes (O cavaleiro da Esperança) (1942), São Jorge dos Ilhéus (1944), O amor de Castro Alves (1947).

² See Nelson Warneck Sodré, História da literatura brasileira (São Paulo: DIFEL, 1982), p. 553; Antônio Cândido, "Poesia Documento e história" Jorge Amado povo e Terras – 40 anos de literatura (São Paulo: Martins, 1971), p.16. Hereafter cited as Cândido, 'Poesia, documento e história'; Alvaro Lins, 'Saga da Bahia e Sergipe' Os mortos de sobrecasca: obras, autores e problemas da literatura brasileira (Rio de Janeiro: Editora Civilização Brasileira, 1963), p. 233.

³ Jorge Amado, Terras do sem fim (Rio de Janeiro: Record, 1983). All the citations are from this edition and hereafter the references in the text are given as Terras.

Amado's works.⁴ Bobby Chamberlain goes further as he comments: '[...] it is a novel of social consciousness that attempts to fuse individual with collective history, and penetrating analysis of human psychology and behaviour with social portraiture and exposé.⁵

From this perspective, Gabriela, cravo e canela: Crônica de uma cidade do interior (1958) does not appear to be a dividing line in his career.⁶ Although with Gabriela, Amado turns towards the female world, and female victimisation is emphasised, his basic concern remains the same, as the following chapters on Amado will seek to show. Love, passion, the sexual exploitation of the female body, and male violence against women finally lead him to deal with the gender question much more explicitly and crudely than one encounters in Lawrence. Amado himself affirms this change: 'Antes eu buscava o herói, o líder, o dirigente [...] Cada vez eu procuro mais o anti-herói [...] os vagabundos, as prostitutas, os bêbados.'⁷

This chapter will focus on the images of unconventional women in Amado's early works, specifically as he projects them in Jubiabá, Terras, and Gabriela.⁸ The argument will be constructed upon the following issues which offer a contrast or similarity to Lawrence's depiction of female infidelity. Firstly, like Lawrence, Amado deals explicitly and sympathetically with female sexuality yet his work involves a more active and broader involvement with society. It will be argued that

⁴ Cândido, 'Poesia, documento e história'

⁵ Bobby J. Chamberlain, Jorge Amado (Boston: Twayne Publishers, 1990), p. 24. Hereafter cited as Chamberlain, Jorge Amado.

⁶ Jorge Amado, Gabriela, Cravo e Canela: Crônica de uma cidade do interior (São Paulo: Record, 1995). All the citations are from this edition. Hereafter the novel will be referred to as Gabriela and the references in the text will be given as GCC.

⁷ The interview given by Jorge Amado in June 1981 to Antônio Roberto Espinosa, the editor of Literatura Comentada. See Antônio Roberto Espinosa, 'É preciso viver aredentemente' in Literatura Comentada (São Paulo: Nova Cultura, 1981).

⁸ Jorge Amado, Jubiabá (São Paulo: Martins, 1980). Hereafter this edition will be used for all the citations.

the social victimisation of female sexuality is portrayed as a part of the gender difference one encounters in this specific cocoa producing region of Brazil, Ilhéus.

Secondly, patriarchy as a rule makes its presence more strongly felt in Amado's world than in Lawrence. The violence and cruelty against the female body which Amado projects finds no similarity with Lawrence's depiction. The social fear which Lawrence disapproves of and severely condemns in his essays on Nathaniel Hawthorne and John Galsworthy, is much in evidence in Amado's world.⁹

Thirdly, in contrast to Lawrence's psycho-sexual approach, Amado adopts a social perspective. His vision encompasses society as a whole and woman's role within society as a basis for examining female sexual issues. The question of fulfilment, the main preoccupation in Lawrence's work, is hardly raised by Amado.

This chapter will also focus on a number of similarities one encounters in the works of both writers. Through a comparison between Lawrence's Johanna and Amado's Gabriela, the chapter will seek to prove that despite a number of differences, what these characters have in common is a shared sexual ideology. Marriage appears to be the crucial issue for both writers. Like Lawrence, Amado depicts the deadening effect of marriage, and his protagonists find their satisfaction in extra-marital relationships.

Gabriela is considered to be one of the most popular Brazilian novels.¹⁰ It is important to note that there was a long gap after his first novel, Lenita [1929].¹¹ In Gabriela, apart from the female title of the novel, all the four main parts are dedicated to the female characters; "*O Langor de Ofenícia*", "*A Solidão de Glória*",

⁹ See Chapter I, p. 24.

¹⁰ By 1995, 76 editions of Gabriela had been published in Brazil. The popularity of the novel abroad can be acclaimed by the fact that it has been translated into more than 42 languages along with a film version (a joint collaboration between Brazil, the United States and Italy), and a soap opera directed by Carlo Di Palma, in 1983 for the T.V. production of the *Globo*.

¹¹ Lenita was written as a joint venture with Dias da Costa and Edison Carneiro, where a female protagonist was a central character as the title of his work shows.

“*O Segredo de Malvina*” and “*O Luar de Gabriela*”, stressing their importance in the novel. As an early reviewer comments: ‘[...] as mulheres mereceram de Jorge Amado um tratamento especial, desde Gabriela às irmãs dos Reis.’¹²

In a culture where a strong double standard is applied as the criterion for judging and restricting women, Gabriela centres around a number of female characters and explores female sexuality in various modes. From Gabriela onwards, Amado’s attention is drawn from the marginalised male to the marginalised female and his realistic vision concentrates on the problem of women in a ‘sociedade machista’ and demands for a social change.

5. 1 The Critical Response

The critical reception of the novel, from the very beginning, appears to have been warm. Berno de Almeida sees the novel as a milestone:

Com *Gabriela* Amado alcança um reconhecimento de salões literários e rodas intelectuais que antes se mantinham inteiramente fechadas para ele. Basta dizer que o primeiro e único prêmio literário nacional com que fora agraciado data de 1936: o Prêmio Graça Aranha [...] Eis que *Gabriela* descerra as portas das instâncias de avaliação da produção literária, que se mobilizam para recebê-lo.¹³

In general, the critical voice shows an accord with Almeida, and the novel is generally seen to mark a change in Amado’s focus. Adonias Filho observes that Gabriela ‘já denuncia o novo comportamento’.¹⁴ David Gallagher in his review of the novel, comments that Gabriela reflects a clear change in Amado’s social

¹² Eneida, ‘Gabriela cravo e Canela’ *Diário de Notícias*, Salvador 17 August 1958, p.2.

¹³ Alfredo Wagner Berno de Almeida, Jorge Amado: Política e literatura: Um estudo sobre a trajetória intelectual do Jorge Amado (Rio de Janeiro: Campus, 1979), p. 246. Hereafter cited as Almeida, Política e Literatura.

¹⁴ Adonias Filho, O romance brasileiro de 30 (Rio de Janeiro: Bloch Editoras, 1969), p. 103.

ideology.¹⁵ Linda B. Hall sees a positive attitude towards women in Amadian fiction:

Drawing upon a highly male-oriented society, that of his native state of Bahia, he is nevertheless one of the most tender, sensual and optimistic Latin American authors in his vision of women and of male-female relationships.¹⁶

Hall does not fail to emphasise that despite being a writer from a dominantly patriarchal society and himself a Bahian, Amado is able to depict his female characters in a society with its mixed culture with a certain aloofness. As further discussion will show, he is not endorsing regional values and does not hesitate to condemn the society to which he belongs.

Though Amado is accused of being pornographic, the analysis of his early work will show that most of the time the sexual meaning is more implied than described.¹⁷ His concern at this early stage of his writing was not the man-woman relationship but man's struggle in a capitalist society. Critics have often pointed out that from Gabriela onwards his attention is drawn towards the exploitation of women by men, and he thus assumes the position of a social critic, now seeing even sex as a form of exploitation in a patriarchal society. Before giving the central position to a female character in Gabriela, in a number of earlier works Amado raises the question of sexual exploitation of the female body, a customary practice in the Bahian world. Hence a number of prostitutes and other such women are constantly present in his works from the very beginning. However, it is Jubiabá and Terras, which despite a strong proletarian nature, open up a space for the discussion of female sexuality.

¹⁵ David Gallagher, 'Dona Flor and Her Two Husbands' New York Times Book Review, 17 August (1969), p. 33.

¹⁶ Linda B. Hall, 'Jorge Amado: Women, Love and Possession' in South West Review, 68 (1983), p. 67. Hereafter cited as Hall, 'Women, Love and Possession'.

¹⁷ See Walnice Nogueira Galvão, 'Amado: Respeitoso, Respeitavel' in Saco de Gatos, Ensaios Criticos (São Paulo: Duas Cidades, 1976), pp 16-21.

Still, as this analysis will seek to show, the prostitute does not receive Amado's full attention until he comes to portray Tereza Batista.¹⁸

5.2 Era Virgem Gente

Among a number of prostitutes in Jubiabá, the character who is the focus of Amado's attention is Lindinalva. A victim of her father's bankruptcy and death and abandoned by her fiancé while she is pregnant, she finds herself in a situation in which she sees prostitution as the only way to support her infant son. One cannot avoid noting that despite being a member of a higher class and the white race, Lindinalva's image as a prostitute is used as one of the major aspect of the novel. Though the question of class and colour in relationship to prostitutes will be discussed in subsequent chapters, it is important to observe here that the white woman rarely is portrayed as a prostitute in Amado's work.

Amado presents her in three different situations. First in the beginning of the novel she is depicted as the young and proud daughter of a wealthy merchant. She and Baldo, the orphan to whom her father offers shelter, grow together. Then towards the end of the novel, in a brothel, scared and inexperienced Lindinalva becomes the target of female contempt:

As mulheres olham com indiferença para Lindinalva. Só a mulata que bebe um cálice de cachaça pergunta:

– O que é que você veio fazer aqui?

A música se arrasta com tristeza. A voz de Lindinalva treme:

– Não encontrei trabalho... (Jubiabá, p. 255)

The conversation shows she does not fit into this new environment. It also emphasises Lindinalva's attitude towards prostitution, as she sees the commerce of

¹⁸ Jorge Amado, Tereza Batista, cansada de guerra (Rio de Janeiro: Record, 1996). Hereafter the abbreviated form Tereza Batista will be used.

body not in the moral terms but as any other work. Like all the women in this profession her soul is dead as the narrator comments: ‘Tôdas elas estão mortas [...] Ela não é mais Lindinalva [...] que corria no parque de Nazaré. Ela está morta [...]’ (Jubiabá, p. 256). Amado’s depiction of brothels shows various levels among Bahian prostitutes. As the narrator comments: ‘Lindinalva desceu várias ladeiras’ (Jubiabá, p. 258) till she goes to the ‘*Ladeira do Taboão* from where ‘as mulheres só saem para o cemitério’ (Jubiabá, p. 261).

Finally, Amado presents her in a lowest brothel of Salvador ‘onde vivem as mulheres mais baratas e mais gastas da cidade’ (Jubiabá, p. 263) where sick and broken, Lindinalva encounters Baldo, who, after being falsely accused by the cook, runs away from her father’s house. Here one observes a contrast in Amado’s depiction of Lindinalva. As in his earlier depiction of two young people growing together, Lindinalva shows no signs of love for Baldo. When Baldo is accused, by Amelia the cook, of indecent behaviour ‘Lindinalva ‘ficara com ódio dêle’ (Jubiabá, p 263) and discards him completely. However, after submitting herself to prostitution she is scared of her own imaginary vision which is reflected in her dreams. David Brookshaw offers a racial insight on Baldo-Lindinalva episode as he says: ‘Lindinalva is to Bauldino a symbol of purity, whom he can only possess in fantasy but not in real life.’¹⁹

Though brief, Amado’s depiction of Lindinalva, instead of becoming melodramatic, in a way appears to be motivated by his desire to reshape the plot. Lindinalva does not love Baldo, but on her death bed she appeals to his sentiment and asks him to take care of her son. Baldo’s love for Lindinalva and her imposition on him of the duty to take care of her son also bring a new tone to the novel.

¹⁹ David Brookshaw, Race and Color in Brazilian Literature (Metuchen, New Jersey: Scarecrow Press, 1986), p. 158. Hereafter cited as Brookshaw, Race and Color.

Lindinalva's last wish shifts the course of the novel as it makes Baldo change the direction of his life. From a man with a free life he is transformed into a worker. A number of critics have observed this sudden change in Baldo as a weak point in Amado's plot. Arguing that Lindinalva's request on her death bed, her entrusting her son to Baldo, and his conversion to the work ethic as a result of her demand are not enough to lend coherence to the novel.²⁰ It is true that in a way Amado appears to use his female protagonist to shape his plot, but one can see that he is clearly advocating female power over her lover. It also alludes to the significance of racial characteristics; with white representing selfishness and black representing benevolence. Symbolically, Lindinalva is playing the racial game of white exploiting black.

Once at the brothel, Lindinalva is portrayed with the typical characteristics of a fallen woman with 'cabelos soltos', asking for money to buy drink or cigarettes. Such a change in her shows the degradation of a woman as a prostitute. When Baldo sees her, he knows it is her but she is reduced to 'um trapo humano, uma figura, que perdeu o nome na Ladeira do Taboão. Rosto sardento e encovado, as mãos finas tremendo, os olhos saltados [...]'(Jubiabá, p. 264). The language Amado uses to depict her is reminiscent of the depiction of prostitutes in nineteenth-century English literature, but unlike Charles Dickens and Elizabeth Gaskell, Amado does not try to sentimentalise Lindinalva's death. Baldo visits her to seek revenge as he knows that now she is a public woman and cannot refuse him. However her condition and her plea make him forget everything and he is carried away by his passion. He tries to free her from her stigmatised identity as he says: '-[e]la era virgem, gente... eu juro que era...' (Jubiabá, 266). He even refuses to accept that Gustavo, like others, was

²⁰ Luís Costa Lima, 'Jorge Amado' in Afrânio Coutinho (ed.) *A Literatura no Brasil*, 2d edition, 6 vols, volume 5 (Rio de Janeiro: Sul Americana, 1970), p. 310.

not a buyer but her fiancé and her lover. One can see Amado's bias in Lindinalva's treatment. Her class and colour do not permit him to stigmatise her as a whore and Baldo makes everybody believe that she was pure and orders a white coffin, normally used for a virgin. Lindinalva is thus cheated by Gustavo, a man of her own class but is redeemed by Baldo, a mulatto. Amado proclaims that it is not by selling her body that a woman is tainted, but it is male vice and dishonesty which really degrade her. Amado projects the hypocritical bourgeois society and mocks at the social system in which a woman, if she cannot become a wife, has to become a prostitute.

5.3 The Contrasting Images

Sandra Gilbert and Susan Gubar suggest that in a number of nineteenth century novels the whore has a specific role. She functions as the alter ego of the angel woman and offers a contrast to the submissive woman by rebelling and defying convention.²¹ As further discussion will show that Amado departs from such practice as he portrays the submissive wife, whore and the kept woman side by side and presents them as the common victims of a patriarchal society. His feminine vision sees them with more sympathy as common victims in the male world.

Terras, like Jubiabá, explores images of prostitutes in its depiction of Margot and the three sisters: Lúcia, Violeta and Maria. Amado presents the contrast in the condition of these women in capital cities and in the interior. Though he avoids any direct clue, the text shows that Margot is a prostitute. Her dress and manner present her as a temptress whose soft voice and politeness attracts the 'caixeiros-viagantes' and 'fazendeiros, que arregalavam os olhos' (Terras, p. 23). She shows her

²¹ Sandra Gilbert and Susan Gubar (eds), The Mad Woman in the Attic: The Woman Writers and the Nineteenth Century Imagination (New Haven: Yale university Press, 1979), p. 78.

annoyance when Juca Badaró ‘[l]evou a mão às nádegas [...] e beliscou’ and asks: ‘Que liberdade é essa?’ (Terras, p. 24) The episode shows that since she comes from the capital city she is in a better financial position, she holds more power than other prostitutes and can question men like Juca who make no show of hiding their feelings and treat women as objects.

Though presented as a *femme fatale*, she is depicted as a woman with a golden heart who offers financial support to help Virgílio study. Despite being discarded, humiliated and even beaten by both Virgílio and Juca, she continues to love Virgílio and lives with Juca. Urbano Tavares Rodrigues observes: ‘Margot [...] é a aventureira aprisionada, humilhada, mas ciosa de liberdade e que balança entre a segurança, econômica e o delírio dos sentidos, ou seja, entre Juca Badaró e o Dr. Virgílio.’²² It seems that Rodrigues overlooks the fact that she accepts Juca only after she is betrayed and discarded by Virgílio and not because she needs economic security.

In contrast to the dazzling Margot, the portrayal of Maria, Lúcia and Violeta with their disorderly appearance, crude manners and miserable condition, attracts the reader. It becomes difficult to distinguish them from the stereotypes one encounters in Jubiabá. They appear to be surrounded by extreme poverty ‘[m]ulheres de cara machucadas [...]’ (Terras, p. 123). All appear as of ‘mesma idade e a mesma cor, uma cor de doença. Era um resto de gente perdido no fim do mundo’ (Terras, p. 123). The destiny of these women keeps them together: ‘[u]nidas no sofrimento, unidas no desespero, Maria, Lúcia, Violeta, unidas no seu destino’ (Terras, p. 119). The brief passages presenting them offer significant social criticism, and, as John Sydney observes, this ‘is representative of the best features of Amado’s novel:

²² Urbano Tavares Rodrigues, ‘A mulher de prazer entre as personagens populares de Jorge Amado’, Colóquio (Januario-June, 1993), p. 258.

documentational realism and sophistication, social criticism, oral construction and poetic beauty.’²³

The arrival of the dead body of the father opens a space to reveal the change of attitude in the three sisters in a crude but touching way. Violeta, appears to be more cold in her behaviour but in fact is being more practical. She not only recalls her father’s reproach at their way of life but sees the dead body as simply one more burden. Poverty more than annoyance, makes her pour out her feelings as she says: [...] por que não enterraram de uma vez na estrada... Ele nunca ligou pra gente...’ (Terras, p. 124). Lúcia is depicted as someone who is religious and soft-hearted, and who does not wish to recall unpleasant events in the past. Maria, the youngest and more beautiful of the three sisters, is portrayed as a quiet and more sensitive person. She explains the reason for her father’s contempt: ‘– [e]le tinha era vergonha da gente ser mulher da vida...’ (Terras, p. 124). Maria’s comment shows that despite poverty, prostitution is seen as degrading. A man who himself goes to prostitutes does not want to see his daughters in the same profession.

Amado transforms Lúcia into a frank critic when he makes her narrate the story of her and her sister’s downfall and shows how rich people like *coronel* Teodoro exploit them.²⁴ The image of a prostitute portrayed in this brief sketch of three sisters who share the same fate shows that poverty and colour make a woman easy prey to white man’s lust. As the old man who brings the dead body comments: ‘[n]egro tem filha é mesmo pra cama de branco...’ (Terras, p. 126). As will be seen in subsequent chapters, Amado deals more critically with the question of the exploitation of poor girls in Tereza Batista. As in Jubiabá, Amado focuses on the

²³ John Sidney Friend, “Jorge Amado’s *Terras do sem fim* and the Northeast Question of Southern Bahia’(unpublished doctoral dissertation, Massachusetts, March 1990), pp. 41-42.

²⁴ The titles such as *doutor in Brazil* is traditionally used for people with university degree. Similarly, *coronel* or *capitão* are used as simple form of address for people with monetary or political power and have no link with a military rank.

role the upper class plays in changing the destiny of a woman by pushing her into a brothel. Poverty distances women like Lúcia from Margot, but they are all victims of capitalist, patriarchal society.

5.4 O grito de uma rã

Amado's attention is diverted from these women as he depicts the agony and desire of Ester who marries a man she does not love. The roots of an unhappy marriage are well elaborated: '[...] um dia seu pai, muito alegre, lhe comunicou que o coronel Horácio, um dos homens mais ricos da zona, pedia a sua mão [...]' (Terras, p. 56). Despite the age and cultural difference between Ester and Horácio, her father feels happy for Ester. In a society in which both men and women see marriage as a means of gaining social status, one cannot expect men to behave differently. Sarcastically, the narrator says: 'Um noivado sem beijos, sem carícias sutis, sem palavras de romance, tão diferente do noivado que Ester imaginara um dia, na quietude do colégio de freiras' (Terras, p. 57). Horácio, a widower and much older than Ester, is considered the most suitable mate for Ester, as he is a powerful person, a well known politician of the region. Again the narrator does not forget to mock: '[...] era o melhor partido que uma mulher poderia esperar nas redondezas, todas menos, Ester' (Terras, p. 57). Amado's emphasis on 'todas menos Ester' calls attention to the contrast between Horácio and Ester which is drawn in a number of ways to show that she is unlike the women from this region. Amado thus prepares the ground to justify her desire for the other as Ester's desire for a different life is constantly provoked by the letters from her friend Lúcia and her life in Paris. Which makes her, like Flaubert's Madame Bovary, live in an imaginary world which is different from the harsh and brutal world of her reality. This makes her involvement with Virgílio inevitable as will be seen below.

First, Amado depicts Horácio who climbs the social ladder from a muledriver to the owner of cocoa farms. Then Horácio's brutal past is emphasised: '[...] Horácio matara a primeira mulher a rebenque porque a encontrara com outro na cama' (Terras, p. 56). Then in contrast, he describes Ester who was brought up and educated in a nun's school in Salvador. Like any young girl from a big city, her dreams did not include the life and man she encounters in Ilhéus.

Havelock Ellis comments that there are more rapes committed in a marriage than outside it.²⁵ Amado's depiction of Ester's first night confirms Ellis's observation as the narrator says: '[e] de repente, mal terminado o jantar, foi aquele rasgar de vestidos e do seu corpo na posse brutal e inesperada' (Terras, p. 57). After such a brutal initiation, Ester is scared of him. As Clark Keating says: 'Ester [...] who is in physical fear of the inevitable bedroom contacts with her husband also presents a pathetic picture.'²⁶ She is distanced from him for ever 'nunca se entregara, fora sempre tomada como um objeto ou um animal' (Terras, p. 57). Ester's behaviour in a way is an outcome of her first experience with her husband and the new life in the wilderness of the vast cocoa land. The image of victim becomes increasingly tangible and the distinction between animal and human world more tenuous when every night she hears 'o grito de uma rã assassinada num charco por uma cobra' (Terras, p. 58). The analogy between *rã* and Ester's helplessness is quite strong:

Aqui eram as noites da mata, do temporal e das cobras. Noites para chorar sobre o destino desgraçado. Crepúsculos que apertavam o coração, tiravam toda a esperança. Esperança de quê? Tudo era tão definitivo na sua vida [...]. (Terras, p. 61)

²⁵ Havelock Ellis, *Studies in the Psychology of Sex*, volume VI (Philadelphia: F. A. Davis, 1910), p. 80.

²⁶ L.Clark Keating, 'The Guys and Dolls of Jorge Amado', *Hispania*, 66 (1983), pp. 40-41. Hereafter cited as Keating, 'The Guys and Dolls'.

In Sons and Lovers, Clara Dawes admits that though Baxter Dawes ‘was brutal’ and that he ‘bullied’ her,²⁷ she does not feel responsible for Baxter Dawes’ brutality, whereas Ester thinks that ‘ela era culpada’ (Terras, p. 57) for Horácio’s animal behaviour towards her as she never willingly gave herself to him. In Virgílio Cabral, she sees the man of her desire. During their first meeting ‘com a presença do jovem advogado, fora bruscamente retirada da fazenda, jogada para os dias do passado’ (Terras, p. 81).

Like Connie in Lady Chatterley’s Lover, before Ester meets Virgílio she tries to adjust to the situation and accepts her husband as he is, but soon after her meeting with Virgílio she develops a sort of repulsion for him. ‘um ódio ia subindo dentro dela’ (Terras, p. 82).²⁸ Connie feels ‘a great wave of distaste’ for Clifford.²⁹ Ester sees her husband as a ‘porco sujo’ (Terras, p. 82). Like Madame Bovary, the lover, Virgílio, appears to Ester as a ‘cavaleiro andante, um mosqueteiro, um conde francês, mistura de personagens de romances lidos no colégio [...]’ (Terras, p. 82). As Chamberlain comments: ‘[w]e witness the frustration of the polished Ester, who, horrified by the barbarous lifestyle of the region and the crudity of her husband, Horácio, seeks affection in the arms of [...] the handsome Virgílio Cabral.’³⁰

Lawrence further develops the frustration and dissatisfaction of his protagonists, Clara, the Marchesa, Johanna and Connie, but avoids entering into the sexual relationship of the married couples. Both Clara and Johanna during their conversation with their lovers express their dissatisfaction but there is no scene that involves the depiction of these character’s marital beds. Similarly in a number of

²⁷ D. H. Lawrence, Sons and Lovers (Cambridge: Cambridge University Press, 1992), p. 275. All the citations are from this edition. Hereafter cited as Lawrence, Sons and Lovers.

²⁸ D. H. Lawrence, Lady Chatterley’s Lover (Cambridge: Cambridge University Press, 1993). All the citations are from this version. Hereafter cited as Lawrence, Lady Chatterley’s Lover and references in the text are given as Lady Chatterley.

²⁹ D. H. Lawrence, The First Lady Chatterley (London: Penguin, 1978), p. 157.

³⁰ Chamberlain, Jorge Amado, p. 27.

scenes with her lovers in Germany and with Michaelis and Parkin, Lawrence explores Connie's sexuality in her extra-marital relationship, but her marital life with Clifford is summarised in only one sentence: 'Clifford married Connie, nevertheless and had his month's honeymoon with her.'³¹

By depicting Ester physically with her husband and in imagination with her lover, Amado creates a contrast to show how infidelity can bring a change in the marital bed. The dull relationship of the married couple, as a result, is rejuvenated:

Ester, no escuro, espiava os movimentos do marido. Havia nela uma sensação definida: era certeza da presença de Virgílio no quarto em frente [...] pela primeira vez. Ester não sentia aquela obscura sensação de asco que se renovava todas as vezes que Horácio a procurava para o amor. Das outras vezes se encolhia na cama, inconscientemente, um frio a percorria toda, seu ventre, seus braços, seu coração. Sentia seu sexo se fechar numa angústia. Hoje não sente nada disso. Porque, se bem seus olhos vislumbrassem na escuridão do quarto os movimentos de Horácio, sua cabeça está no quarto em frente onde Virgílio dorme [...] Nunca sentira o que sente hoje. Seu corpo magoado das passadas brutalidades de Horácio, seu corpo possuído com a mesma violência, se negando sempre com a mesma repulsa, seu corpo que se havia trancado para o desejo, acostumado a receber o adjetivo – “fria” – cuspidor por Horácio após a luta de instantes, seu corpo se abriu hoje, como se abriu seu coração, Não sente no sexo aquela sensação de coisa que aperta, que se esconde na casca como um caramujo. (Terras, p. 100)

The presence of her lover in another room together with his proximity in her thoughts makes Ester feel 'um frio no sexo que se banha de morna sensação' (Terras, p. 100-101). She thinks of her lover and smiles thus giving the wrong signal 'Horácio pensa que o sorriso é para ele' (Terras, p. 101). Ester is reborn with the imaginary presence of lover and Horácio feels the difference. As the narrator says: 'Horácio nunca a encontrara assim. Hoje é outra mulher, a sua mulher [...] se entrega com paixão' (Terras, p. 101). Love brings all the happiness for Horácio to whom 'é

³¹ Lawrence, Lady Chatterley's Lover, p. 46.

como uma madrugada, uma inesperada primavera, é a felicidade que ele já não esperava' (Terras, p. 101).

Though Lady Chatterley's Lover, with no possibility of a sexual relationship between husband and wife, offers no space for such a direct influence of Connie's affair with Michaelis on her relationship with Clifford, the new love still leaves its marks on the couple. In Chapter Four, Lawrence narrates the effect of Connie's affair with Michaelis: 'She was terrifically cheerful [...] she used all her aroused cheerfulness and satisfaction to stimulate Clifford [...] He really reaped the fruits of the sensual satisfaction she got out of Michaelis' male passivity erect inside her.'³²

Both in Sons and Lovers and Aaron's Rod, the extra-marital relationship is depicted as a complementary force to save a broken marriage. Although Lawrence does not enter into the marital world of his protagonists, the notion of fulfilment is conveyed as both novels end with a union between husband and wife. By contrast, Amado explores such an effect more directly. After Ester's death Horácio recalls:

- É engraçado... Primeiro, eu sabia que ela não gostava de mim. [...] Me dava raiva mas eu não dizia nada, a culpa era minha mesmo, eu fui casar com uma mulher moça e educada [...]
- [...]
- De repente ela mudou, ficou boa, eu cheguei a acreditar que ela tava gostando de mim. (Terras, p. 264)

Horácio admits that he could see the change in Ester but is not able to understand the reason. Amado depicts a woman who is not "fria" as her husband thinks she is. It is he who has made her cold to any of his sexual advances. In the Lawrentian world 'the sexually repressed' husbands can be seen as the cause of unhappiness both for Johanna and Connie.³³ In the Amadian world, it is the age difference, brutality or

³² Ibid, p. 66.

³³The term used by Earl Ingersole. Her argument supports the argument presented in relation to Johanna and Connie. See Earl L. Ingersoll, 'The Pursuit of True Marriage', D. H. Lawrence's *Mr. Noon* and *Lady Chatterley's Lover*', Studies in the Humanities, 14, number 1(July 1987), p. 35.

physical unattractiveness that serves as a preparatory ground for the desire for the other. Horácio acknowledges that he is to be blamed for Ester's betrayal as he says it was he who married a young and educated girl. In Virgilio's polite manners, physical charm and youth, Ester encounters the long-awaited ideal lover and her heart opens to him.

In both Mr. Noon and Lady Chatterley's Lover, the sexual experience of the female protagonists functions as a means of binding the lovers together. In the Chapter 'Court of Clouds', Johanna appreciates Gilbert's sexual capacity: 'I was rather frightened that you weren't a good lover. But it isn't every man who can love a woman three times in a quarter of an hour – so well – [...].'³⁴ This cements their bond as the narrator says: 'I can see absolutely no sounder ground for a permanent marriage than Johanna's [...].'³⁵ Similarly, in the third version in Chapter Twelve, after their love-making Connie confesses to Mellors that she cannot love him. Her feeling changes only after they again make love. It appears that the repetitive use of love-making helps Lawrence to show the sexual capability of Mellors. This offers the desired fulfilment to Connie and appears to be the decisive factor in her decision making.

Amado, like Lawrence, has often been condemned as a writer whose writing is overloaded with sexual description. However, one observes that in Terras he does not use sexual experience to tie the knot between the lovers. As in the quoted passage, Ester's recollection of her moments with Virgilio depict him more as a passionate lover than as a sexually capable man. Ester's affair observes complete secrecy not only from the husband but even from the reader who is only allowed to

³⁴ D. H. Lawrence, Mr. Noon (Cambridge: Cambridge University Press, 1984), p. 146. Hereafter cited as Mr. Noon.

³⁵ *Ibid*, p. 146.

feel the sentiments of the lovers. Yet the gratifying effect of the love does not remain obscure. Ester's last moments in her sick chamber with Virgílio's parting kiss do not go unobserved as Dona Auricidia's comment ' "[e]ra a visita da saude"' (Terras, p. 248), shows. This marks a difference between the two writers. Lawrence's women, specifically Johanna and Connie, view sexual potentiality as a major element, whereas Amado's Ester desires delicacy and passion.

Though there is no religious or legal bond between the lovers, the hints of a new relationship, what Lawrence calls the 'true marriage', are quite clear in both Mr. Noon and Lady Chatterley's Lover. Apart from the confirmation from the narrator, Johanna and Gilbert's journey to Italy is described as a period of waiting for the divorce from her husband. The idea of marriage is not conveyed so explicitly in the first two versions of Lady Chatterley's Lover, as it is in the final version. The presence of extended sex-scenes becomes meaningful from this perspective as they carry Lawrence's defence for a true marriage. In Chapter Fourteen, after a brief discussion Connie and Mellors make peace and he says: '[l]et's be together on oath'.³⁶ Again in the flower scene, the rituals of marriage are completed as Mellors decorates her with 'forget-me-nots and woodruff' and declares: 'Lady Jane at her wedding with John Thomas'.³⁷ Such depiction is limited to a more delicate intimate relationship in Amado's world, where fear from society and the constant presence of servants in the house, provide no such opportunity to the lovers.

Class difference plays a major role in the way both writers depict their female protagonists. Johanna and Connie's higher status gives them the courage to break from their marriages, whereas the same status creates a barrier for Amado's protagonist who being a woman from higher class is more imprisoned. The Brazilian

³⁶ Lawrence, Lady Chatterley's Lover, p. 268.

³⁷ *Ibid*, p. 290.

divorce law still had a long way to go and social rules were clear in such cases: a woman from higher class would not dare break the chains of patriarchal power and run away with her lover without being pursued by her male guardians (father, husband or brother).³⁸ Ester knows that she will be sought and punished by her husband. Her fear is explicit: ‘– Horácio irá atrás da gente até no fim do mundo...’ (Terras, p. 180). Society is accustomed to see the male protectors of female honour chase and kill the lovers.

Social fear becomes more evident in Amado’s narration, than it is in Lawrence. First of all in the scene where the narrator gives voice to these ‘murmurações’. In the Chapter ‘Gestação de Cidades’, the tailor’s shop ‘A Tesoura de Paris’ offers the proper location for gossip where ‘mas línguas locais’ could discuss such a topic. One observes that Ester’s affair generates fear among the people who are involved in the discussion. Dr. Jessé worries about the consequences and advises Tónico Borges to be careful:

– Se você quer um conselho de um homem que vive nessa zona vai fazer vinte anos, ouça: fale mal de tudo, das mulheres de todo mundo [...] mas nunca fale da mulher dele. Porque se ele chegar a saber eu não dou um real pela sua vida. (Terras, p. 149)

The awareness of the customs of the country makes him warn Tónico: ‘[a]gora, o melhor que você faz é se calar. A não ser que esteja querendo se suicidar...’ (Terras, p. 149). Often such talk is enjoyed by both men and woman, but by asking Tónico to keep quiet, Amado tries to show how risky it was even to talk about an adulterous relationship when it involved the name of a powerful man’s wife. Contrary to Lawrence’s protagonists, Clara, Johanna and Connie, Ester is scared of society and

³⁸ Brazilian Law for divorce was approved in 1977. For detail see Latin American Political Report, XI (July 1), p. 198.

even more of her husband: '[e]la tinha medo das empregadas, das más línguas de Ilhéus, e tinha medo que um dia Horácio viesse a saber' (Terras, p. 179). The power society holds on such occasions becomes apparent in the narratorial remark: '[e]ra uma verdadeira loucura desafiar assim o poder de murmuração da cidade' (Terras, p. 179). Love makes people do crazy things. At first though Ester hesitates: '– [é] impossível, Virgílio. Tem meu filho. A gente não pode fazer isso [...]' (Terras, p. 180). Yet to live the life of her dreams she agrees to accompany him '– [a]té para a morte' (Terras, p. 180).

In an ironic way, Amado presents a society in which women are scared of male violence and once married see no way to escape from the husband. He shows that the moments of happiness are short in their lives, and they are free only until they are not tied in a marital bond. As Malvina observes in his next novel Gabriela:

Dera-se conta da vida das senhoras casadas, igual à da mãe. Sujeitas ao dono. Pior do que freira [...] Conversavam no pátio do colégio, juvenis e risonhas, filhas de pais ricos [...] Elas só tinham para si aquele breve tempo de adolescência [...]. (GCC, p. 218-219)

Ester escapes the law of the cocoa land as, despite everybody's knowledge, Horácio himself remains ignorant of her betrayal. Her infidelity is revealed through a letter that Horácio finds after her death. Virgílio pays the price, and observing the law of the land Horácio orders his death. However, Amado's portrayal of Sinhazinha Guedes Mendonça, in further discussion, will show that not all wives have the same luck as Ester.

5.5 Costumes Ferozes ...

As in Terras, to emphasise the social conventions and the feeble situation of women in this society, before Gabriela first appears in the novel, Amado presents a

number of female characters in Gabriela. As will be seen, he makes use of these female characters to reflect upon the sexual behaviour and double standards of Brazilian society and he thus prepares the ground for the acceptance of Gabriela after her adulterous relationship with Tónico Bastos.

Unlike Ester, Sinhazinha is presented in a sensational way. The novelist waits for her assassination and makes no effort to present her as a lover or traitor. The novel introduces her, through her melodramatic death, as the narrative shows: ‘De súbito, a calma da tarde foi cortada por gritos, balbúrdia de muita gente falando’ (GCC, p. 91). Tuísca, the black boy, gives the sensational news: ‘– O coronel Jesuíno matou dona Sinhazinha e o doutor Osmundo’ (GCC, p. 91). The gossip reveals the facts that Jesuíno caught his wife and her lover together in the bed and killed them, after receiving an anonymous letter.

Ironically, after her death Sinhazinha’s sensuous body becomes alive in the talk and shock of the people of Ilhéus. Suddenly, from an invisible married woman of noble birth, she is transformed into a hot topic for gossip in the city centre and bars:

[...] falava-se de uma mesa para outra, e nem uma voz se levantava, naquela ruidosa assembléia, onde alguns dos notáveis da cidade se reuniam, em defesa da maturidade em fogo de Sinhazinha, trinta e cinco anos de adormecidos desejos despertados subitamente pela lábia do dentista e transformados em crepitante paixão. (GCC, p. 97)

Through a number of scenes Amado tries to show how, instead of dying, Sinhazinha becomes more alive than ever in the male imagination which is suddenly awakened by the mere fact of her involvement in adultery. He shows a society in which a married woman has no existence but remains invisible until she is caught or involved in an unconventional relationship. She becomes visible only through her sexual behaviour. Sinhazinha is depicted for the first time when Nacib goes to pay

his last homage to her: ‘Nacib foi contemplar o rosto da morta: os olhos fechados, a face serena, os cabelos escorridos, muito lisos, depois demorou os olhos nas pernas bem feitas’ (GCC, p. 130). After the exposition of the immoral aspect of her character she no more remains the esteemed wife of the *coronel*, and ceases to be the respectable woman who can be talked about openly in sexual terms:

No bar, Ari Santos, – o Ariosto das crônicas no *Diário de Ilhéus*, empregado em casa exportadora e presidente do Grêmio Rui Barbosa –curva-se sobre a mesa, ciciou o detalhe:

– Ela estava nuinha...

– Toda?

[...]

– Todinha... A única coisa que levava era umas meias pretas.

– Pretas? – Nhô-Galo scandalizava-se.

– Meias pretas, oh! – O Capitão estalava a língua.

– Devassa... – condenou o dr. Maurício Caires.

– Devia estar uma beleza – o árabe Nacib, de pé, viu de repente dona Sinhazinha nua, calçada de meias pretas. Suspirou.

[...]

[...] o fazendeiro encontrou a esposa foi no quarto, vestida apenas – como contava Ari e constou nos autos – com *depravadas meias pretas*. (GCC, pp. 95-96)

The male discourse reflects the lust and delight in sharing the image of her nude body and a total indifference to the question of assassination. The main attention on ‘meia preta’ emphasises the erotic nature of the relationship between the lovers. Georges Bataille observes a link between death and eroticism when he states: ‘De l’erotisme il est possible de dire qu’il est approbation de la vie jusque dans la mort. La mort comme l’erotisme offre au regard le sens de la continuité, le oui de l’affirmation pure.’³⁹ Amado’s depiction observes a similar trend as Sinhazinha’s dead body incarnates her as an erotic person in the male imagination. Chico Moleza even forgot to ‘servir, suspirou ante a visão de Sinhazinha nua, atirando-se-lhe nos

³⁹ Georges Bataille, Bataille – Collection Microcosme – Ecrivains de Toujours. Edited by Arnaud Alain Bourges: Imprimerie Tardy Quercy, 1978, p. 127.

braços' (GCC, p. 100). In an ironic way Amado shows that even in respect for a dead person, people do not refrain from thinking about a woman in sexual terms. The conversation explicitly manifests that the male desire for Sinhazinha has been suppressed so far merely because she was an upper-class married woman. Now she has broken the moral law, she no longer deserves such respect. As Jurandir de Oliveira observes: 'Whenever a woman decides to respond freely to her sexuality, she finds herself in the intolerable position of being cast out by society-a fallen woman'.⁴⁰

The woman is blamed for breaking the moral code and her beauty is interpreted as an open invitation:

– Que faria você, seu dr. Maurício, se a dona Sinhazinha, com aquele corpo que Deus lhe deu, nua e de meias pretas, se atirasse em cima de você?

[...]

Todos eles haviam conhecido dona Sinhazinha, haviam-na visto atravessar a praça, as carnes presas no vestido apertado, indo para a igreja [...]. (GCC, p. 100)

The conversation also marks a change in her identity: the image of a decent, religious woman is completely lost and her extra-marital relationship is seen by society as a rejection of patriarchal Christian values, according to which sex is seen only as a means of procreation and not of carnal pleasures. Like Eve, she is to be blamed for tempting the innocent man and the patriarchy defines her in the terminology in which she is referred to by men and women both as a 'tentação' or 'o diabo, [que] vira a cabeça da gente.'⁴¹

⁴⁰ Jurandir de Oliveira, 'The Motif of Sex as a Narrative Device in Selected Works by Jorge Amado' (unpublished doctoral dissertation, University of North Carolina, 1989), p. 61.

⁴¹ This sentence in 1995 edition published by Record is given as 'vira gente' whereas in earlier editions published by Editora Martins the sentence reads as 'vira a cabeça da gente' which appears to be more suitable to the text. Hence this sentence is used from the edition published by Martins in 1958.

With his emphasis on the individual, Lawrence suggests that extra-marital relationships are gratifying, liberating and fulfilling. In a different context, Amado sees the question of female infidelity as a social problem. He shows the social insensitivity to female sexual desire and sheds light on the double standard in relation to female sexual behaviour by focusing on a number of episodes involving male infidelity. He highlights the fact that male adultery is not only common but is seen as a privilege, and a status symbol, at least in the interior of Brazil, as *Capitão* observes: '[...] numa terra cheia de cabarés de mulheres perdidas. Onde cada homem rico tem sua rapariga' (*GCC*, p. 101). However, the same act on the part of a woman is not only condemned but without question deserves to be punished. Society defines such an act as providing the man with the right to preserve his honour. As Maurício Caires, the advocate, argues: '- [f]ez o que faria qualquer um de nós, num caso desses. Obrou como homem de bem: não nasceu pra cabrão e só há uma forma de arrancar os chifres, a que ele utilizou' (*GCC*, p. 97). Maurício's comment also emphasises the class difference which is apparent in the use of words 'homem de bem'. Being a representative of the upper class Jesuíno's act is interpreted in terms of class pride. The same rule, however, may not be applied to people from a lower class or to the people from another race as will be seen in the case of Arabian Nacib and his *mulata* wife Gabriela.

As one perceives, society is not agitated by *coronel* Jesuíno Mendonça's brutality and does not see him as a criminal. No one questions his right to kill his wife and her lover, as the law of the land was clear: '[p]orque assim era em Ilhéus: honra de marido enganado só com sangue podia ser lavado' (*GCC*, p. 92). It was the newly growing region of Ilhéus where human life had no value and the death was seen as the only reward for the betrayal. As the narrator says: 'lei para traição de esposa [...]

Lei antiga, vinha dos primeiros tempos do cacau, não estava no papel, não constava do código [...]’ (GCC, p. 92).

Instead of sharing Sinhazinha’s feelings and sympathising with her, the city unites with the husband. His criminal act is justified against a woman who has defied the moral code. The customary aspect of such events is emphasised as similar episodes are revived: ‘[v]oltavam a lembrar casos semelhantes, o do coronel Fabrício, que esfaqueara a mulher e mandara os jagunços atirar no amante [...]’ (GCC, p. 107). The doctor raises the question of heredity as he relates Sinhazinha’s desire to her ancestor: ‘– O sangue terrível dos Ávilas, o sangue de Ofenícia...’ (GCC, p. 98). Ofenícia was kept under watch by her brother as she desired to be a kept woman of Dom Pedro, the Brazilian Emperor. By infusing the hereditary element, the doctor tries to cover up the social aspect, the oppressive condition of women and also overlooks the traditional values which are responsible for such an outcome.

Sinhazinha’s murder also brings into question the progress Ilhéus sees in other aspects of life and mocks at society’s orthodox attitudes towards female sexuality. Amado depicts a society in which female sexuality is seen and protected only as a procreative agency. As *coronel* Altino Brandão affirms: ‘Dá filho pra gente, impõe respeito. Pro resto tem as raparigas...’ (GCC, p. 173). Apart from the significance of this passage for the position of women, it is clear that the very foundations of Bahian society are built upon these lines, wherein men conveniently interpret and justify the exploitation of women as breeding machines. The limits for women are well set as Maurício Caires defines: ‘–[m]ulher casada é para viver no lar, criar os filhos, cuidar do esposo e da família...’ (GCC, p. 99), more than this she should not aspire to. Sinhazinha has transgressed both the social and the familial limits. ‘– O lar é a fortaleza da mulher virtuosa’ (GCC, p. 101) observes Dr. Mauricio Caires. The lack

of sympathy in both sexes does not go unobserved by the narrator as he comments: ‘[u]nanimemente davam razão ao fazendeiro, não se elevava voz – nem mesmo de mulher em átrio de igreja – para defender a pobre e formosa Sinhazinha’ (GCC, pp. 91-92). The defensive attitude of the narrator is seemingly contradicted particularly by those who are cold and cruel like Jesuíno Mendoço. Male opinion is divided on the question of whether female disobedience is an outcome of ‘progress’, but on the question of female infidelity there is no dispute. In Lawrence’s world, female characters often defend female desire against male vice. Johanna’s sisters in Mr. Noon, and Mrs Bolton in Lady Chatterley’s Lover, support Johanna and Connie. In Amado’s world both sexes join in condemning the woman. Apart from the dancer Anabela whose ‘Coitadinha’ expresses her sympathy, not one word is uttered to show any sympathy for her. As the narrator says: ‘[...] essa foi a única palavra a lastimar o triste destino de Sinhazinha’ (GCC, p. 110). Sinhazinha’s betrayal makes her fall twice, once as a wife and then as a person.

The patriarchal ideology of female infidelity which links it to her biblical ancestor, Eve, is used by both writers. In both Aaron’s Rod and Gabriela, such desire in women is seen as being a reminiscent of Eve. The male characters in both novels explain female infidelity by relating it to Eve. Similar to Manfredi in Aaron’s Rod, João Fulgêncio in Gabriela considers Sinhazinha as ‘filha de Eva’ and adds: ‘[e]sse costume vem de Eva com a serpente’ (GCC, p. 98).

Amado is often considered as a regional writer. In Gabriela he clearly distances his text from the metropolitan cities of Brazil and their morals. Mundinho Falcão who comes from Rio, does not directly enter into the male debate on question of morals but expresses his surprise and disagreement during his conversation with Celestina:

- Mas ela enganava o marido – acusou Celestina, tão moça e já tão solteirona.
- Entre a morte e o amor prefiro o amor...
- [...]
- O Senhor diz isso porque é solteiro – frisou Celestina.
- E a senhorita também não é? (GCC, p. 95)

The narrator sarcastically shows how a woman ‘tão moça e já tão solteirona’ thinks in the same way as the conservative old maids of Ilhéus.

To sneer at society, Amado narrates another incident in which a husband becomes the target of social sarcasm because he forgives his adulterous wife. Dr. Felismino is considered as ‘um cínico, covarde e imoral’ (GCC, p. 102) because he does not kill his unfaithful wife. The society mocks him and as the narrator says, even ‘apelidaram-no de “Boi Manso”’ (GCC, p. 102). As critics have observed, metaphorically the pacific force of the word ‘boi’ is made pleonastic by the adjective ‘manso’ which expresses the contempt for conservative morality and condemns people like Felismino. Amado’s criticism of social hypocrisy becomes clear in such episodes.

Ilheusan society expected a man to be manly by taking the law into his own hands. Nobody wanted to bet as everybody knew that in case of adultery, though a murderer, the husband is not seen as a criminal and is always left free ‘sabiam todos ser a absolvição unânime do marido ultrajado o resultado fatal e justo’ (GCC, p. 93). His act is justified by the ‘lei da terra’ and by killing Sinhazinha he is just expressing the ‘gesto de macho’ (GCC, p. 93). The Sinhazinha episode brings into question the very society whose concept of adultery has validity only in relation to women and the codes of morality are specifically made to control her. The law of the land functions as a patriarchal instrument to subjugate women by re-establishing the masculinity of the offended man who acts with the certainty of not being punished.

Paradoxically, according to the social custom, by committing a crime man regains respect.

May Sinclair observes: 'That only one sex should pay is Nature's economy. It happened to be woman.'⁴² Amado disapproves such laws as he alters the situation, in the sub-chapter, 'Do Post-Scriptum' *coronel* Jesuíno is condemned by law as an assassin of Sinhazinha and her lover Dr. Osmundo. The narrator does not fail to remind: '[p]ela primeira vez, na história de Ilhéus, um coronel do cacau viu-se condenado à prisão por haver assassinado esposa adúltera e seu amante' (GCC, p. 363). Amado's defence of such women and the punishment for Jesuíno shows that even though no change was coming in reality, at least there can be change in the fictional world where the legal system has started to treat women as human beings and not as mere objects in their husband's possession. The punishment of *coronel* Jesuíno puts a question mark over the husband's authority to kill his wife. In a way it is a major blow to the powerful *coronéis* and shows a decline in the power so far enjoyed by the cocoa owners. As Alceu Amoroso Lima comments: 'O crepúsculo dos coronéis e tão importante ao livro como a aurora e o meio dia de Gabriela.'⁴³

The tenderness which is characteristic of Lawrence's depiction when he makes a woman his central focus is reversed in Amado's account of a society in which woman is made the target of male vice and an object of social scrutiny. Hence, though Lawrence and Amado both explore the image of an unconventional woman, its implications substantially differ. The question of adultery for Lawrence becomes less punitive as he sees it from the female perspective and emphasises the gratifying aspects, whereas with the depiction of Sinhazinha's murder, Amado calls attention

⁴² May Sinclair, 'A Defence of Men', English Review, 11 (July 1912), p. 559.

⁴³ Alceu Amoroso Lima, 'Gabriela ou o crepúsculo dos coronéis' in José de Barros Martin (ed.), Jorge Amado, 30 anos de literatura (São Paulo: Martins, 1961), p. 246.

to the social insensitivity and condemns such customs. As Clark Keating observes: '[...] although Jorge Amado is bound by affectionate ties to his native city of Bahia, and to the region in which he lives, he is a severe critic of its social organisation.'⁴⁴

While Amado describes Ilhéus as a murderous, racist and capitalist society, he also focuses on the numerous loopholes and double standards which make it, at times, ridiculous and absurd. By placing a dividing line between male and female moral codes Amado raises the gender question and demands equal rights for women's sexual desire and defends their right for fulfilment as that enjoyed by men. His displeasure is explicit in an indirect discourse through Nacib: '[...] fosse esse miserável Jesuíno Mendonça, sujeito arrogante e antipático, condenado pela justiça, coisa impossível, bem certo, porém merecida. Costumes ferozes esses de Ilhéus...' (GCC, p. 111).

In Lawrence's The Trespasser, male infidelity is scorned and despised by the family and even Lawrence treats Siegmund with more severity than he does his female characters. The picture changes in Amado's world where male infidelity is an open secret and a well accepted fact for both married and unmarried men. However, the same behaviour in a wife not only gives the man a right to abuse her but if she is caught in a love relationship, she is assassinated without pity, as happens in the case of Sinhazinha. Amado raises his voice against such practice in an indirect discourse through *Capitão*:

Por que não culpava certos maridos que nem ligavam para as esposas, tratavam-nas como criadas, enquanto davam de um tudo, jóias e perfumes, vestidos caros e luxo, às raparigas, às mulheres da vida que sustentavam, às mulatas para quem botavam casa? (GCC, p. 98-99)

⁴⁴ Keating, 'TheGuys and Dolls', p. 340.

In contrast to the few examples of female betrayal, Amado depicts a society in which men as a rule are unfaithful, and their infidelity is never questioned. Although *Sinhazinha* and Emile Zola's *Nana* are strikingly different, Amado's depiction of *Sinhazinha*'s dead body shows the influence of Zola's *Nana*.⁴⁵ Similar to Zola, Amado sees his protagonist's death as social degeneration and elucidates that the death of these women is seen by society as quite natural, as the only wage for their sin. In contrast to *Nana* who dies of a disease, *Sinhazinha* is assassinated in accordance with social law and not from the realistic convention as one sees in Zola. As instead of creating a fictional world Amado is presenting the social reality. The reaction to the incidence reveals the insensitive society, with its constant acts of violence, has become immune to such crimes. One observes that in such a society woman becomes a primary concern for all the conventions, regulations and laws are made to keep her under the control. Still, ironically however, the major political problems of Ilhéus are decided not in the marital bed but in a brothel, as Meira Penna says:

[...] num plano mais complexo e menos irracional verificamos [...] o papel da mulher, pois até os negócios e as combinações políticas são feitas no leito de Anabela, a dançarina francesa que é amante dos poderosos [...]⁴⁶

In contrast to *Sinhazinha*, Amado presents a number of prostitutes and dancers to show how these women were part of the social life of Ilhéus and this also sheds light on male sexual behaviour. The economic growth of the city results in an increase in the number of brothels and prostitutes. Maria Machado, the brothel keeper, is

⁴⁵ Amado is often compared with Emile Zola. In a personal interview with the author of the present work Amado acknowledged Zola's influence. His depiction of Ester's death bed and later in *Gabriela*, *Sinhazinha*'s dead body shows the effect of *Nana*'s death scene on Amado's depiction. See Appendix I, p. 325.

⁴⁶ J. O. de Meira Penna, *Em berço esplêndido: ensaios de psicologia coletiva brasileira* (Rio de Janeiro: Editora José Olympio, 1974), p. 203. Hereafter cited as Penna, *Em berço esplêndido*.

presented as ‘figura tradicional de Ilhéus, a mais célebre dona de bordel’ (GCC, p. 154). The gradation among these women is more clearly shown than one observes in Jubiabá. Anabela, the French dancer, is only accessible to people of a higher status. As will be discussed in the following chapters, class distinction plays a major role in Amado’s depiction of the female underworld.

5. 6 The Secluded *Rapariga*

Ilhéus, as a main producer of cocoa, observed a rapid change in its social and moral values. As in any prospering city, the presence of a prostitute or *rapariga* is considered normal and routinely fact not only for the prestigious residents of Ilhéus but even for the prestige of the city. As João Fulgêncio says: ‘Glória [...] e uma necessidade social [...] ela eleva a um nível superior um dos aspectos mais sérios da vida da cidade’ (GCC, p. 134). Unlike Margot, who changes her position as a loose woman, and then from the lover of Virgílio Cabral becomes the kept woman of Juca Badaró, Amado depicts Glòria, the young *rapariga*, as an exclusive property of *coronel* Coriolano Ribeiro.⁴⁷ Though not much is unveiled about her past, one can guess that she was brought from the interior by Coriolano who installs her as his mistress.

To keep a *rapariga* was a social custom which was considered to be the symbol of wealth and status in these north-eastern regions of Brazil. Rich men installed them in a separate house with every luxury, and middle-class men kept them in a room in brothels. It also reflects on the practice common among *coronéis*, for whom

⁴⁷ The term ‘rapariga’ in the dictionary shows no difference from the term ‘prostitute’. However in the northeast of Brazil this term ‘rapariga’ is specifically used to denote a difference between the two. *Rapariga* can be defined as a kept woman, girls whom the farm owners often picked up from the families who worked for them in farms and kept them as a status symbol by offering them houses, luxury, often one or two servants who in turn will also keep an eye on their sexual behaviour in the absence of their master. Being the exclusive property of one person, these women, though, had more comfort and money, did not enjoy a prostitute’s freedom of communication or of roaming around the city.

marriage was a means to gain richness and power. Amado's bias is apparent in his depiction of married women. As a rule a wife, if she is not an adulteress, is seen as 'uma velha decrépita' (GCC, p. 99) or even 'um demônio de feiúra...' (GCC, p. 103), and this is used as an excuse for male infidelity. Dona Olga, the wife of Tonico Bastos is described as 'gordíssima e ciumentíssima' (GCC, p. 136), 'montanha de carne' (GCC, p. 191). Amado presents the powerlessness of women as he comments on the wives of *coronel* Coriolano and Mek Tavares. Betrayed and abandoned by the husbands, the wife 'envelhecera precocemente [...] nas noites ansiosas [...]' (GCC, p. 103). Amado calls attention to the fact that loveless marriages made these women look old at a quite young age.⁴⁸ The class question becomes more crucial as in contrast to these wives, Amado depicts Dona Olga, who despite being presented as ugly and fat is the daughter and daughter-in-law of rich men, so that she holds some control over her husband and is constantly threatening to ruin his reputation. In Tereza Batsta, although marriage continues to be seen as a business transaction, the rich women enjoy more freedom than their counterparts in Terras and Gabriela.

Glória is installed in the middle of the town in a better house than the *coronel* provides for his own family. As this was socially acceptable, the house in which Glória lives becomes the place where Coriolano '[...] recebia os amigos, tratava de negócios, discutia política, estendido numa rede [...]' (GCC, p. 103). The involvement with other woman is not kept secret from the family: '[o] próprio filho – quando nas férias dava um pulo a Ilhéus e à fazenda – ali o devia procurar' (GCC, p. 103).

⁴⁸ Such views were held by the early travellers to Brazil. Mrs Kindersley and John Luccok observed that married women appeared to be old and looked ugly at a very early age. See Mrs Kindersley, Letters from the Islands of Tererif, Brazil, the Cape of Good Hope and the East Indies (London: No Publisher, 1777); John Luccok, Notes on Rio de Janeiro and the Southern Part of Brazil, Taken during a Residence of Ten Years in That Country from 1808-1818 (London: No Publisher, 1820), p. 112.

Similar to Lawrence's depiction of Clara Dawes, in a number of passages Amado emphasises the erotic nature of Glória by depicting her body, specifically her bosom:

[...] pujança dos seios altos de Glória, colocados na janela como sobre uma bandeja azul. E dos seios subia para o rosto moreno queimado, de lábios carnudos e ávidos, de olhos entornados em permanente convite. (GCC, p. 88)

In both Lawrence and Amado the female bosom becomes a source of erotic stimulation. Again it seems that class plays a major role in determining Amado's description as it is often the 'loose' women whose bosom is presented in an erotic way. A woman from a higher class is not presented as sexually provocative. Hence when Nacib goes to pay his last homage, though Sinhazinha does not appear as a corpse, being a fallen woman she loses the right to be respected, and is transformed into a sensual woman who provokes his desire. Still the bodily description does not go beyond the 'pernas bem feitas'. Similarly being women of higher class, Lindinalva's and Ester's bodies are not depicted with eroticism. At the same time the women from the lower class are always presented with reference to their breasts, as one sees in the depiction of Lúcia, Violeta Margot and Glória. In Glória's portrayal the language with the simile 'como sobre uma bandeja azul' denotes the prominence of her erotic beauty and sexual accessibility.

More than Clara Dawes, Glória's suggestive sexuality is juxtaposed with her loneliness. As Richard Mazzarra comments:

Glória is forbidden all company; which explains her poetic lament [...] moving from her fiery breast to her lonely bed, back to her burning breast, to her flaming thighs and thirsty mouth, back to her fiery breast and lonely bed, to her languorous eyes and breast of lavender and fire.⁴⁹

⁴⁹ Richard A. Mazzara, 'Poetry and Progress in Jorge Amado's *Gabriela, cravo e canela*,' *Hispania*, 46 (1963), p. 552.

However it is Glória's position as a *rapariga* more than her sensual body which makes her the target of the criticism among ladies. Though she is a kept woman and not a prostitute, the society treats her as such. She is rejected and seen as a woman who 'debruçava-se [...] na janela, os robustos seios empinados como numa oferenda aos passantes' (GCC, p. 87). Her presence, even as a caged bird, in the window is seen offensive by the ladies:

- Falta de vergonha...
- Os homens pecam até sem querer. Só de olhar.
- Até os meninos perdem a virgindade dos olhos...
- [...]
- Também o coronel Coriolano podia botar casa para a rapariga numa rua de canto. Vem e planta com ela bem na cara das melhores famílias da cidade. Bem no nariz dos homens...
- Pertinho da Igreja. Isso até ofende a Deus... (GCC, p. 87)

The female sneer becomes transparent in the abusive vocabulary. Amado with his sarcastic humour shows that society was not concerned with the question of morality or with the question of a man's right to have another woman, but is troubled by the fact that such a woman is kept well in the centre of the city and not in the 'rua de canto'. The passage also gives voice to social contempt and insensitivity for women like Glória and shows no grudge against those who are responsible for them. It also implies that society tolerates her presence in middle of so-called honourable families because of the *coronel's* economic position. Ironically, Amado shows that society overlooks the man who openly enjoys the fruit of his power and money, and considers the woman to be responsible for moral degradation.

In an exchange for the luxury she secures from Coriolano Ribeiro, Glória is forced to lead her life totally isolated from any human contact. In most of the novel she is presented as a 'woman in the window' which emphatically reveals her loneliness. She enjoys the luxury money can provide but is discarded by society as a

fallen woman. Men are attracted by her, but fear of the *coronel* keeps them at a distance. Tónico Bastos receives a clear warning from *coronel* Coriolano: '[g]osto dessa moça e quero ela só pra mim. Esse negócio de pagar mulher pros outros nunca foi de minha devoção' (GCC, p. 137). Glória perceives her situation, and the narrative gives voice to her indignation against men:

Eram covardes e hipócritas. Quando, nas horas de mormaço do meio da tarde, a praça vazia, as janelas das casas de família fechadas, ao passar sozinhos ante a janela aberta de Glória, sorriam para ela, suplicavam-lhe um olhar, desejam – lhe boa tarde com visível emoção. Mas bastava que houvesse alguém na praça, uma única solteirona que fosse, ou que viessem acompanhados, para que lhe virassem a cara, olhassem para outro lado, acintosamente, como se lhes repugnasse vê-la na janela [...] Glória gostaria de dar-lhes com a janela na cara mas, ah!, não tinha forças para fazê-lo, aquela chispa de desejo entrevista nos olhos dos homens era tudo que possuía em sua solidão. (GCC, p. 89)

Their moral pose annoys her, but her loneliness forces her to be tolerant of such duplicity. Amado depicts a woman who desires to smack their faces but does not find herself capable of doing so for fear of losing the occasional visual flirting, with the only companions of her lonely hours. Glória does not care for female discrimination as women never give her company. Women married or unmarried, rich or poor do not get close to her as if she will contaminate them. The polarity of women like Glória becomes visible when João Fulgêncio sees her as a social necessity as she 'dá dignidade aos sonhos dos maridos de mulheres feias' and helps them to perform 'suas obrigações matrimoniais que, de outra maneira, seriam insuportável sacrifício' (GCC, p. 135). He explains: '-A maioria dos homens, [...] Quando dormem com as esposas estão pensando é em Glória' (GCC, p. 135).

Glória cannot give up her luxurious life. When Josué proposes to her that she should leave the *coronel* and come and live with him, similar to Lettie in The White Peacock, she discards the poor lover and replies immediately: – [n]ão meu filho,

não. Assim não pode ser' (GCC, p. 224).⁵⁰ She wants both love and comfort and the narrator supports: [s]abia de um saber vivido a significação da miséria, o gosto amargo da pobreza' (GCC, p. 225). The episode between Glória and Josué does not end in tragedy since, when the *coronel* finds her with her lover he calmly leaves them together.

Amado's portrayal of Ester, Sinhazinha and Glória shows that women in general, whether married or kept, suffer solitude and are victimised as objects. Contrary to these women, prostitutes enjoy more liberty because they not only use the goodwill and passion of their clients but also hold the right to refuse them, as one sees in the case of Nacib and Risolita. Neither the married women nor the kept mistresses hold such power.

5.7 Importa Não

Compared to Sinhazinha's sexual conduct, which makes her a victim, and Glória's prison-like life, Gabriela is introduced as a challenge to social norms. As Linda Hall observes: 'Sex for her is a matter neither of money nor of love.'⁵¹ Her philosophy of life 'importa não', as the critics call 'é o seu refrão filosófico em face da vida', allows her to triumph in a rigidly patriarchal society.⁵² Further discussion will show how Gabriela escapes from the tragedy of a wife like Sinhazinha and prison of the *raparigas*, like Glória.

Among a group of people migrating from *sertão*, Gabriela comes to the rich city of Ilhéus to work. Her entry in the novel is marked by her own humble origin in particular and, the miserable condition of the people in the drought-ridden regions of

⁵⁰ The word *filho* or *filha* is often used as an affectionate form of address and not in their dictionary meaning.

⁵¹ Hall, 'Women, Love and Possession', p. 71.

⁵² Luís Martins, 'Gabriela, cravo e canela' in *O Estado de São Paulo*, 30 August 1958. Hereafter cited as Martins, 'Gabriela, cravo e canela'.

the country in general. Even at this early stage Amado does not fail to highlight a few points which he constantly uses in the development of her character. Her desire to work, her kind and friendly nature, and her sexual ideology, all of which make her distinct and help Amado to present a cook with such sensuality that critics call her a Brazilian myth and Amado 'o povo'.⁵³

From the very beginning she is presented as a free spirit who cannot be dominated, nor can she be made an object of possession. Her sexuality, as Fagundes analyses, is uncommon and inexplicable:

- Melhor é não pensar, tirar ela da cabeça [...] Os olhos do negro perscrutavam a selva, sua voz fez-se suave para falar de Gabriela. –Tira ela da cabeça, Não e mulher pra tu nem pra mim [...]
 - Tou com ela metido em meu juízo, mesmo querendo não posso.
 - Tu tá maluco. Ela não é mulher pra se viver cum ela.
 - Que é que tu tá dizendo?
 - Num sei... Pra mim é assim [...]
 - E por que?
- Num sei, o diabo é que sabe. Num tem explicação. (GCC, p. 120)

What appears mysterious to men becomes simple when one looks at Amado's women. Sex plays a major role in their lives and they are not secretive about it. In order to achieve sexual fulfilment, Lawrence often insists on female passiveness. Amado does not give any importance to this aspect. His women achieve their fulfilment by giving themselves unconditionally and by loving abundantly, as happens in the cases of Gabriela and Dona Flor, the protagonist discussed in the next chapter.

Despite her poverty, Gabriela seems to be unconcerned about her future and shows no interest in money or riches. She rejects marriage as a social, physical or

⁵³ Gabriela is often observed as a myth. Two reviewers of the novel Urbano Tavares Rodrigues in his article *Gabriela Cravo e Canela: um novo mito brasileiro* published in the *Diário de Lisboa* on 8 October 1958 and António Rangel Bandeira in 'Gabriela Um Mito' published in the *Última Hora* on 9 October 1958, sees her as a Brazilian myth.

economic necessity. Her rejection of marriage, her neglect of material benefits, and her indifference to her surroundings has often been misinterpreted. Lawrence's Connie has been accused of being an 'imbecile' and 'stupid' and so has Gabriela. According to some critics, Amado portrays a woman in Gabriela who is a fool:

O romancista desenvolve um grande esforço para caracterizar Gabriela, em todas as situações, com o seu halo de ingênua faceirice, espécie de permanente estado de graça, chegando, às vezes, ao excesso de correr o risco de apresentar a dengosa como um simples caso de oligofrenia metido numa carnação prodigiosa e desejável.⁵⁴

However, Amado's portrayal of his protagonist offers no support to such comments. Specifically in the Chapter 'De Como a Senhora Saad Envolveu-se em Política', when Fagundes enters her house at midnight as a fugitive, Gabriela needs no time to decide how she should help him and she saves him from being captured. The swiftness of her action and proper decision, clearly present her as a clever person, and she even receives the opportune praise from the city mayor, *coronel* Ramiro Bastos.

A deeper analysis of her character also makes one disagree with the critics who see her as a fool specifically as one sees her common sense and deep understanding on a number of occasions. For instance, during her conversation about the attractive proposals she receives and rejects from well known people of Ilhéus, Dona Arminda finds her a strange person and suggests that she should accept one of these *coronéis* to secure her future. Gabriela does not think in the same way, her philosophy of life is different and she believes one cannot give away one's freedom for such benefits. Life to her means to live freely and not to be imprisoned. In this way she offers a

⁵⁴ Paulo Tavares, O bahiano Jorge Amado e sua obra (Rio de Janeiro: Record, 1980), p. 96.

contrast to women like Margot and Glória who relinquish their freedom and longing, for comfort and luxury .

Similarly, she does not see any rational reason which could convince her about Nacib's wish to marry her. Her answer to Dona Arminda shows her deep understanding of the capitalist motive that runs behind the institute of marriage in a society like Ilhéus:

– Casar comigo? Por quê? Precisa não, dona Arminda, por que vai casar? Seu Nacib é pra casar com moça direita, de família, de representação. Por que havia de casar comigo? Precisa não...'(GCC, p. 181)

She does not even want to think of such supposition:

Pensar para quê? Valia a pena não... Seu Nacib era para casar com moça distinta, toda nos trinquês, calçando sapato, meia de seda, usando perfume. Moça donzela sem vício de homem. (GCC, p. 183)

She gives voice to the social criterion which determines the suitability of a girl for marriage when she says that what people want is a 'moça direita de família' 'de representação' 'moça distinta' and a 'donzela sem vício de homem'. She understands that her origin, her poverty and her loss of the virginity make it inappropriate for her to be married to a man like Mr Nacib. Her reasoning has validity in a patriarchal capitalist society where the virginity and family reputation of a girl play a crucial role in marriage. Nacib shares her idea when he thinks:

Mas como casar com Gabriela, cozinheira, mulata, sem família, sem cabaço, encontrada no *mercados dos escravos*? Casamento era com senhorita prendada, de família conhecida, de enxoval preparado, de boa educação, de recatada virgindade. (GCC, p.200-201)

Both characters see that marriage with Gabriela poses social, ethnic and moral problems. Virginity is seen as a conclusive factor and it becomes a major issue again

in Tieta do Agreste (1977), as will be seen further. Most of the marriages one sees in Gabriela, justify the precision of Gabriela's observation. Her attitude towards marriage and her view of life in no way convey the impression that she is stupid.

5. 8 Johanna and Gabriela

Lawrence presents Johanna as an aristocrat German, daughter of Baron Wilhelm Freiherr von Hebenitz and wife of a rich American doctor. She is described as '[t]he lady [...] fair and fresh-faced and just like a flower in the sun'.⁵⁵ Her class distinction is further emphasised when the narrator says: '[...] the lady, bright faced, with her furs and wraps and her valise'⁵⁶ and her racial identity is marked by her 'grey green eyes' and her 'soft and brownish hair'.⁵⁷

By contrast Gabriela comes from the *sertão*, the dry and poor region of Brazil. She appears in the novel as an insignificant person 'uma retirante da sêca' an incarnation of poverty: '[...] vestida de trapos miseráveis, coberta de tamanha sujeira que era impossível ver-lhe as feições e dar-lhe idade, os cabelos desganhados, imundos de pó, os pés descalços' (GCC, p.115). Gabriela's racial identity further distances her from Johanna, as she is a woman of colour, a *mulata* 'mais linda, gostosa e sedutora da literatura brasileira'⁵⁸

Gabriela is best described by her lovers. Clemente seems to be puzzled by her:

O que é que ela tem? [...] Não aprendera, nunca soubera. Uma coisa tinha, impossível esquecer-la. A cor de canela? O perfume de cravo? O modo de rir? Como ia saber? Um calor possuía, queimando na pele, queimando por dentro, um fogaréu. (GCC, p. 186)

⁵⁵ Mr. Noon, p. 120

⁵⁶ Ibid., p. 120.

⁵⁷ Ibid., p. 123.

⁵⁸ As cited by the unknown writer in 'Sedução com gosto de cravo e canela' in *A TARDE*, Salvador, August 1983.

Like Gilbert who sees Johanna as a 'Wagner Goddess', Nacib sees Gabriela as '*o raio de sol, a luz do luar, o canto dos pássaros*' (GCC, p. 203).⁵⁹

Compare to Johanna's long line of rich and powerful relatives, Gabriela is an orphan with no one in the world, not even a birth certificate to show her parent's name. Though the origin of both Johanna and Gabriela instills a big gap between two characters it can be argued that both Lawrence and Amado were trying to look for a similar solution. Johanna's upper-class origin and Gabriela's position as an orphan distances them from conventional morals and they are liberated from social constraints which make a woman prisoner in a patriarchal society.

Despite their social, economical, educational, racial and cultural distance, close parallels can be drawn between the two protagonists to show how Lawrence and Amado's portrayal of women is analogous. First of all, it is a question of the sexual ideology they share. Both Lawrence and Amado depict a protagonist who is unconventional. Johanna's philosophy of sex alienates her from other Lawrentian women. Her sexual theory surprises Gilbert Noon. Johanna's '[w]hy not?' can be paralleled with Gabriela's '[i]mporta não'. Both protagonists come to see sexual relationships in an unconventional way.

Johanna's indomitable nature is often emphasised. In the Chapter 'Over the Hills' the narrator makes it clear when he says: '[...] she would never capitulate her female castle of pre-eminence. She would go down before no male. The male must go down before her [...] she would yield only to worship, not to the overweening possession.⁶⁰ Similarly, during his talk with Clemente, Fagundes makes it clear that Gabriela is not a woman to be possessed like other women. She will never accept a master '[t]u

⁵⁹ Mr. Noon, p. 120. His italics.

⁶⁰ Mr. Noon, p. 250.

pode dormir com ela, fazer as coisas. Mas ter ela mesmo, ser dono dela como é de outras, isso ninguém vai nunca ser' (GCC, p. 120).

Both Gabriela and Johanna share the image of a universal lover. Lawrence presents Johanna with her long list of lovers: Eberhard, Freying, Berry, Rudolph von Daumling and Staneley apart from Gilbert and her husband Everard. Similarly, Gabriela is involved with a number of men. Apart from Nacib, whom she loves and marries, and Tónico Bastos, with whom she is caught in an adulterous relationship, 'Clemente na estrada, Nhôzinho na roça, Zé do Carmo também. Na cidade Bebinho' (GCC, p. 183). Gabriela's sexuality is supported first by her freedom from parental or societal link then by her displacement from her birth place. It is her identity as a *retirante* which keeps her free from conventionality of Ilheusian society.

Being free, both Johanna and Gabriela are involved in a sexual relationship without being attached to any of their lovers. The sense of possession or of being possessed common in male-female relationships, does not appeal to either. Johanna aspires for sex to be free from the sense of possession as she questions: [w]hy not free sexual love, as free as human speech?⁶¹ Similarly, Gabriela does not understand why one cannot love freely and sees no harm in sleeping with a man '[s]e o moço também queria, se a olhava pedindo [...] por que recusar, porque dizer não?' (GCC, p. 320)

Gabriela also shares Johanna's ideology of liberating 'love' from any bondage. During her journey to Ilhéus, Gabriela sleeps with Clemente but the next day she shows no trace of commitment. As Linda Hall observes: 'She is uninvolved and undemanding.'⁶² She cannot bear to see the bird Nacib presents her in a cage and

⁶¹ *Ibid.*, p. 193.

⁶² Women, Love and Possession, p. 72. Linda Hall shares the idea discussed here as she sees Gabriela as a universal lover.

proceeds to liberates it. In a symbolic way, her act of liberating the bird seems to be her denial of Nacib's claim on her and the expression of her desire to maintain her freedom.

Dancing in Lawrence's world is used as a means of liberation from social constraint. Johanna and Constance Chatterley both help their male partners to break their inhibitions by asking them to dance. In Gabriela, the dance displays Gabriela's racial identity; a natural instinct of a *mulata*. Throughout her depiction the narrator admires her 'passos de dança'. Two scenes are of significant importance in projecting her dancing spirit: first, when she dances with young Tuísca:

- E tu sabe dançar?

- Nunca viu? Quer ver?

Imediatamente pôs-se a dançar, tinha a dança dentro de si, os pés criando passos, o corpo solto, as mãos batendo o ritmo Gabriela olhava, com ela era igual [...] Gabriela volteava, a saia voando, os braços indo e vindo, o corpo a dividir-se e a juntar-se, as ancas a rebolar, a boca a sorrir. (GCC, p. 154)

Dance comes to her as something inborn. Yet it is not the civilised way of dancing she enjoys: '[d]ança para ela era outra coisa, um coco mexido, um samba de roda, um maxixe embolado. Ou bem uma polca puxada a harmônica. Tango argentino, valsa, foxforte, gostava não' (GCC, p. 306).

Her dislike for such social dances becomes apparent when she goes to the New Year's ball. She rejects old social codes and instils new ones when, in the middle of the party, she takes off her shoes and runs out to the *sambistas*, and the narrator's admiration finds its way in the poetic language: 'Gabriela descalçou os sapatos, correu para a frente [...]. Seu corpo rodou, suas ancas partiram, seus pés libertados a dança criaram' (GCC, p. 307).

In both scenes, Gabriela's infinite pleasure is transparent. Unlike Johanna and Constance Chatterley, whose dances liberate Gilbert and Mellors from their inhibitions, Gabriela's dance has a wider effect as it liberates all the aristocracy. Her action, despite being inappropriate for a lady's behaviour is neither condemned nor scorned by society. On the contrary, everybody follows her into the street.

5.9 Colour, Race and Slavery

Gabriela demonstrates no concern for social customs or moral codes and without any hindrance offers her culinary art as well as her body to Nacib. During her first night in Nacib's house as a cook, she receives Nacib into her bed without any hesitation. In all of her extra-marital relationships she remains guilt-free and this aspect of her character is constantly emphasised. It appears that Amado is preparing his readers to see her as a woman who does not see it wrong to have sex with many men and not as an adulteress or a sinner. To her, sex has no specific force to tie her to her husband or to her lovers as one sees from the very beginning of the novel in her relationship with Clemente. What is even more interesting is that she is not led by further desire to make a claim on the man she sleeps with. As Malcolm Silverman affirms:

As atitudes se modificam em torno dela, mas ela própria, diferentemente de seu parceiro Nacib, permanece inalterada: sua pureza de alma, se não de corpo, não necessita transição; já é de início ideal. Afinal, Gabriela personifica o povo brasileiro.⁶³

Apart from the purity of her soul, as Silverman observes, Gabriela's behaviour is linked with her origin. Amado, in an indirect way is depicting the remains of the

⁶³ Malcolm Silverman, 'Algumas observações sobre as personagens na obra de Jorge Amado' in Moderna Ficção Brasileira, translated by João Gulerme Linke (Rio de Janeiro: Editora Civilização Brasileiras, 1978), p. 151.

slavery which determines the sexual nature of society. Before the abolition of slavery, the slaves lived on farms. Both men and women as a rule were the property of the landowners and the use of slave women by landlords was not seen as an abuse of power by either the slaves or society.⁶⁴ Given her origins, the way Gabriela extends her hand and invites Mr. Nacib to her bed does not come as a surprise. As June Hahner comments:

[...] a propalada atração e respeitividade da mulata brasileira estava intimamente relacionada à condição servil da escrava africana que não estava em posição de resistir aos ataques de seus proprietários brancos.⁶⁵

Apart from this, Gabriela's initiation into sex by a forced act from her own uncle also appears as an additional factor which changes her sexual outlook. After being molested by him, the importance of fidelity and the concept of wrong become meaningless to her.

Though the novel is not directly concerned with the question of slavery or race, the choice of his protagonist as a woman of colour does not leave this question untouched. David Brookshaw observes that Amado's portrayal of Gabriela is loaded with a racial overtone.⁶⁶ As will be discussed in the next chapters, one cannot but agree with Brookshaw at this point, that at least in his selection of these unconventional women, Amado appears to follow some racial distinction. By juxtaposing the image of *mulata* with that of Gabriela, Amado incorporates certain characteristics in her personality which link her to her ethnic origin. The

⁶⁴ Gilberto Freyre sees such customary practices as the 'domestic prostitution'. Observing the influence of slavery on Brazilian society he comments that: '[...] the prostitution that went on within the home were inspired by the white master – in the interests of large-scale procreation on the part of some, while others were bent merely upon satisfying their sexual whims.' He further adds it was the 'abuse of one race by another'. See Gilberto Freyre, The Masters and the Slaves, translated by Samuel Putnam (New York: Alfred A. Knopf, 1978), pp. 360-363.

⁶⁵ June Hahner, A mulher no Brasil (Rio de Janeiro: Civilização Brasileira, 1976), p. 15.

⁶⁶ Brookshaw, Race and Color, p. 159.

overwhelming sex appeal with which Amado presents her, appears to be linked with her origin. Being a *mulata*, she exposes the sensuality and warmth of a woman of colour. Her origin, strongly revealed by her colour, makes her more attractive and leaves her open to male desire and allows her to be more free in her sexual attitude. As Brookshaw observes that though it was Aluísio de Azevedo's Rita Bahiana in Q Cortiço (1890) which opened the literary gates for a sexually vibrant *mulata*, it is Jorge Amado who explores her fully.⁶⁷ In his romantic treatment of the woman of colour, Amado explores certain characteristics of Gabriela's African origin as he depicts her beauty. Her culinary art and her rhythmic walk are clearly her cultural heritage. The very title of the novel, 'cravo e canela', refers to the strong effect of his protagonist's cinnamon colour and her typical odour of clove.⁶⁸ With her, even the title of the novel becomes aromatic, as Batista observes:

Gabriela [...] até improvisou-se em título saboroso [...] dando-lhe rima (GCC, cravo e canela) e exaltadas sugestões de paladar (cravo e canela), a que não pode ser considerada estranha alusão, mais do que ostensiva, a estímulos sexuais em termos de valor plástico (cor) e de afrodisíaco específico (gosto, prazer) [...] a morena (sempre cor de canela) como tipo ideal de mulher.⁶⁹

The distinctive aroma of her body is constantly mentioned:

Dela vinha um perfume de cravo, dos cabelos talvez, quem sabe do cangote.
 [...] Ela estava esperando, o sorriso nos lábios, a réstia de luar nos seus cabelos e aquele cheiro de cravo.
 [...] Ela foi saindo, ele espiou-lhe as pernas [...] o pedaço de coxa cor de canela.
 [...] [...] O perfume ficara na sala, um perfume de cravo. (GCC, pp. 127-128)

⁶⁷ Ibid., p. 158.

⁶⁸ One cannot miss Zola's influence on Amado's portrayal of Gabriela with the strong flavor of 'cravo e canela' as it reminds one of Nana's body odour which is explored in the similar way by Zola.

⁶⁹ Juarez da Gama Batista, Gabriela, seu cravo e sua canela (João Pessoa: Universidade Federal Da Paraíba, 1963), pp. 5-6.

The narrator loses no chance to admire her colour: '[m]ulata bonita, com cor de canela' (GCC, p 156). As critics have observed, by using cinnamon and clove, Amado gives an erotic touch to Gabriela's body.⁷⁰

Despite the mythic nature of Gabriela, the conclusion of Amado's novel appears to be revolutionary. Gabriela defies the established social norms and breaks the Ilheusan moral code by sleeping with Tônico Bastos while she is married to Nacib. The patriarchy which plays a powerful role in the cases of Sinhazinha fails to exercise any power over Gabriela. Both she and Nacib escape social justice. The same society which ruthlessly joins against Sinhazinha and mocks Felismino is not ready to see Gabriela as its victim, and the combined legal and social forces join together to save her from disgrace. As Meira Penna observes:

Gabriela tornar-se um símbolo [...] figura representativa de nosso povo em seu atual estágio de desenvolvimento psicológica [...] O que vale é a força vital do seu desejo [...] para involuntariamente tecer a intriga em torno da qual giram todas as atenções, e promover as soluções as mais jeitosas aos problemas existenciais.⁷¹

In contrast to Lawrence's Johanna and Connie who revolt against patriarchy, Amado depicts a static character. Gabriela does not change and does not revolt, it is the society around her which changes. As Luís Martins observes:

Não é uma revoltada, não tem a menor consciência [sic] de sua inferioridade social, pelo contrario, sente-se feliz quando se liberta do casamento, que a elevava na escala da sociedade e lhe garantia a prosperidade econômica [sic]. É uma encarnação sertaneja do enigma feminino, esfinge de pés no chão, de uma animalidade sadia de fêmea [sic], de um amoralismo cômico que a situa, pura e intangível, acima do bem e do mal.⁷²

⁷⁰ See Teófilo de Queiroz Júnior, Preconceitos de cor e a mulata na literatura brasileira (São Paulo: Ática, 1982).

⁷¹ Penna, Em berço esplêndido, p. 205.

⁷² Martins, 'Gabriela, cravo e canela'.

Gabriela does not change but the rigidity of Ilhéus is influenced by her: '[t]ransformaram-se não apenas a cidade [...] Modificaram-se também os costumes, evoluíram os homens...' (GCC, p. 239). A number of events prove this change. First, it is Malvina, who despite being an unmarried daughter of a rich *coronel* goes to offer flowers to Sinhazinha, a socially convicted woman. This appears to be the silent disagreement between the values Amado appreciates and the social conventions in relation to herself and then in relation to Ilheusan society. Secondly, it is Glória-Coriolano episode which does not have a tragic end. Coriolano does not punish Glória and also does not break his relations with her as the narrator comments: '[...]até comiam os três no restaurante, davam-se bem' (GCC, p. 358).

Thirdly, Nacib 'rompera com a lei' (GCC, p. 323), and, after beating Gabriela, he is satisfied by throwing her out of the house. Gabriela herself does not see her act as a crime: '[s]ó porque a encontrara na cama a sorrir pra Tonico. Que importância tão grande, por que tanto sofrer [...] só porque a encontrara com outro...' (GCC, p. 321). Lawrence depicts guilt-free protagonists but none of them come close to Gabriela. Even Connie, who defies Clifford, does not consider her act to be as insignificant as Gabriela does.

Finally, contrary to the social norm, Ilheusan society does not condemn Nacib and Gabriela but praises him as a civilised man who '[a]giu como um europeu' (GCC, p. 325). Here Amado is distinguishing the difference between European and Brazilian cultures. Nacib's liberal attitude distances him from the uncivilised Ilheusan man. The scene at the bar Vesúvio becomes crucial as the society receives Gabriela with applause: 'Josué bateu palmas, Nhô-Galo também, todos aplauderam, alguns levantaram-se para cumprimentá-la' (GCC, p. 353), and Gabriela as a modest victorious woman 'sorria, os olhos baixos' (GCC, p. 353).

Amado's depiction of Ester and Margot shows that in a rigorously male-dominated society women are imprisoned both as wives and as whores. They suffer betrayal, humiliation and violence but find no way to alter their situation. In Gabriela, he draws a line between the wives, whores, *raparigas* and Gabriela. She is the only character in the novel who finds her way and is valued not only as a woman but also as a worker. Her role as a cook offers her a wider space than is available to these other women. Instead of imposing punishment her betrayal relieves her from the status of wife in which she was a loser: a loser of her freedom to move and love, a loser of her role as a worker. It appears that Gabriela's betrayal is meant to restore her image as a free woman and also to reinstall her as a worker in the position of a cook which she always desired. Amado breaks the imposed social and conventional restrictions and portrays a new woman to validate female existence. Malvina thinks '[e]ra preferível envelhecer solteirona, de negro na porta das igrejas. Se não quisesse morrer como Sinhazinha, de tiro de revólver' (GCC, p. 220), but Gabriela opens up other options.

Through Gabriela Amado propagates his feminist ideology as he sees that the basic condition to achieve equality in any relationship one should be free. Gabriela's freedom from her wifely role can also be seen as her denial of the centuries-old subjugation of women in marriage. Both Ester and Sinhazinha are denied redemption. They pay the price of their sin, but Amado liberates Gabriela from the marriage bond and allows her to be free to work and love. However, his next protagonist, in Dona Flor e seus dois maridos (1966), will show that freedom from the marital bond is not always desired by Amado's women.

Chapter Six

FEMALE DESIRE AND THE CONSTRUCTION OF FEMININITY

Me diga o senhor, que escreve nas gazetas: por que se há de precisar sempre de dois amôres, por que um só não basta ao coração da gente?
Jorge Amado, Dona Flor e seus dois maridos

As its subtitle suggests, Dona Flor e seus dois maridos: historia moral e de amor (1966) deals with the conflict of moral interests in female desire.¹ Lawrence focuses on Connie's dilemma when he depicts her vacillating between Wragby Hall and Wragby Wood but as Chapter Four, on Lady Chatterley's Lover has demonstrated, Lawrence is able to project a guilt-free woman. The questions of class and morality are raised, but Amado flags them up more explicitly than Lawrence. The titles of both novels suggest a strong bond between male and female. As further discussion will show, like Connie, Flor goes through varied experiences in life which enable her to grow and change. Amado offers a wider space to Flor than Lawrence does to Connie and also more than Amado offers to his own female protagonists in previous works.

As Chapter Five demonstrated, Amado projects multiple images of unconventional women in a male world. Except for Gabriela, Lindinalva in Jubiabá, Ester and Margot in Terras, and Sinhazinha and Glória in Gabriela, women are depicted as the victims of patriarchal power. Yet what is important is that none of these women see their desire as a sin. It is society which questions their behaviour and regards it as objectionable. What Amado tries to show through these portrayals is that patriarchal power retains a strong hold on female sexuality. Woman is controlled, scorned and punished in a male world

¹ Jorge Amado, Dona Flor e seus dois maridos: história moral e de amor (Rio de Janeiro: Record, 1987). All citations are from this edition. Hereafter the abbreviated form Dona Flor will be used and the references in the text are given as DF.

but she herself does not necessarily see her actions as wrong; hence she can be free from a guilty conscience.

6. 1 The Female World

In Dona Flor one observes a crucial change in Amado's portrayal of his female protagonists. In a novel with a large number of female characters with different roles, the presence of prostitutes is hardly surprising.² Yet with his focus on Flor and her world, these women are hardly depicted in any depth. Dionísia de Oxóssi, Otaviana das Dores and Madame Claudette are the few women among the prostitutes who are given some space. Though this chapter will comment on the figure of the prostitute in Dona Flor and will argue that Amado's portrayal of these women shows a change in his perspective, yet the major discussion will focus on his portrayal of Dona Flor. Particularly, it will be argued that instead of depicting a social victim or creating a myth as with Gabriela, Amado's satire focuses on the problem of widowhood as he portrays Florípedes Paiva who is conditioned by social conventions.

By contrast with Gabriela, whom Amado frees from all conventions, Flor is portrayed as a woman who is troubled by the moral aspect of her own desire. The chapter will also argue that Amado's portrayal of Flor shows his affinity with feminist ideology. Simone de Beauvoir draws attention to the social construction of femaleness as she states that: 'One is not born but, rather becomes a woman [...] it is civilization as a whole that produces this creature, intermediate between male and eunuch, which is described as feminine'.³ Similar to her, Amado sees gender as a social construct and shows how as a

² According to Paulo Tavares among two thousand and sixty six characters in Dona Flor, seven hundred and ninety six are female. See Paulo Tavares, Criaturas de Jorge Amado. Dicionário biográfico de todos os personagens imaginários (São Paulo: Martins, 1969; Rio de Janeiro: Record; Brasília: Instituto Nacional do Livro, 1985), pp. xvi-xvii. Hereafter cited as Tavares, Criaturas de Jorge Amado.

³ Simone de Beauvoir, The Second Sex, translated by H. M. Parshley (London Jonathan Cape, 1953), p. 295.

social victim a woman is bound up with conventional values. Gabriela offers a challenge to male domination and patriarchal power, and Dona Flor challenges the social conventions which make woman a prisoner at the hands of society. Hence, from a feminist perspective both novels embody Amado's deep concern about the question of woman.

Contrary to Gabriela, Flor appears to be more troubled by her sexual nature. Her moral values shape her vision and to lead her to question her desire. The discussion here will concentrate upon the development of her character through four sequential stages: daughter, wife, widow and lover. The chapter will argue that in all four stages there is a constant struggle between her desire and her social conviction.

Amado's shift of focus from the violent world of Ilhéus and its cocoa owners to the middle-class society of Salvador, the development of his comic style, and also his move from the problems of the proletariat to the internal struggle of an individual, represent a drastic change in Dona Flor. As Bobby Chamberlain observes:

It seems strange that a traditionally engagé leftist author, so recently divorced from prescriptive Marxist aesthetics, should write and publish such an apparently frivolous work of fiction just two years after the imposition of a brutal military dictatorship.⁴

Chamberlain interprets this change in relation to Brazilian politics and offers an analogy between Amado's novel and the Brazilian public.⁵ Flor represents the Brazilian public torn between the ideal and the practical aspects of its political life. However the chapter will argue that though politics cannot be separated from Amado's writing, Chamberlain's argument has its validity only in relation to Flor's victory.

⁴ Bobby Chamberlain, Jorge Amado (Boston: Twayne Publishers, 1990), pp. 63-64. Hereafter cited as Chamberlain, Jorge Amado.

⁵ For a detailed discussion of political analogy in Dona Flor, see Chamberlain, Jorge Amado, pp. 61-65.

Robert J. Clements, on the contrary, observes that in Dona Flor 'political and social problems receive little attention.'⁶ Moreover Giorgio Marotti does not seem to approve of Clement's observation as he considers that the novel presents middle-class bourgeois society:

Con Dona Flor e seus dois maridos invece, l'analisi della società borghese si sposta su di un piano più elevato: è tutto il mondo di Salvador che viene alla ribalta e che accompagna la storia di Flor, dolce fanciulla borghese, e dei suoi due mariti [...].⁷

The importance attached to female characters in Dona Flor, is aptly recognised by Juarez da Gama Batista who says:

Se o título do romance centraliza um personagem feminino, deve-se entender a escolha não apenas como um referente do eixo temático, a história de Dona Flor, senão que o desenvolvimento desse tema está profundamente ligado a um elemento específico – a mulher [...] Porque Dona Flor é a estabilidade em que se funda, como dado imediato, a natureza feminina [...].⁸

Though different interpretations of the novel are possible, one cannot ignore that more than in Gabriela, the main focus of Dona Flor is on its female protagonist and her dilemma as a woman from a middle-class social background which appears at the core of the novel.

Although the resemblance between the two protagonists – Gabriela and Flor – has often led critics to see them as fictional sisters, despite a number of similarities, Amado emphasises a fundamental contrast between his two female characters.⁹ Contrary to the

⁶ Robert J. Clement, 'Dona Flor and Her Two Husbands' in Saturday Review, 16 August 1969, p 22.

⁷ Giorgio Marotti, Profilo sociologico della letteratura brasiliana, volume II (Roma: Bulzone Editore, 1972), p. 40.

⁸ Juarez da Gama Batista, 'Os mistérios da vida e os mistérios de Dona Flor' (João Pessoa: Universidade Federal da Paraíba, 1972), p. 13. This article was first published in local newspapers of Paraíba, Recife, Salvador and Rio de Janeiro in 1966. Then it was included in Miécio Tati (ed.), Jorge Amado: povo e terra 40 anos de literatura (São Paulo: Martins, 1972).

⁹ Bobby Chamberlain, Juarez da Gama Batista and a few other critics find a strong resemblance in the two characters. See Bobby Chamberlain, Jorge Amado; Juarez da Gama Batista, 'Gabriela e Dona Flor' in Miécio Tati (ed.), Jorge Amado: povo e Terras 40 anos de literatura (São Paulo: Editora Martins, 1972).

submissive Gabriela, who can be made responsible for altering the Ilheusian moral codes, Flor, although she is presented as a rebel, is not free from conventionality. She appears to be the victim of both the public world and her private world as a result of having internalised the values of her society until she finally liberates herself from her own dilemma.

Comparing both characters one can also argue that the poetic language and enchanting beauty which make Gabriela one of the most popular characters in Brazilian literature are paralleled with Flor's modesty and gentleness. The difference between the two characters becomes clear as one observes the plot development of both novels. Gabriela enters into the novel as an outsider in a well-established society after about a hundred pages, and there is no effort on the part of her creator to show her family background. Moreover, the obscure past leaves her free from all conventions. Amado observes that Gabriela 'tava livre [...]ela não tinha noção [da sociedade] e ao não ter noção, não aceitava' social convictions.¹⁰

Flor becomes the central focus from the very beginning of the novel. Despite the feminine title of the novel, Gabriela does not distance itself from the male world. The power dispute between Mundinho Falcão and *Colonel* Ramiro Bastos with its depiction of regional politics remains its major concern. In Dona Flor, all characters, including Vadinho, who seems to be the favourite of his creator, become secondary to Flor. Analysing her position in Amado's fiction, Malcolm Silverman considers Flor 'second only to Gabriela.'¹¹ However, in view of Flor's constant presence throughout the novel and her direct involvement with the story, one may say that she occupies the principal position in Amado's fiction which has been denied to Gabriela.

¹⁰ See my interview in Appendix I, p. 330.

¹¹ Malcolm Silverman, 'An Examination of the Characters in Jorge Amado's *Ciclo da Comédia Baiana*' (unpublished doctoral dissertation, University of Illinois Urbana Champion, 1971), p. 200.

6. 2 Mulheres da Vida

As in Gabriela, in Dona Flor Amado depicts a male world where Vadinho is presented as a frequent visitor to the red light district, and even Teodoro used to visit prostitutes. Among a number of such women, three characters mark their presence: the French courtesan Claudette, Otaviana das Dores and Dionísia de Oxóssi. Though the next chapter will deal with Amado's depiction of prostitutes, these women deserve some comment here, since, among a number of analyses of Amado's women, these characters, despite their significant role in the novel, have been ignored by critics.

Claudette, the sensation of Paris, is the unique example of a non-Brazilian prostitute.¹² She makes her appearance in the novel as an old woman:

Próxima dos setenta – se lá não chegara ainda –, quase calva, uns ralos cabelos, cacos de dentes, olhos de catarata, já não tinha ela como professor o honrado ofício no qual um dia fora excelsa majestade, quando os clientes faziam fila na sala de pensão-de-mulheres [...]. (DF, p. 317)

Following the common destiny of a prostitute she has reached a situation where she needs money not for luxury or drinks but for the essentials. Amado introduces her mainly to highlight Vadinho's benevolence to such people.

Similarly, Otaviana is introduced purely to stress the orderly behaviour and mechanical aspect of Teodoro's sexuality. Amado creates a prostitute who differs from his previous depictions. In an amusing way, he presents her with the qualifiers 'pujante e asseada pardavasca' (DF, p. 226) a perfect woman for man like Teodoro. Then he shows that apart from being tidy and clean, Otaviana entertained only few selected clients as '[ela] não cobrava por vez e sim por noite' (DF, p. 227).

¹² Amado's depiction of prostitutes limits itself to the images of Brazilian women hence the presence of a prostitute from French Polish or other origins is rare. Though the desire for these women appears to be strong among the Brazilian men however they remain at a distance, accessible only to rich and powerful people. Fernando Henriques observes: 'The vast majority of public women were in fact coloured, the whites merely providing a fringe.' See Fernando Henriques, Prostitution in Europe and the New Worlds, volume II (London: MacGibbon & Kee, 1963), p. 225.

One small episode presents Dionísia, who as a prostitute is brought face to face with a 'pure' woman. The proud Flor, after she comes to know that Dionísia has a son with Vadinho, decides to adopt the son of 'um canto de rua, de leite de uma vagabunda' (DF, p. 115). Amado uses Dionísia to shed light on Flor's jealous and selfish behaviour. She sees the adoption of the child as the only way to secure Vadinho's affection. Dionísia offers a clear contrast with Amado's earlier portraiture of such women in Jubiabá and Terras. Before she is introduced in the novel, Flor's moral pose along with the surroundings where Dionísia lives, emphasise the degrading situation and social discrimination against such women, as the narratorial comment shows: '[...] zona de mulheres perdidas ás ruas do "baixo meretrício" tão amedrontadoramente citados nas crônicas policiais das gazetas' (DF, p. 116). In such surroundings one does not expect to see a woman like her. Despite being a prostitute and *mulata*, Dionísia is not given the conventional negative attributes of her colour or of her profession. In contrast to his previous depiction, where the presence of brothels is prominent, in Dona Flor Dionísia is presented in her home in a maternal pose:

Reclinada nos traveseros [...] vestida com uma bata de rendas cujo decotes lhe exhibia os seios peçados, a mulata Dionísia de Oxóssi sorria cordial [...] Na curva de seu braço, no calor de seu peito, o filho adormecido [...] quem a visse assim, tão calma a ordenar, compreenderia por que o pintor Carybé a retratara vestido de rainha, trono de afoxé (DF, p. 119).

Such description on one hand presents her as a holder of health and beauty to be portrayed by the famous painter Carybé and on the other calls attention to her image as a woman, physically and sexually realised in her motherhood and fulfilled in her femininity. It also suggest a contrast to Flor who is deprived of her motherhood. This appears to be the unique example in both writers where a woman like Dionísia is depicted in her motherly role and is not presented as a sexual object. Amado's use of

'seios pejados' instead of portraying her as erotically appealing, emphasises her maternal role. Amado's admiration for her becomes transparent as he praises her calm and proud posture. The poor and miserable condition he depicts in Jubiabá and Terras, finds no comparison with the depiction of place one encounters in Dona Flor. It seems that Amado is trying to prove that the dwellers of such places are not as alarming as the society tries to project them.

Dionísia, though, is referred to as a 'mulher perdida e sem-vergonha' (DF, p. 113) she appears as a woman who is quite conscious of her social position but in no way is ashamed of herself. Otaviana and Dionísia are analogues in many ways; both are physically healthy and neat. Both live in a place that does not combine with their profession as both offer homely warmth and dignity to their clients. Apart from her health and beauty, her manners, her calm and quiet posture, and her 'voz macia' make one admire her. Similar to Flor who despises her for her profession and more for her supposed involvement with Vadinho, Dona Norma considers her a degraded woman. The racial discrimination and contempt is more strongly expressed in this episode as Dona Norma says: '[m]ulher de barriga suja, essa Dionísia. O menino saíra ainda mais escuro do que ela, onde os cabelos loiros de Vadinho?' (DF, p. 123). However Dionísia's portrayal does not lead one to regard her a dirty or degraded woman.

Another characteristic which makes her stand apart from these women of her class is her self pride which is apparent in the way she deals with, and responds to Flor:

– [t]u tá vendo seu João como é que tratam os pobres? Essa que está ai – com ó lábio apontava Flor [...] Porque ela pensa que pobre não tem sentimento, pensa que a gente, porque é rapariga e vive nessa vida atroz, perdeu até o direito de criar os filhos.... (DF, p. 123)

Clearly, she is raising her voice against the social injustice which disparages the maternal role of a woman like her. Apart from highlighting the problem of abandoned children, Amado uses the episode to show the positive aspect of Brazilian society in which it is considered perfectly normal for a woman to take care of her husband's children.¹³

Despite being alluded to as a prostitute, Dionísia is never actually presented as one and once the confusion in relation to Vadinho's involvement with her is cleared she is welcomed in Flor's household as a friend. In a way, through Dionísia, Amado tries to reduce the distance between the 'pure' and the 'fallen'. Her involvement with the Afro-Brazilian cult in the final episode offers her a different identity; that of a servant of Oxóssi.¹⁴ Dionísia's free access to the African religious circle emphasises the prevalent, non-discriminatory attitude of Afro-Brazilian religion. She appears to be the only friend in whom Flor confides about Vadinho's demands and implores to save her from his ghost.

6.3 Alvina and Flor

In contrast to these women Amado presents Flor, who proudly sees herself 'uma mulher honesta'. The early years of Flor's life are presented through a double flashback. At the beginning of the novel Flor is presented as a passive and obedient daughter, dominated by her mother. Amado appears to be reluctant to shed light on Gabriela's girlhood. By making her an orphan he avoids any clue about her coming of age, whereas a number of passages describe Flor's adolescent life presenting her as a hardworking,

¹³ Apart from the common practice of taking care of one's husband's child, it is common among Brazilian families even today, to accept an abandoned child as a Christian act. Though such children do not share the property but they are fairly well treated and often participate in family business. In Jubiabá, the male protagonist, Baldo after he is left an orphan, is not only given shelter by comendador Pereira but is treated well by his benefactor.

¹⁴ Oxóssi is described in the novel as the most highly respected deity, king of Ketu and a hunter. See Dona Flor, p. 316

decisive and attractive girl. Following social custom, as a girl from the middle class she is always seen to be well dressed. By contrast with Glória, whose dress reveals her social status, and Gabriela, whose 'vestidó de chita' marks her simplicity, Flor's dress and manners are used as a middle-class girl's means to secure a better husband. By showing her gradual development, her transformation from an obedient daughter into a rebellious youth is emphasised. Contrary to Gabriela whose first appearance makes Nacib doubt his decision to employ her, Flor, with her 'graça simples da moça, de sua quieta beleza' (DF, p. 82) makes her impression on Waldomiro Guimarães, the famous Vadinho during their very first meeting.

A parallel can be drawn here between Lawrence's The Lost Girl and Amado's Dona Flor. The early portrayal of Flor draws her close to Lawrence's Alvina, Flor shares the later's orthodox, provincial background and, like Alvina, she revolts against social conventions. According to the prevailing social norms, a girl had to be virgin at the time of her marriage, and Dona Rozilda enforces this code and keeps a strict watch on her daughters. The suggestion of the role played by money in marriage is used by Dona Rozilda to coerce Flor into matrimony with her first suitor, Pedro Borges. Despite her mother's insistence, Flor refuses to marry him. By rejecting such an offer Flor distances herself from the material advantage in marriage. This is further emphasised by her firm stand in her relationship with Vadinho. Flor is aware of the hazards of such a choice, yet by her resistance, she challenges existing power relations. Despite being coaxed, bullied and even beaten, she does not break her relationship with Vadinho. By her refusal to submit to matriarchal power she unleashes a conflict which finally leads her secretly to visit Vadinho. She is never excused by her mother for selecting him, who considers Vadinho '[u]m vagabundo, sem eira nem beira, pau-d'água, jogador, não valia de nada' (DF, p. 48).

When Flor is locked in her room by Dona Rozilda, the narrator commits himself to explicit support, and what should have been condemned according to social norms is presented in a humorous and romantic way as Vadinho sings serenades in duet with Dorival Caymmi and publicly declares his love.¹⁵ A similar scene is evoked in The Lost Girl, when Ciccio serenades Alvina while she is taking care of Mrs. Tuke. He awakes her sentiments and finally succeeds in convincing her to abandon her work and follow him to Italy. Just as Alvina escapes and rejects British society and its middle-class morality, Flor eludes Dona Rozilda's vigilance and ultimately renounces patriarchal authority. Like Alvina, who, despite her traditional upbringing, gives herself to Ciccio in an unconventional way, Flor submits herself to her lover before she marries him. Instead of presenting her as a victim in the hands of Vadinho, as in Lawrence, Amado emphatically shows that it was her decision to submit to him: 'Flor estava doidinha para dar, para dar e dar-se, entregar-se por inteira, um fogo a queimar-lhe as entranhas e o pudor, desatinada labareda' (DF, p. 95). By losing her virginity she expresses her revolt against patriarchal power. In a society where the prenuptial chastity of a woman is guarded with great care, Flor's willing submission to Vadinho before marriage can be seen as her first major revolt against conventional values. Similar to Alvina she is depicted as a mature and decisive person whose disobedience is supported by her thinking. Unlike Dona Rozilda, Flor does not see marriage as a business contract. Both Alvina and Flor reject the submission expected of them by society, first as daughters and then, as will be seen in the case of Flor, as a wife.

As has been seen in Chapter Three, despite his mild hint by the choice of the negative adjective 'lost' and his ambiguous portrayal of Alvina, Lawrence avoids openly declaring his protagonist to be morally lost. Mrs. Tuke alludes to such a situation as she

¹⁵ Among a number of famous people Amado uses as his characters in the novel, Dorival Caymmi, the famous popular musician, appears as Vadinho's friend.

comments: '[...] life is a mass of unintelligent forces to which intelligent beings are submitted. Prostituted – oh-oh!!-prostituted –'¹⁶ Amado, though, like Lawrence, projects the image of a rebel in an obedient daughter, but unlike Lawrence, he does not allow her to be free from guilt. The male bias in his depiction can be detected as Flor feels ashamed of her act and led by social conventions, she discards the traditional white garb, appropriate for a virgin, and marries without the 'véu e grinalda' (DF, p. 100). The narrator ironically adds: '...a boba não tivera coragem' (DF, p. 100). From these early images of Flor one sees the blending of convention and rebellion in her which remain a constant feature of her character.

6.4 Cozinhar e Amar

Rose Hilary observes that the ideology of romantic love has helped in extracting free labour from women in the domestic context.¹⁷ In Gabriela, Amado's narrative supports Hilary's view when it reflects on the Gabriela-Nacib relationship. On a number of occasions, the narrative focuses on Nacib's calculating vision encompassing Gabriela in terms of monetary gain. Nacib feels content with the increase in profit resulting from the mere presence of Gabriela in the bar. Again, his decision to rehire her is mainly motivated by her efficiency as a cook which helps him to earn more money. Amado depicts a society which exploits its female workers. The socio-economic changes as well as his own socialist ideology propel Amado to support and dignify the image of a worker. Despite her extra-ordinary skill as a cook, Gabriela is given only a subordinate position to that of the bar owner Nacib, whereas Flor, who shares Gabriela's natural gift for cooking, is upgraded to the position of a cooking teacher and the proud owner of the

¹⁶ D. H. Lawrence, The Lost Girl (Cambridge: Cambridge university Press, 1981), p. 283. Hereafter cited as Lawrence, The Lost Girl.

¹⁷ Rose Hilary, 'Women's Work Women's Knowledge' in Juliet Mitchell and Ann Oakley (eds), What is Feminism? (Oxford: Basil Blackwell, 1986), pp. 161-183.

‘Escola de Culinária Sabor e Arte’. Hence Amado liberates Flor from the master-servant relationship of her profession while Gabriela remains a subordinate.

Although both Gabriela and Flor share Alvina’s defence of female independence and quest for independent work, they do not acquire free mobility in the job market. Unlike Alvina, who, despite social prejudice, struggles and enters the medical profession, both Gabriela and Flor are confined to the domestic sphere as cooks. Amado does not liberate them from their female domain and even makes their profession the target of male contempt. A comparison may be made with Paul Morel in Sons and Lovers, who does not hide his sarcasm when Miriam tells him about her teaching job:

“Oh, I don’t think it won’t be a great deal. only you’ll find earning your own living isn’t everything.”

[...]

“I suppose work can be nearly everything to a man,” he said, [...] But a woman only works with a part of herself. The real and vital part is covered up.¹⁸

Similarly Nacib expresses his contempt when Gabriela, free from her spousal role, resumes her position as a cook. As he sarcastically says: ‘– Era uma boa lição... – Voltar de ser cozinheira depois de ter sido a dona’ (GCC, p. 352). One cannot ignore the fact that patriarchal society gives recognition to a woman’s role only as wife. All social efforts in relation to a woman are made to shape her into a good wife; hence all other occupations are considered degrading and are neglected. Like Miriam and Gabriela, the proud teacher of a cooking school, Flor is let down by Vadinho, who, although he makes use of her income for his gambling, mocks her work:

‘– Professora de quitutes e não de presunção...

[...]

[...]tua única presunção, tua honra. Mas eu já comi ela uma vez, vou comer outra... Por mais professora que você seja, meu bem, na vadiação é minha aluna. (DE, p. 323).

¹⁸ D. H. Lawrence, Sons and Lovers (Cambridge: Cambridge University Press, 1992), p. 460.

Vadinho not only mocks her but shows his eternal male pride in boasting about educating her, even if it is in relation to love making. One observes similarities between Vadinho's egoistic comment and Mellors' attitude, since the latter often appears to be Connie's educator.¹⁹

The fact that the forbidden territory of 'male professions' is not yet crossed by his women cannot be interpreted as Amado's bias against women. He is depicting a society where male superiority is still prevalent. As Maria Inácia D'Ávila Neto observes: '[n]o Brasil, como em toda a parte, a mulher é objeto de preconceitos, cristalizados em papéis, mais ou menos estereotipados.'²⁰ Amado is aware that in society women are actually left with very few options. Specifically, if they are poor the opportunities are even more limited. As June Hahner observes:

Women in Brazil [...] are not found in "command echelons" in government or large private enterprises. Clustered in poorly paid low level jobs, they earn less than men, and generally remain in auxiliary positions in a male-dominated society.²¹

They can only choose between the positions of a domestic servant, cook, nanny, a washerwoman or a bar-maid. Though Amado's novel is set in the 1960s, working conditions have not altered very much for lower-class working women. As Hahner affirms: '[m]ost working women in Brazil remain in traditional "female" low productivity occupations – the least rewarded and most unpleasant, unskilled jobs.'²²

¹⁹ Michael Squires offers a profound analysis of the Connie-Mellors relationship as a pupil-teacher relationship. For details see *The Creation of Lady Chatterley's Lover* (Baltimore: John Hopkins University Press, 1983), pp 106-114.

²⁰ Maria Inácia D'Ávila Neto, *O autoritarismo e a mulher: O jogo da dominação macho-fêmea no Brasil* (Rio de Janeiro: Achiamé, 1978), p. 50.

²¹ June E. Hahner, "'Women's Place' in Politics and Economics in Brazil Since 1964', *Luso-Brazilian Review*, volume XIX (1982), p. 83. Hereafter cited as Hahner, 'Women's Place'.

²² The 1970 census listed 32% of all employed women as domestic servants. See Hahner, 'Women's Place', p. 84.

As discussed in previous chapters, Lawrence was writing during a period which was marked by a strong feminist awareness. Yet in the cases of Lettie, Clara, Alvina, the Marchesa, Johanna and Connie, Lawrence's women rarely acquire any identity other than that of wife or lover. Clara and Alvina even abandon their work to follow their respective husbands. As already pointed out, this has been seen by feminist critics as indicative of Lawrence's grudge against working women. However, Lawrence's attitude can also be interpreted as his defence of marriage as an institution and of woman's wifely role. Unlike Ester, Sinhazinha and Gabriela, Flor does not discard marriage. Amado's depiction of both Gabriela and Flor shows that he does not see marriage as a career for a woman. Gabriela loses her position as a worker once she becomes Mrs Saad but is subsequently reinstated as a worker after she is freed from her wifely role. Unlike Alvina, who abandons her nursing job and follows Ciccio to Italy to become a housewife, Flor does not let her marriage interfere with her work. Her first marriage does not leave her with much option as her earnings help her to take care of her household and even to support Vadinho's gambling. However her second marriage, to Teodoro, offers her economic security, yet she does not give up her work. As the narrator comments: '[...] preferia continuar viúva a terminar com a Escola' (DF, p. 255). Flor, similar to Gabriela, values her economic liberty and the narrator aptly praises her:

Desde menina no hábito do trabalho, cedo se acostumara a possuir o seu dinheiro. Se não fosse isso, como teria se arranjado quando da celebração do primeiro casamento e por ocasião da viuvez? (DF, p. 255)

This appears to be the only occasion when the narrator stands by Flor and condemns Vadinho 'vivendo na prática às suas custas, mais gigolô do que marido' (DF, p. 257). In contrast to Lawrence's so called bias towards female independence one can see Amado's

understanding of working women.²³ Amado is not only sympathetic to his women but through them he projects an image of Brazilian woman. Gabriela and Flor both express traits which make them the icons of their culture. By making them hard working, self-sufficient women, he is valuing such qualities in Brazilian women.

Amado's use of the cooking profession for both Gabriela and Flor, apart from giving self-sufficiency to his protagonists, offers him the opportunity to explore the sexual connotation of culinary vocabulary.²⁴ In both Gabriela and Dona Flor, the verb *comer* is used with a double meaning. The gastronomical literal meaning is juxtaposed with the metaphoric (sexual) interpretation of the word. Analysing the use of verb *comer* in Amado's work, Affonso Romano de Sant'Anna comments:

Amar e comer são sinônimos. Aí, a malícia cheia de charme explorando a ambiguidade daqueles termos. E, de maneira mais complexa, esse tema estaria sobretudo na ficção do baiano Jorge Amado, quando, especialmente em *Gabriela, Cravo e Canela e Dona Flor e seus dois maridos*, o cozinhar e o amar são duas atividades complementares, uma vez que D. Flor e Gabriela são imbatíveis, tanto na cozinha quanto na cama²⁵

In Gabriela, apart from the aromatic use of *cravo* and *canela* in relation to Gabriela's body odour, food and woman are interrelated. The metaphoric use of food is frequently

²³ Zélia Gattai in her biographical work sheds light on Amado's admiration for working women. See Zélia Gattai, Um chapéu para viagem (Rio de Janeiro: Record, 1982;1995, 17 th edition).

²⁴ A number of critics have discussed the relationship between sex and food in Amado's fiction. Bobby Chamberlain and Rosana Maria Ribeiro Patricio both offer a detailed analysis of the gastronomic use of food with sex. Chamberlain sees it in relation to class whereas Rosana sees it from cultural perspective. See Jorge Amado; Rosana Maria Ribeiro Patricio, 'Gabriela e as outras: A representação da mulher em *Gabriela cravo-canela*, de Jorge Amado' (unpublished master's thesis, Universidade Federal da Paraíba, 1992). Hereafter cited as Patricio, 'Gabriela e as outras'.

²⁵ Affonso Romano de Sant'Anna, O canibalismo amoroso (São Paulo: Brasiliense, 1985), p. 30. Bobby Chamberlain does not see such use as casual but considers it to be more of a vulgar expression:

'[...] *comer* is widely used as a vulgar substitute for *copular* [...]. In view of the strong Yoruban influence on such things as religion and language in certain parts of Brazil, it is not unlikely that *comer* in its sexual sense represents a loanshift borrowed from Yoruba.

See Chamberlain, Jorge Amado, p. 102. The verb *comer* might have been borrowed from Yoruba as in Bahia one sees a strong influence of African culture and heritage but such correlation between certain verbs and food is not limited only to this region. Such double use of these words is common even among people from other states.

expressed in male discourse and woman is transformed into a consumable object, a food for male relish. Chico Molesa's admiration makes it explicit as he comments: '–Seu Nacib, a empregada é um pirão. Que beleza!' (GCC, p. 131).²⁶ Nacib enjoys the double pleasure of his cook Gabriela. As the narrator says: 'Tempo bom, meses de vida alegre, de carne satisfeita, boa mesa, suculenta; de alma contente, cama de felizardo' (GCC, p. 165).

Although the parallel between food and sex is developed in both novels, it is in Dona Flor that the erotic language takes over Amado's narrative. In Gabriela, the use of gastronomic metaphors is not limited only to a specific couple or to Gabriela but is extended to other women like Roselita, Sinhazinha or Anabela. Rosana Maria Ribeiro Patricio observes a class discrimination in Amado's use of such vocabulary. She aptly argues that such metaphors in Gabriela are formed in relation to marginalised women, the transgressors. In the case of wives or women from a higher class such terminology is not used. As she observes: 'Comida e a mulher prostituta, adúltera ou amante [...] como objeto sexualmente desfrutável pelo homem.'²⁷

In Dona Flor such discrimination is not evident as the gastronomic vocabulary with double meanings is used more freely by Vadinho, the first husband. Flor is seen by Vadinho as '[a]petiosa' and, as the narrator comments, Vadinho often calls her '[M]eu manue de milho verde', 'meu acaraje cheiroso', 'minha franginha gorda' (DF, p. 24-25). The sexual connotation is explicit in Vadinho's use of these words. However the narrator justifies by stating that these preparations 'davam justa idéia' of Flor's sensuality. Even the name of her cooking school is used in a metaphoric way, thus giving it a sexual connotation:

²⁶ Note the double meaning in the word *pirão* here. As it is not only used for a beautiful woman but also for food, a cassava preparation, reducing woman as a consumable object.

²⁷ Patricio, 'Gabriela e as outras', p. 65.

Escola de Culinária Sabor e Arte... – repetiu – Sabor e Arte... – baixou a voz, o bigodinho roçando a orelha da moça: – Ah! quero saborearte ... – não apenas um trocadilho de mau gosto mas também franco aviso de suas intenções, deslavada plataforma, claro programa de namoro. (DF, p. 79)

As one sees, the joining of the verb *saborear*, with its meaning 'to relish' (food or a personal quality), with the second person pronoun *te*, meaning 'you', gives a clear sense of sexual consumption.²⁸ Such use of food in relation to woman can be seen as a common aspect of Latin American culture, Bernardo Kordon's observation shows a similar trend in Argentina:

Además de las raíces africanas de la cocina bahiana, Doña Flor y sus dos maridos revela la no menos profunda relación entre cocina y sexo. Ejemplo bien cercano sería nuestro hablar popular, donde la mujer es referida generalmente con palabras comestibles. Para un argentino una mujer atractiva es churrasca, o churra, o papa [...]²⁹

Such vocabulary no doubt expresses intimacy and affection but, with his excessive use of sexual references, Amado has become the target of criticism. One can observe a pure male delight in such use by both the writer and the male characters. Amado tries to justify Vadinho's use of such vocabulary in relation to his wife's profession through narratorial intervention: '[q]uem sabe, devido as atividades culinárias da esposa' (DF, p. 24). Nevertheless one cannot overlook the male voice which, in its connotative use of the word *comida*, reduces the woman to an object of eating. In both novels, Gabriela and Dona Flor, the gender bias becomes obvious as the metaphoric expression evokes the image of a woman in male perspective, and reduces her to a sexual, consumable, object of male pleasure

²⁸ According to the Collin's Portuguese dictionary the verb *saboreár* means to relish, to sweeten. See Collins' Portuguese Dictionary: English-Portuguese, Portuguese-English (Glasgow: Harper Collins, 1991).

²⁹ Bernardo Kodron, 'Una visión singular de la más reciente de Jorge Amado: Esa Gran Literatura con Olor de Cocina' in *La Opinión Cultural*, 13 September 1975, p. 4.

Lawrence has often been accused of freely using taboo words. In particular, Lady Chatterley's Lover has been a constant target for such criticism. Amado also has been scorned for similar reasons and to some extent shares Lawrence's fate of being called a pornographic writer.³⁰ Brazilian literature, in general, does not recoil from the use of erotic and sexual vocabulary, and unlike Lawrence, James Joyce and some other English writers, no Brazilian novelist has ever been prosecuted for being pornographic.³¹ Sex and eroticism in Brazilian culture appear more as a realistic picture of that society, and often by depicting an erotic picture, the writer is responding to the highly sensual nature of these people. Alvaro Lins comments that from Cacau onwards Amado started using 'em grande escala o recurso dos palavrões e termos de sentido pornográfico'.³² Oscar Mendes justly observes that such words were used in earlier works, specifically in Jubiabá. Yet instead of seeing them as a sign of pornography, Mendes sees them as a part of the popular language of the people, which Amado was describing. As he says:

Seus diálogos conservam o sabor e o realismo da linguagem popular. E se felizmente se libertou da mania dos palavrões estercoreários e obscenos, Amado não perdeu, entretanto, a obsessão do sexo, a complacência no descrever cenas eróticas.³³

Observing the fact that a large number of Amado's characters come from the lower ranks of society, where such words are commonly used, Amado's language is not surprising. Words such as *vaca*, *gata* and *cadelha* can be heard as modes of affectionate address for

³⁰ Alvaro Lins, Macedo Dantas and others blame him for use of *palavrões*. See Alvaro Lins, 'Sagas da Bahia e Sergipe' in Os mortos de sobrecasca: obras, autores e problemas da literatura brasileira (Rio de Janeiro: Editora Civilização Brasileira, 1963). Hereafter cited as Lins, 'Saga da Bahia e Sergipe'; Macedo Dantas, "'Tereza Batista" romance ou apenas reportagem?' in O Estado de São Paulo, 22 May 1973, suplemento, p. 2.

³¹ A number of Brazilian writers follow the line of Zola and the Portuguese writer Eça de Queiroz without being condemned as pornographers. For instance in the works of Júlio Ribeiro, Aluísio Azevedo, Rodolfo Tiófilo, Adolfo Caminha and Raul Pompeia a number of erotic passages appear. Even Machado de Assis with his humoristic tone, presents erotic passages. For more detail on the presence of the erotic in Brazilian literature see Afrânio Coutinho, O erotismo na literatura (Rio de Janeiro: Editora Catedra, 1979).

³² Lins, 'Sagas da Bahia e Sergipe', p. 239.

³³ Oscar Mendes, Seara de romances: ensaios críticos (Belo Horizonte: Imprensa Oficial, 1982), p. 191.

a woman even among more educated couples. By placing such words in Vadinho's mouth it appears that Amado is trying to make his readers aware of the nature of male discourse in the Bahian world. Yet one cannot fail to admit that some words, with their particular erotic meanings, simply reduce the woman to an animal.³⁴ In particular, when these words and expressions are used with reference to love-making, human tenderness which one encounters as a major concern in the Lawrentian world seems to disappear. In a number of scenes Vadinho, uses the verb *vadiar* for love-making. Again, after celebrating Flor's birthday, he asks her to wait for him: '[t]i prepare que hoje vou te dar uma surra de cama [...]' (DF, p. 161). This appears to be a strong expression against the tender love-making one might expect after a marvellous evening together at the Palace Hotel.

6. 5 The Submissive Wife

After her marriage with Vadinho, Flor, like Alvina, is transformed into a submissive wife. Even more than Alvina, she projects the image of a traditional wife who forgives Vadinho's infidelity, his lies, his compulsive gambling and even his beatings. In Lawrence, physical assault on the female body rarely occurs. In Sons and Lovers, Walter Morel's use of violence against Gertrude is used to emphasise the class difference between the couple which is then explored to develop a gap between the father and the sons, whereas in Dona Flor the male violence clearly marks the gender difference as can be seen in the following episodes where physical violence occurs.

First, in Flor's flashback after Vadinho's death, Flor thinks of the incident when he forcefully takes her money and beats her. The reader is forced to overlook Vadinho's

³⁴ Despite their use among lovers, *vaca*, *cadela*, and *gata*, all these addresses have a sexy or pejorative meaning as they refer to whores or sexy women. The noun cow, the synonym of *vaca*, in some cultures is used to refer to the submissive quality or simplicity of a woman. In Brazilian Portuguese it becomes the synonym for a whore. See Bobby Chamberlain and Ronald M. Harmon, A Dictionary of Brazilian Portuguese (Washington: Georgetown University Press, 1983).

numerous defects and even his use of physical violence. Moreover, the narrator clearly justifies his act, saying '[f]oi ela quem bateu primeiro' (DF, p. 133). One can clearly see that on the one hand Amado uses humour to make his readers see that the violence was provoked by Flor, and, on other hand, he tries to show that in a patriarchal world woman has few rights even to her own earnings.

The second incident occurs during one of the nightmares in which Flor dreams that she is listening to music and dancing with a number of partners, then she suddenly sees Vadinho in front of her 'de pé, o seu marido: levanta a mão indignado, e a esbofeteia. [...] ele lhe arranca a roupa de viúva e lhe desfolha grinalda e véu de noiva [...]' (DF, p. 193). In an indirect way Amado is trying to show Flor's own guilty conscience which makes her to see her act as wrong.

6. 6 Widowhood and Remarriage

Like The Lost Girl, where Lawrence focuses on the social problems of unmarried women, in Dona Flor Amado raises the question of widowhood. In Brazil one finds two types of women who are referred to as widows. Women whose husbands die are often called 'viúva'. The others are the ones, who are abandoned by their husbands, and are called 'viúva de palha'. Both groups suffer from similar social prejudice. The extensive migration from the northern and the central parts of the country to the prosperous southern part, has forced a great number of women to live the lives of widows even though their husbands are not dead.

In Terras, a brief episode draws attention to the women whose husbands depart in search of jobs. The narrator comments: '[o]s homens viajavam quase todos, raros voltavam' (Terras, p. 25). Though Antônio promises he will come back, Ivone knows he will never return. The old man affirms: '[...] ninguém volta destas terras, nem mesmo os

quem tem mulher e dois filhos' (Terras, p. 27). Though the man may promise to come back, he never returns and the woman is left alone. As one of the readers in *O Globo's* editorial comments; '[à]s viúvas e a viuvez-, um problema socio-economico, de aspectos religiosos, morais e fisiológicos.'³⁵ Even more than Amado it is Machado de Assis who centralises the problem of Brazilian widows. Assis focuses on the question of the financial difficulties which these women face whereas Amado's satire focuses on the moral issues widowhood poses for a woman.³⁶

In Dona Flor with Flor and her widowhood as the central question, the female world becomes the main focus. In a number of scenes the female social world comes alive. First with his depiction of Flor as an unmarried girl, the social activities; dances and customary visits to her aunt are presented then with the depiction of her married life which places her among a number of female friends and social activities. None of Lawrence's women can claim such popularity and such a large number of female companions as is the case with Flor. Even Gabriela, who is admired by everybody does not come close to Flor's circle of female friends.³⁷

The social aspect of Flor's life is then used to generate the conflicts in her mind. She is brought up with certain values and now she feels tied by these values. The loss of her husband makes her recognise her sexual urges. Yet she does not see any way out. Gabriela, being free from social constraints enjoys much more liberty than Flor. Class difference plays a major part in the conditioning of their thinking, Gabriela, being a 'retirante da seca' becomes déclassé and apparently is not troubled by the rights or

³⁵ The Editorial in *O Globo*, 3 August 1966, p. 2.

³⁶ Machado de Assis focuses on the problem of the widowhood in a number of his novels. Lívia in Ressureição (1872), Valéria in Iaiá Garcia (1878), the Baronesa and Guiomar's grand mother in A Mão e a Luva (1874), Dona Glória in Dom Casmurro (1899), Natividade and Flora in Esau é Jacob (1904), Fidelia and Rita in Memorial de Ayres (1908) are the few examples of the widows he portrays.

³⁷ It is also worth noting that a number of characters among these women are drawn from Amado's own acquaintances, as he admits in the dedication of the novel. Paulo Tavares gives a list of real life characters in Dona Flor. For detail see Tavares, Criaturas de Jorge Amado, pp. 445-493.

wrongs of her desire, but Flor, conditioned by her middle-class bourgeois morals, thinks that the '[d]esejo de viúva [...] vai no carrego de defunto' (DF, p. 216). She even considers such desire an insult to the 'honra de finado' (DF, p. 216)

In a mocking way, traditional aspects of Bahian society are highlighted as people around Flor ensure that such custom is not broken. When, in Part Three, she is wooed by the gigolo Principé, or when Aluísio, a prospective suitor tries to seduce her, she adopts the traditional pose of a widow and restrains herself from fulfilling her desire in an unconventional way. She is presented at the outset as an irreproachably virtuous widow: '– [v]iúva direita aquela ali. Sendo bonita e moça, nunca levantou a vista para homem...' (DF, p.203). Yet her behaviour does not escape male suspicion as one of the neighbour comments: '– [h]onesta até demais. Talvez nem seja por virtude' and even thinks that her modesty was a result of her 'natureza fria' (DF, p. 203). Externally, Flor assumes this coldness but once, alone in her house, her desire takes hold of her:

'Em fogo lento meus sonhos me consomem, não me cabe culpa, sou apenas uma viúva dividida ao meio, de um lado viúva honesta e recatada, de outro viúva debochada, quase histérica, desfeita em chiquete e calundu [...]. (DF, p. 213)

Like Alvina, Flor is desperate for a companion but her desire is restricted by the image she has assumed and she finds herself trapped in her own web. Again in a comic tone her desperate situation is made explicit as she says:

[...] avisem a todos para que todos saibam existe uma viúva jovem, com certa graça mansa e formosura [...] um pudor de virgem e um fogo a lhe queimar o ventre.

Se souberam de alguém com interesse, enviem-no correndo...' (DF, p. 213).

It seems that she shares Gabriela's philosophy, but is unable to fill the vacuum Vadinho's death creates for her.

Again Amado's humour takes hold of the narrative as he satirises the social custom which requires a widow to avoid any love relationship. Through an indirect discourse of Dona Giza Amado ridicules such customs:

Idade media, feudalismo, santa Inquisição – onde já se viu mulher de trinta anos, viúva, dona de seu nariz, dona de seu dinheiro ganho [...] necessitar de testemunha ao receber a vista do noivo [...] Só no Brasil ainda era possível tão atraso [...]’ (DF, p. 233).³⁸

Both Lawrence and Amado see sexual desire as a natural instinct in men and women. Lawrence's depiction of Connie's sexless life shows its degenerating effect on her health. Contrary to Connie, Gabriela does not see any harm in casual sex. Flor, however, admits the importance of sex but her middle-class upbringing forces her to discard such an option. Like Alvina, who is scared of being left a virgin, Flor is worried about her situation and her desire for a companion is given a broader context in her dreams. Marriage becomes indispensable for her as she thinks:

Melhor se resolver de vez e aceitar marido [...] Casar e logo, ter seu marido viver com ele vida decente e honesta, como era de sua natureza e de sua obrigação, em vez de arder em sonhos [...] contendo-se somente por medo e preconceito. (DF, p. 223)

One cannot ignore the fact that both Lawrence and Amado give their protagonists conventional feelings. Both Alvina and Flor consider such desire degrading and compare themselves to a prostitute. In the Chapter 'The Wedded Wife' Alvina feels powerless as Ciccio forces her to surrender to him and the narrator says: '[s]he felt like one of the old sacred prostitutes: a sacred prostitute.'³⁹ Similarly, in her dreams Flor sees herself as a prostitute 'saia a se oferecer a uns e outros; e, por vezes, nem viúva era, e sim mulher-

³⁸ Dona Giza is presented as an American lady who has settled in Brazil. Her role as a social critic shows the difference of female attitudes between two cultures. Being an American she appears to defend certain sexual liberties which normally a Brazilian woman before 1970s would not think of.

³⁹ Lawrence, *The Lost Girl*, p. 288.

da-vida [...]’ (DF, p. 201). Yet she curbs her desire and will have it fulfilled only in a conventional way ‘com juiz e o padre, com papéis de matrimônio’ (DF, p. 213).

Havelock Ellis cites a number of psychological and medical studies to show that sexual abstinence may produce an hysterical condition in women.⁴⁰ He also observes that sexual abstinence is less easily tolerated by women than by men.⁴¹ Both Lawrence and Amado share this view. As has been seen in previous discussions, to overcome her frustration Connie escapes to the wood. Flor has a more active social life than Connie: ‘[s]ucediam-se os convites, todos querendo encher seu tempo [...] Enfiou sessões de cinema um atrás da outra, fez visitas a meio mundo, correu o comércio, em compras com as amigas’ (DF, pp. 196-197). Yet she does not achieve satisfaction and Dona Norma, observing her situation, advises her to remarry if she does not want to become ‘histérica’ (DF, p. 211).

Lawrence’s women are often the victims of male scrutiny. Connie appears to be the unique example of a woman, who insists on seeing her lover’s body, as in Chapter XIV, she says to Mellors: “[l]et me see you!”.⁴² In Dona Flor, most of the time it is Flor’s vision which encompasses Vadinho’s and Teodoro’s bodies and admires their male beauty. Yet she cannot be compared with Gabriela who only likes to sleep with handsome men. Ester, Sinhazinha and Glória are forced to unite with an old man, whereas unlike these women, Gabriela and Flor assert the importance of youth and beauty in their partners.

In contrast to the male admiration of Gabriela’s *mulata* beauty, in Dona Flor it is Vadinho’s white colour which receives attention: ‘[s]eu marido bonito, penugem doirada a cobrir-lhe braços e pernas, mata de pêlos loiros no peito [...]’ (DF, p. 101) in

⁴⁰ Havelock Ellis, Studies in the Psychology of Sex, volume VI (Philadelphia: F. A. Davis, 1927), p. 183.

⁴¹ *Ibid.*, p. 185.

⁴² D. H. Lawrence, Lady Chatterley’s Lover (Cambridge: Cambridge University Press, 1993), p. 209.

whose company, Flor though a *mulata*, ‘parecia uma negra [...]’ (DF, p. 101). Flor and Vadinho are coded as racial Others. Vadinho’s white body and golden hair are frequently contrasted with Flor’s copper colour, black hair and black eyes. It appears that through the marital union of racially different people Amado is trying to sustain the theory of miscegenation. He strongly defends that the racial problems can be resolved only through the mixing of people from different races.⁴³

As in the Lawrentian world, Terras and Gabriela both present the institution of marriage as bondage for women. Unlike Ester and Sinhazinha, who marry men they dislike, Gabriela marries Nacib, whom she loves and often admires as ‘o moço bonito’. Yet it is she who more strongly expresses her dislike for marriage. In an indirect internal monologue she regrets her loss:

Do que gostava, nada podia fazer [...] Rodar na praça [...] Ir ao bár, levando a marmitta, não podia fazer. Rir pra seu Tônico, pra Josué, pra seu Ari, seu Epaminondas? Não podia fazer. Andar descalça no passeio da casa, não podia fazer [...] Tudo quanto gostava, nada disso podia fazer. Era a senhora Saad. Podia não. Era ruim ser casada. (GCC, p. 293)

To Gabriela marriage is full of prohibitions. She thinks it is not desirable to be married as one even loses one’s identity. By contrast, Flor does not discard marriage. After Vadinho’s death she is troubled by her bodily hunger: O ‘[a] maldita matéria de seu corpo partindo em fúria e em danação contra o recato de seu espírito, rompendo o placidez de sua vida, seu equilíbrio’ (DF, p. 214). She feels divided between her physical need and her dignity and sees marriage as the only solution to fulfil her desire.

The Lawrentian world does not offer contrasting images of woman as ‘pure’ and ‘fallen’. Amado not only presents them side by side, as has been seen in Jubiabá and Terras but he mocks the division. In Dona Flor, the middle-class attitudes towards these

⁴³ See Chapter One ‘Introduction’, pp. 30-31.

women often become transparent. First, Dona Rozilda condemns her daughter's loss of virginity and says 'lugar de puta é em castelo' (DF, p. 133). Then, Flor not only reminds herself of her decency but fears about the scandal and of being considered a whore. She tells Dona Norma: '[n]ão sou nenhuma sem-vergonha, não nasci para ter amante, essas coisas para mim só com meu marido [...] Será que pareço mulher-da-vida pra você dizer isso...' (DF, p. 215). By assuming the pose of morality, Flor distances herself from the *mulhers-da-vida*. Her attitude towards these women is emphasised in the episode where after learning that Vadinho had a child by a prostitute, she loses control and her words give voice to her hatred: '[j]amais o filho da outra, da cachorra, da puta sem vergonha' (DF, p. 150). Amado does not escape mocking such a pose of decency, his depiction of Dionísia de Oxóssi as the proud mother, unashamed of her profession shows this. Flor also feels it degrading to be a mistress. As she says she does not want to 'amigar [...] sem a bênção de deus' (DF, p. 179).

As has been seen in Chapter Four, Lawrence explores the effect of sexual abstinence on Connie and justifies her physical urge. Amado affirms such a notion as he depicts the absence of husband in Flor's life and makes her confess to Dona Norma: '- [e]stou danada, Norminha [...] Meu corpo não me obedece [...]' (DF, p. 214). Flor vacillates between conventional values and her desire as the narrator says: '[t]udo confuso: de um lado uma viúva, exemplo de dignidade, do outro uma fêmea jovem e necessitada' (DF, p. 214). Dona Norma alerts her: '- [i]sso é falta de homem, minha santa' (DF, p. 214). Hence marriage is seen as a solution to such an hysterical condition. Marriage seems to be essential as a solution not only for Flor, but even for the prostitutes: '[v]ia-se então uma aurora de cometas nascer sobre os prostíbulos e cada mulher-dama ganhou marido e filhos' (DF, p. 395). As discussed in earlier chapters, Lawrence sees female passivity as a condition for sexual fulfilment, Amado does not see it as necessary and does not insist

on woman's passive role.⁴⁴ His women, unlike Lawrence's, are the active partners of their male companions. Gabriela and Flor both motivate, initiate and participate actively with their partners.

Apart from differences on questions of marriage, Gabriela and Flor also differ more fundamentally in their ideas about love and sex. Words such as love have no meaning for Gabriela and she does not show any inclination for love or stability in her relationship. Clemente, annoyed by such attitudes, even calls her 'cobra de vidro' (GCC, p. 329) and feels like killing her. Flor at the beginning of her widowhood, feels the lack of sex, but soon after her second marriage, she realises that it was not simply the sex that she needed but the sensuality she had enjoyed with Vadinho. Lawrence's women feel contemptuous when they are worshipped by their husbands. First the Marchesa and then Johanna, do not hide their disgust for being treated in such a way. In Mr. Noon, the narrator comments:

[Everard] did not ask and take his terrific sexual gratification as if it was something natural and true to marriage. He asked for it, he craved for it as if in some way it were a sin [...] he could not bear to be consciously reminded of it. And so he called Johanna his sunflower. [...] He liked to think of her as an eternal white virgin whom he was almost violating.⁴⁵

A woman like Johanna cannot fail to be unhappy, as the narrator further remarks: '[...] the sensual humbleness in her husband threw Johanna off her balance. It made her distraught [...].'⁴⁶ Johanna confesses to Gilbert '[h]e wants to set me on a throne and kiss my feet.'⁴⁷ Like Everard, Teodoro considers his wife as a '[...] Flor sensitiva, feita de castidade e inocência, merecedora do máximo respeito' (DE, p. 250). Flor appears to share Johanna's dissatisfaction and, through her relationship with Teodoro, the novel

⁴⁴ See my discussion in Chapter Four, pp. 133, 153.

⁴⁵ D. H. Lawrence, Mr. Noon (Cambridge: Cambridge University Press, 1984), pp. 242-43. Hereafter cited as Lawrence, Mr. Noon.

⁴⁶ *Ibid.*, p. 244.

⁴⁷ *Ibid.*, p. 157.

persistently details the mechanical aspect of their relationship and its effect on Flor. Through the bed-room scene on their first night the narrator assumes his characteristic position as, in a comic way, the rules for copulation are presented:

[E]le apagou as lâmpadas [...]

[...]

E logo lhe foi dado ver, não por absurdo e, sim, por diferente. Em vez de descobri-la, cobriu-se ele também e, sob os lençóis, com os braços a envolveu [...] mal dando tempo para que dona Flor de todo se abrisse e se soltasse do recato [...] Sem gastar tempo em despi-la e em se despir, [...] sempre pelo lençol coberto, se pôs sobre ela e logo a possuiu com vontade, força e encantamento. Foi tudo muito rápido e pudibundo [...] Ficou dona Flor como perdida, oprimida, um vontade de chorar. (DF, p. 248-49)

After Vadinho's fervent passion, Teodoro's mechanical ways and routinely repetition of copulation 'às quartas feiras e aos sábados, às dez da noite, minuto mais, minuto menos' (DF, p. 259) have degenerative effect on Flor. Teodoro is presented as an old-fashioned man who sees his marital relationship in mathematical terms. Amado portrays Flor's life with Teodoro and her gradual displeasure with his love making. She sees him as a white umbrella or a bird with 'asas imensas' (DF, p. 260).⁴⁸

Flor feels it wrong to complain as her second marriage apparently offers her everything normally a woman may desire in marriage. Nevertheless, as Chamberlain observes: '[h]er life becomes an endless routine of drab, uneventful occurrences, and she again comes to perceive that something is lacking.'⁴⁹ Her displeasure and emptiness are revealed in her letter to her sister:

É até um pecado minha irmã, falar assim quando se tem a vida que eu tenho, depois de haver comido o pão amargo, mas a mesma coisa todo o dia cansa, até quando agente está no bem e no melhor. Aqui pra nós lhe digo, mana saudosa, que mesmo com essa vida tão feliz, por todos invejada, por vezes me dá uma agonia, tão sem pé e sem cabeça, difícil até de explicação, um não-sei-quê... Natureza ruim dessa sua irmã que não sabe apreciar como devido o quanto

⁴⁸ Though it appears ridiculous, till recently, it has been a custom among some bourgeois married couples to use a sheet with a hole in it at the time of copulation.

⁴⁹ Chamberlain, *Jorge Amado*, p. 65.

mereceu do céu sem para tanto ter merecimento: vida tão tranqüila e um bom marido. (DF, p. 306)

Flor thinks it a sin to express her dislike for a routine life. She expresses her feelings but nowhere does her letter show her dislike for marriage or for her husband. This again places her at a distance from Ester or Gabriela and close to Johanna as she propagates the idea that despite a sexually active life, its routine nature and the puritanical attitude of the husband can have a contrary effect on a woman. Unlike Johanna, Flor does not discard marriage.

6.7 Guilty Conscience and Breaking of the Norms

In Gabriela, the male dissatisfaction and discussion of marriage comes through male characters who see the *raparigas* and public women as a male necessity to supplement marriage. Any expression for similar desire by a woman is seen as unacceptable, a violation of the social norms, and is punished. It is the man whose need for more than one partner is seen as justifiable. In Dona Flor, Amado reverses the picture and focuses on the sexual dissatisfaction of a woman. Like male members of Amado's world, Flor appears to see the Other as complementary to marriage. As Linda Hall comments:

[...] Amado examines the issue of fidelity, questioning the concept that one man has a right to the whole emotional and physical life of one woman, questioning the ability of one individual to fulfil all the needs of another. As he has spared Gabriela from death at the hands of the cuckold Nacib, he spares Flor and Vadinho to love again.⁵⁰

Both Gabriela and Dona Flor, deal with the question of female transgression yet the question is tackled differently in both novels. In Gabriela, the reader is made aware of Tonico Bastos's gallantry but the narrative does not offer any hint of Gabriela's passion for him or her displeasure with Nacib. The reader is taken by surprise when Nacib finds

⁵⁰ Linda B. Hall, 'Jorge Amado: Women Love and Possession' in South West Review, 68 (1983), p. 77.

her in bed with Tónico. In Dona Flor the prime importance lies in fantasies and desire. Flor believes in Vadinho's return from the dead. Her problem starts when she conceptualises her desire and sees him as a real being. She feels that if she accepts him back, her image as a 'decent' wife will be in danger and at the same time she does not want him to go away from her. Amado presents a conflict between her two selves, the one who loves him and wants him and the other which is bound by her traditional image of a decent wife. The broad description of Flor's growing years, with her bourgeois middle-class origins show that her dilemma is the product of her upbringing.

In The Lost Girl, Miss Pinnegar observes that Alvina's behaviour is degrading as she comments "[y]ou are a lost girl!"⁵¹ Whereas Flor herself feels that she is 'lost' and makes her plea to Dionísia de Oxóssi: '[...] de um jeito de me livrar de Vadinho [...] Senão, comadre, estou perdida, uma desgraça sem remédio vai acontecer' (DF, p. 367). She is so possessed by her guilt that after surrendering to Vadinho of her own free will she regards herself as a degraded person: '[s]ou tua cadela, tua égua, tua puta' (DF, p. 375). Flor is liberated from her guilty conscience only when she responds to Vadinho's final appeal as will be seen further.

The use of irony leads Amado, more than Lawrence, to deal with the question of Flor's desire in a way which challenges the radical feminist view about the nature of male writing. Like Lawrence, Amado shows no interest in preserving a conventional image of 'pure' woman. The lack of interest in depicting stereotypical images of 'pure' women in Amado can also be seen as an disavowal to idealise the images of these women.

Flor procures the protection of the *candomblé* ritual to liberate her from Vadinho's ghost. Amado uses this episode to show how both Christian and African religion form

⁵¹ Lawrence, The Lost Girl, p. 217.

part of Brazilian culture.⁵² It is important to observe that Bahia appears to be the only Brazilian state where two religious faiths go side by side without creating any serious conflict.⁵³

Vadinho and Teodoro represent two views of husbands. The inadequacy of male sexuality is emphasised through the creation of these two characters who complement each other. It appears that both husbands are incapable of satisfying Flor who cannot choose between them. The final part poses the picture of a woman caught between her two husbands. As one reader's comment shows that Amado does not deal only with the 'viúva em função de sua viuvez, mas também da viúva que contai segundo matrimonio [...] outro problema [...] ainda em relação e função do primeiro, com suas correlações [...]'.⁵⁴ Hence, Flor's problem is the problem of widows who remarry. In an interview with Alice Raillard Amado narrates an incident, which motivated him to write Dona Flor:

Quando de minha visita com Álvaro á casa do industrial, a conversa dele com aquela senhora, casada com um português, e para quem o primeiro marido aparecia e queria dormir com ela. Foi assim que começou *Dona Flor e seus dois maridos*.⁵⁵

Like the lady in the story, Flor is caught by her dilemma. She is a product of a society in which, being married to Teodoro, she sees her acceptance of Vadinho as an act of adultery. Her upbringing makes her to worry about what people will think. The sequence of events and chapters that follow acquire a crucial significance for the development of

⁵² An issue which becomes the major concern in Tenda dos milagres.

⁵³ Similar to *Candomblé*, *macumba* is also a widely practised Afro-Brazilian religious cult. In a number of novels Amado makes use of both these cults. For detail see Gregory Rabassa, 'The Negro in Brazilian Fiction, since 1888' (unpublished doctoral dissertation, University of Columbia, 1954). Rabassa offers a detailed analysis of *Macumba* in relation to Jubiabá, where there is a whole chapter on Macumba. Also see Warren Hoge, 'Macumba: Brazil's Pervasive Cults,' New York Times Magazine, 21 August 1983, pp. 30-33; 75-7; 81-82.

⁵⁴ Juracy Nogueira, in a letter to editor in *O Globo*, 3 August 1966, p. 2.

⁵⁵ Raillard, Conversando com Jorge Amado, p. 294.

Flor's character. As the narrative unfolds, she gradually loses the defensive pose against Vadinho. Paradoxically her need for both men makes her vulnerable and finally causes her to give herself to Vadinho. As Chamberlain observes:

For Flor's ultimate solution to her dilemma – a magical combination of the best of both worlds – only goes to show that no one man, self-indulgent bohemian or “respectable” bourgeois, is capable of fulfilling her every need.⁵⁶

The first time she sees him she is overwhelmed with pleasure but realising her social status as a married woman she tries to keep him at a distance. The frequent use of ‘sou uma mulher honesta’ in an ironic way is reminder to readers that she is a chaste woman.

Commenting about his plan for Flor's fate and the ending of the novel, Amado says:

Bem certa vez eu estava ali na máquina escrevendo *Dona Flor* e chegou [...] minha sobrinha [...] Janaína [...] eu estava no final do livro, exatamente no momento em que o primeiro marido (Vadinho) voltou e estava pressionando para dormir com ela ... claro que ela estava resistindo, dona Flor era uma pequeno – burguesa cheia de preconceitos [...] Janaína perguntou “como é que vai terminar o livro, meu tio?” Eu respondi: como estou vendo a coisa, ela vai se entregar ao Vadinho, mas como é muito marcada por esse preconceito todo, vai ficar desesperada. E como ela já fez o ebó pra ele ir embora, no momento em que ele for, ela vai com ele ... eu penso uma coisa assim meio poética, os dois desaparecendo, o outro marido entrando e vendo ela morta na cama.⁵⁷

Such a poetic end would have confined the novel more in the tradition of Romanticism and would not have combined with Dona Flor, as it would not only have meant a clear rejection of Teodoro, it also would have made Flor an ideal figure. The inevitability of Flor's fate becomes obvious from the first day of her second marriage. The comparison between two husbands makes it clear that she will surrender not to Vadinho but to her own desire. The narrator emphasises her loss of honour when he says that Vadinho. ‘[...] disposto a levá-lá a desonra, ao adultério’ (DF, p. 342). Again, after she submits to

⁵⁶ Chamberlain, Jorge Amado, p. 70.

⁵⁷ Antônio Roberto Espinosa, ‘É preciso viver ardentemente’ in Literatura Comentada (São Paulo: Nova Cultura, 1981), p. 25. Hereafter cited as Espinosa, ‘É preciso viver ardentemente’.

Vadinho the narratorial comment emphasises her loss of honour: ‘[...]pela segunda vez Vadinho lhe comeu a honra, primeiro a de donzela, agora e de casada’ (DF, p. 375). Flor does not commit suicide, nor does she feel ashamed of her act, as Amado observes: ‘[d]epois que o Vadinho fez amor com ela e foi embora, o marido entra no quarto, possui dona Flor e ela acha ótimo!’⁵⁸ One cannot but observe that she feels content not exactly because she enjoys two loves, but more because she gets rid of her social fear, as her answer to Dionísia’s question shows ‘– O finado deixou de perturbar?’ she responds, ‘[...] eu deixei de me assombrar’ (DF, p. 379) Flor’s answer clearly shows that the cause was her own way of thinking and not Vadinho’s demands. As the narrator says, she realises that: ‘[N]inguém se apercebera de nada, ninguém a reconhecera adúltera e culpada [...] O mesmo sol de antes, a mesma chuva [...]Pensara que ia ser um fim do mundo, na rua e dentro dela [...]’ (DF, p. 380). Flor’s description in these passages clearly shows that her major concern is the social stigma attached to such a relationship and once she sees that she is not stigmatised she becomes free.

Gabriela and Flor both show that a woman can enjoy an extramarital relationship more than the marital relationship, even if it involves the ex-husband. To Gabriela such acceptance comes as a natural instinct, but to Flor such realisation comes only after a long struggle. In order to present Flor oscillating between right and wrong, Christian and Afro-Brazilian religious imagery is evoked when her dilemma is treated in a typical Bahian setting which again highlights the homogenous aspect of Brazilian culture. Flor’s final choice in a way is a revolt not only against conventionality but even against the Catholic faith which prohibited bigamy long ago. Like Lawrence, Amado, it seems, is proposing that only after breaking social bonds can supreme pleasure be achieved. As he says:

⁵⁸ Ibid., p. 25.

Então ela, e não eu, resolveu ficar com os dois. Eu não esperava que dona Flor fosse capaz de romper com aqueles preconceitos todos. Mas o amor é muito forte, você sabe, e quando são dois amores, fica mais forte ainda.⁵⁹

By making Flor responsible for her choice, Amado distances himself from the moral aspect of Flor's choice. His personal view of such a decision on the part of Flor, first becomes clear in his interview with Alice Raillard:

Lembro-me que eu disse a Zélia: “Esta Dona Flor é uma desvergonhada, você sabe que ela ficou com os dois maridos? [...] não esperava isto desta senhora, que eu acreditava direita e honesta...”⁶⁰

In his interview with the writer of the present work, Amado smiles as Dona Zelia recalls his comment after such unconventional choice of his protagonist: ‘[e]la era uma descarada.’⁶¹ The use of the qualifiers *desvergonhada* and *descarada* leaves no doubt about Amado's patriarchal stand towards such female behaviour. Moreover it is emphasised by the further comment that one does not expect an honest and virtuous woman to behave in such a manner. Obviously, in a strongly patriarchal society, by deciding to remain with both, she is displaying what that society would consider her loose morals. Yet one cannot deny Amado's defence of the feminist cause. Unlike Gabriela, Flor's image goes through constant changes, but this final episode shows how Dona Flor decides against set patriarchal norms. Flor's acknowledgement of her need for both men allows her to escape from the social bias which forces her to question such desire and see it as a sin. Amado's depiction of Flor, in this final episode, brings him closer to feminist ideology and offers a counter-view to Elaine Showalter and other feminist critics who relate a male writer's gender with his writing.⁶² It also seems

⁵⁹ Ibid., p. 86.

⁶⁰ Raillard, *Conversando com Jorge Amado*, p. 297.

⁶¹ See my personal interview in Appendix I, p. 330.

⁶² See Elaine Showalter, ‘Towards Feminist Poetics’ in May Jacobus (ed.), *Women Writing and Writing about Women* (London: Croom Helm, 1979), pp 22-41.

reasonable to agree with Hélène Cixous who discards the concept of 'masculine' and 'feminine' which imprisons one in a binary logic. She argues that it is dangerous to identify the sex of a writer with the sex of his or her writing.⁶³

The ending of the novel clearly marks a victory for the female protagonist. The link between love and conflict becomes much more obvious as does the process whereby love is deployed as the primary weapon in Flor's struggle with African gods to save Vadinho from her own *macumba*. Throughout the novel, Flor submits to Vadinho and his atrocities but in the end it is he who depends on her mercy to save him. He deplores her to save him from Yansã's rage and from his permanent expulsion from this world.⁶⁴ This final battle against Yansã is won with the force of love and female will, leaving Flor a triumphant woman. Flor, a victim of her own repressed sexuality, is liberated only when she rebels against conventionality and responded to her love and her desire. Amado appears to share Lawrence's thesis of the essentiality of sex. Like Lawrence, Amado sees fulfilment as the only way of escape from the mechanical life. Similar to Connie, Flor is relieved only when she accepts Vadinho.

In the final part of the novel, Amado tries to allegorise this image of the victorious Flor by juxtaposing the image of the victorious Brazilian public. As has been observed before, Chamberlain tries to read the whole novel as a political allegory.⁶⁵ Such an observation can be accepted only in relation to the final part of the novel where Flor's victory is given a much broader meaning: '[v]inha o povo correndo nas ladeiras, com lenços de petróleo e um calendário de greves e revoltas. Ao chegar na praça, queimou a ditadura como um papel sujo e acendeu a liberdade em cada esquina' (DF, p. 395).

⁶³ Verena Andermatt Conley, *Hélène Cixous: Writing the Feminine* (Lincoln, Nebraska: University of Nebraska Press, 1984), p. 129.

⁶⁴ In Afro-Brazilian religion, Yansã appears as one who can confront the dead. See Maria Luisa Nunes, 'The Preservation of African Culture in Brazilian Literature: The Novels of Jorge Amado', *Luso-Brazilian Review*, number 10 (1973), p. 10.

⁶⁵ See p. 221 in this chapter.

Except from this brief comment at the end of the novel where Amado links Flor's victory to the victory of Brazilian public, the novel does not support such an explicit analogy. The relation between Flor and the Brazilian people is not established in the rest of the novel. In general, Amado's focus seems to be more social than political. Chamberlain himself emphasises the social dimension when he describes Dona Flor as 'a social satire of classes and customs'.⁶⁶ Looking at Amado's later works, it becomes clear that when he does employ political allegory, it is normally very well knitted into the whole plot as the next chapter with its discussion of Tereza Batista cansada de guerra (1972) will show.

⁶⁶ Chamberlain, Jorge Amado, p. 79.

Chapter Seven

BROKEN BODY, UNBROKEN SPIRIT: FEMALE DESIRE IN TEREZA BATISTA AND TIETA

Jamais sentiu Tereza o menor prazer, o mínimo desejo ou interesse [...] Nesse período de sua vida, os assuntos de cama e sexo significaram para Tereza apenas dor, sangue, sujeira, amargura, servidão.

Jorge Amado, Tereza Batista

As has been discussed in Chapter Five, from Gabriela, cravo e canela onwards Amado's writing appears to offer a broader spectrum of female characters.¹ From this point of view, Tereza and Tieta appear to be significant additions in his gallery of women. After Gabriela, Tereza Batista, Cansada de Guerra (1972) appears to be the most successful novel in terms of its public reception.² In Italy it was seen as an example of feminist work.³ Except for some Brazilian critics who complained about its masochistic tone and sex scenes, in general Amado's defence of women was recognised.⁴ By placing her in the context of women's issues, Amado depicts a woman in Tereza who supports feminist ideology. As Guido Guerra says:

Não sei de personagem feminina mais importante que Tereza Batista. Importante, notadamente, como elemento revelador da mulher brasileira e da situação em que ela se encontra. Ademais Tereza Batista reflete não só o

¹Jorge Amado, Gabriela, cravo e canela (Rio de Janeiro: Record, 1995). All the references are from this edition and hereafter the abbreviated form Gabriela will be used.

²Jorge Amado, Tereza Batista, cansada de guerra (Rio de Janeiro: Record, 1996). All the references are from this edition and hereafter the abbreviated form Tereza Batista will be used; Soon after its publication a quarter of a million copies were sold, which meant that the novel was read by 0.53 per cent of Brazil's population over the age of twenty at that time. See Dasin J. R., Política e Poesia em Mario de Andrade (São Paulo: Duas Cidades, 1978), p. 88.

³As Amado himself comments about the use of his protagonist's name by Italian feminist club as 'Tereza Batista' in his interview with Alice Raillard. Paulo Tavares says 'desde 1977, a sede do Clube Feminista Italiana, num antigo palazzo, à Via Ragabella em Milão' adopted the name of Tereza Batista. See Alice Raillard, Conversando com Jorge Amado, translated by Anni Dymethan (Rio de Janeiro: Record, 1990), p. 307. Hereafter cited as Raillard, Conversando com Jorge Amado; Paulo Tavares, O baiano Jorge Amado e sua obra (Rio de Janeiro: Record), p. 108.

⁴In his interview with Alice Raillard, Amado raises the question and replies to such criticism. See Raillard, Conversando com Jorge Amado, p. 307.

alheamento da mulher brasileira no tocante à sua emancipação, mas também reflete suas carências no que concerne à sua realidade mais ampla dentro das lutas de um povo.⁵

Another critic observes: 'Não è muito rica a literatura brasileira dessa qualidade de retratos'⁶ However, one finds a difference of opinion among critics concerning the characters of Gabriela, Flor and Tereza. On the one hand, one sees critics like Claudio Bagnati who follow Amado's indication that she is a third category of Brazilian woman in the line of Gabriela and Flor⁷ and comments: 'Teresa sembra ripetere Gabriela nei tratti esterni, mentre si avvicina ad Archanjo per l'esemplarità didascalica e l'esasperata mitizzazione del messaggio.'⁸ Following the same trend Mark Curran, states that: 'Tereza é a mulher mais forte de povo brasileiro. Ela tem um pouco de Gabriela, de Flor e das outras mulheres fortes e sensuais do escritor.'⁹

On the other hand, there are those critics who see Tereza as a very different woman from his previous protagonists Gabriela and Dona Flor. Comparing the three, Juracy Costa observes:

Gabriela, lírica, feita de cravo e canela. Dona Flor, divertida solteira, casada ou viúva [...] meio vitoriosa, pois libertando moral convencional, libertando então o amor dos preconceitos. Tereza digna e honesta apesar da "guerra" diferente de Flor e de Gabi, vida mais difícil, mulher determinada.¹⁰

⁵ Guido Guerra, 'Tereza Batista e sua marginalidade' review published in *A Tarde*, Salvador, 3 February 1973. Hereafter cited as Guerra, 'Tereza Batista e sua marginalidade'.

⁶ Austregésilo de Athayde, 'Mulheres de deus' in *O Cruzeiro*, Rio de Janeiro, 31 January 1973, p. 5.

⁷ See Amado's interview in *Veja*, December 1975, p. 90.

⁸ Claudio Bagnati, "'Tereza Batista cansada de guerra" di Jorge Amado: Una Lettura del Personaggio' *Annali dell'istituto Universitario Orientale Sezione Romanza* xxi, 1(Gennaio 1979), p. 155. Hereafter cited as Bagnati, 'Una Lettura del Personaggio'.

⁹ Mark J. Curran, *Jorge Amado e a Literatura de Cordel* (Salvador: Fundação Cultural do Estado da Bahia, 1981), p. 59. Hereafter cited as Curran, *Literatura de Cordel*.

¹⁰ Juracy Costa, 'Jorge Amado, Tereza Batista e Cordel' in *Correio da Manhã*, 17 December, 1972, caderno anexo, p. 1. Hereafter cited as Costa, 'Tereza Batista e Cordel'.

Another critic writes: 'Agora é a vez de *Tereza Batista cansada de guerra*, tão diferente de Gabriela e de Dona Flor[...]'¹¹ Bobby Chamberlain sees Tereza as a 'hyperbolized' character who is 'far beyond any of the novelist's other characters.'¹²

This chapter will argue that despite a number of similarities in his portrayal of these three characters, in *Tereza*, Amado presents a woman who stands apart not only from Gabriela and Flor but even from Lindinalva, Glória, Margot or Ana Mercedes. Her struggle against the victimisation of women of her class installs her in a much wider space from which she emerges as a social leader, a role which none of Amado's women had previously been offered. As has been argued in Chapter Five, Gabriela is not a *O' divisor da água* but a continuation which shifts the focus from male to female exploitation. This chapter will also argue that Marxist ideology continues to influence Amado, stressing that though he turns towards depicting the sexual exploitation of women in sex-commerce, he continues to see them as workers who are victims of capitalist society. Hence his women fight for their rights over their bodies and he openly condemns the repression of women in the existing social and economic system. This amounts to a Marxist analysis of capitalism which sees women as belonging to the disposed proletariat. It also accommodates an acknowledgement of the power of patriarchy in a capitalist society. The distinctive feature of Brazilian capitalism, from the colonial master-slave relationship has had a particularly oppressive impact on the women of colour.

Michel Foucault observes that sexuality is a crucial part of a 'strategical model' for the deployment of power against the oppressed:

¹¹ An anonymous writer 'Tereza Batista, favo de mel e tirana nos tratos do amor, venceu peste, fome e guerra' Editorial in *Diário de Notícias*, Rio de Janeiro, 31 March 1973, p. 1 caderno 2.

¹² Bobby Chamberlain, Jorge Amado (Boston: Twayne Publishers, 1990), p. 89. Hereafter cited as Chamberlain, Jorge Amado.

Sexuality is not the most intractable element in power relations, but rather those endowed with the greatest instrumentality: useful for the greatest number of manoeuvres and capable of serving as a linchpin, for the most varied strategies.¹³

Amado's depiction of Tereza and Tieta shows an agreement with Foucault as he sees female sexuality first as a power in the hands of the male oppressor and then as an instrument which is used by both male and female characters.

Rose Marie Muraro observes a rapid change in the sexual behaviour of Brazilian women from the 1970s onwards:

Pela primeira vez levantava-se em nosso país [...] o problema da mulher. Pensávamos, então, no início da década de 70, em que era rigorosamente vedada a prática política, que os problemas do comportamento começavam a vir a tona, por esse motivo, com grande força.¹⁴

Muraro points to the big gap between the upper-class morals in cities like Rio de Janeiro and São Paulo and in farming communities and the working class morals of the northeast of Brazil. However, she accepts that '[...] um padrão novo vem surgindo em relação ao corpo. Um padrão mais "moderno" [...]'¹⁵ The period she refers to coincides with the publication of two of Amado's novels: Tereza Batista (1972), and Tieta do agreste: pastora de cabras (1977).¹⁶ In both these novels the central focus is on a female character who offers a space for Amado to record changes in the sexual behaviour of women.

Female desire and its fulfilment in an unconventional way is the central question in the works of both Lawrence and Amado. From the 1970s onwards, Amado's writing

¹³ Michel Foucault, The History of Sexuality: An Introduction, volume I, translated by Robert Hurley (London: Penguin, 1990), p. 103.

¹⁴ Rose Marie Muraro, Sexualidade da Mulher Brasileira: corpo e classe social no Brasil (Petropolis: Vozes, 1983), p. 1. Hereafter cited as Muraro, Sexualidade da Mulher Brasileira.

¹⁵ Ibid., p. 73.

¹⁶ Jorge Amado, Tieta do Agreste: pastora de cabras ou a volta da filha pródiga, melodramático folhetim em cinco sensacionais episódios e comovente epílogo: emoção e suspense! (Rio de Janeiro: Record, 1977). All the citations are from this edition and hereafter the abbreviated form Tieta will be used for all the references.

concentrates on the subjugation and exploitation of the female body in sex commerce, and words such as love and sex lose their meaning. Female sexuality is explored again in Tieta, where the revolutionary behaviour of his protagonist breaks the prevailing social norms. Roger Bastide observes that Amado tries to protect the spontaneity of life against material riches or the appearance of respectability, and advocates individual freedom over the alienating forms of social oppression.¹⁷ Both protagonists, however, rebel against conventionality and social prejudice in relation to female sexual behaviour.

The prostitute occupies a vast territory in Amado's work, emerging from his first novel Cacau (1933) onwards.¹⁸ However, it is in Tereza and Tieta that he fully explores her image and gives her the central position. Like Flaubert, for Amado the prostitute was not just a creature of imagination but a social as well as a personal reality. Amado's first-hand experience with prostitutes and their world, from a very early age, leads him to present them in varied situations.¹⁹ O Menino Grapiúna in which he evokes 'memórias de infância' and pays a homage to them in a most affectionate way.²⁰ As he says:

¹⁷ Miécio Táci, Jorge Amado: povo e terra, 40 anos de literatura (São Paulo: Martins, 1972), pp. 51-52. Hereafter cited as Táci, Povo e terra.

¹⁸ Right from the beginning one sees a long list of prostitutes in Amado's works. For example Marizinha and Magnolia in Cacau (1933), Dulce in Suor (1934), Lindinalva, Rosenda Roseda, Garcinha and Eunice in Jubiabá (1935), Rosa Palmeirão and Rita de Conceição in Mar Morto (1936), Lúcia, Violeta, Marta, Doralice, and Margot in Terras do sem fim (1943), Agripina and Antônia in São Jorge dos Ilhúis (1944), Mara, Risoleta and Rosalinda in Gabriela, cravo e canela (1958), Tiberia, Otália, Teresa, Dalva Noca, Antonieta and Raimunda in Os Pastores da Noite (1964), Dagmar, Marinalva, Dionísia, Claudete, Otaviana in Dona Flor e seus dois maridos (1966) to cite a few names.

¹⁹ In his interview with Antônio Roberto Espinosa for Literatura Comentada Amado admits going to brothels since he was a six years old child. First with his uncle and later with the field workers he continued to go till he was eighteen years old. At a very early age he suffered from venereal diseases as he says: 'Eu tinha uma vida muito misturada: festinhas populares, casa de raparigas.' See Antônio Roberto Espinosa, 'É preciso viver ardentemente' in Literatura Comentada (São Paulo: Nova Cultura, 1981), pp. 6-7, 30. Hereafter cited as Espinosa, 'É preciso viver ardentemente'.

²⁰ Raillard, Conversando com Jorge Amado, p. 306.

Nada tinha de prostíbulos, a palavra pesada e torpe não serve para designar interiores tão familiares e simples, onde toquei os limites extremos da miséria e da grandeza do ser humano.²¹

For Amado the prostitute was not a 'fallen' woman but one with whom 'teve gosto ou anelo que não fosse puro e maternal.'²² She was the 'rebolado da humanidade.'²³

Commenting on Amado's depiction of the prostitutes Ricardo Ramos observes:

E como se o romancista procurasse através da objeção de suas vidas, examinar e denunciar os descaminhos da condição feminina, mais da própria condição humana, dentro de determinados condicionamentos sociais.²⁴

As has been seen in Jubiabá and Terras do sem fim, his early works present the prostitute more as a poor and discarded figure who is not in a position to love, or to get respect from her male companions.²⁵ She is not able to select or reject sexual partners but is forced to submit to their will. However, a change in Amado's portrayal of these women is evident in the second phase, or 'o período de carnavalização da existência' as critics call it, with the prostitute gaining a new awareness and seeing herself as an exploited worker.²⁶ From such a perspective, Tereza and Tieta both differ from his earlier portrayals. However, as this chapter will argue he presents contrastive images of a prostitute in Tereza and Tieta. In Tereza, he creates a myth to present his protagonist and shows that women like her need the supernatural force to win their battle. In Tieta, Amado's critique of society stems from the theme of

²¹ Jorge Amado, O Menino Grapiúna (Rio de Janeiro: Record, 1982), p. 56. Hereafter cited as O Menino Grapiúna. In a number of works, Amado uses the word *cafetina* for a brothel owner yet it is in Os Pastores de Noite, that one encounters the traces of such affection and respect for old Tiberia. As the narrator says: 'Cafetina? Feia palavra para se usar em referência Tibéria. Mãezinha, eis como dizem às meninas do castelo' Os Pastores de Noite, p. 62. See Jorge Amado, Os Pastores de Noite (São Paulo: Martins, 1964).

²² O Menino Grapiúna, p. 57.

²³ *Ibid.*, p. 57.

²⁴ Ricardo Ramos, 'Gabriela e Outras Mulheres de Jorge Amado' in *Journal de SB*, 10 August 1975.

²⁵ Jorge Amado, Terras do sem fim (São Paulo: Record, 1983). Hereafter the abbreviated form Terras will be used.

²⁶ Silvio Castro, 'Recepção da obra literária e a mulher como personagem em Jorge Amado' Quaderni Ibero Americani Attualits Culturarte della Penisola Iberica e America Latina, 74 (1993), p. 89.

'fallen' woman and the two structures that are attacked most vehemently are Christianity and domestic life for their antipathy for these women. Despite sharing Tereza's prostitute's identity, Tieta is portrayed as an authoritative person, which makes her unique among all of his women.

7.1 Literatura de cordel

Tereza Batista follows the *cordel* form and the very first page of the novel sets its link with *cordel* literature:

Peste, fome e guerra, morte e amor,
a vida de Tereza Batista é uma história de cordel. (TB, p. xi).

Cordel literature, due to its simple narrative style, can be seen as a popular form of writing among the north-eastern writers or those writers whose works deal with the northeast.²⁷ However, there are a few other writers like João Guimarães Rosa who use the *cordel* form but who do not belong to the northeast.²⁸ *Cordel* literature normally deals with the heroic act of a man or woman. It is based on the oral tradition in which the popular poetry or folklore in the northeast is presented. It is produced in the form of pamphlets or *folhetos*, as they are called, which are often followed by some

²⁷ Mark J. Curran, commenting on the *cordel* style of literary production, observes a link between *cordel* literature and Mário de Andrade, the modernist writer whom he credits for promoting the *cordel* form. In Macunaíma: O herói sem nenhum caráter, Andrade constructs his protagonist on folklore characters; the emphasis is more on the *brasileiridade* as he presents the image of a Brazilian, or more of a 'nordestino'. A number of other writers have used the oral tradition of the northeast region. Franklin Távora's Cabeleira presents his protagonist according to oral tradition. Jose Americo de Almeida's A Bagaceira show the influence of popular culture. José Lins de Rêgo projects north-eastern culture in Cangaceiros. For further details see Mark J. Curran, Jorge Amado e a Literatura de Cordel (Salvador: Fundação Cultural do Estado da Bahia, 1981). Candace Slater focuses on lesser known modern local writers of *cordel* literature and makes a detailed analysis of the *cordel* form and its origin. For detail see Candace Slater, Stories on a String: the Brazilian Literatura de Cordel (Berkeley: University of California Press, 1982). Hereafter cited as Slater, Stories on a String. Though Amado uses *cordel* form he says that Tereza Batista is not a 'pastiche do cordel, nem faço sequer uma tentativa de recriar o cordel. Apenas utilizo certos elementos para uma criação romanesca.' See Symona Gropper, 'Tereza Batista: O cansaço depois da guerra' in Journal do Brasil, Rio de Janeiro, 18 November 1972, caderno B, p. 3. This article is based on her interview with Amado after he had finished Tereza Batista. Hereafter cited as Gropper, 'O cansaço depois da guerra'.

²⁸ Guimarães Rosa is not a *nordestino* but a *mineiro* as he belongs to the state of Minas Gerais.

specific types of woodcut illustrations along with the titles known as *xilogravuras*.²⁹

Observing the importance of the *cordel* form in relation to Brazilian culture, Amado says:

A literatura de cordel é importante no contexto da cultura brasileira como uma das representações da criação popular. Minha obra se caracteriza por se uma recriação da vida popular brasileira, em especial da baiana, e assim sendo a literatura de cordel nela aparece e nela também é recriada.³⁰

As a writer of *cordel* literature, Amado assumes the position of a chronicler who in a comic tone relates Tereza's heroic story and structures the novel along the *cordel* line.³¹ He even uses Bahian *cordel* poet Cuíca de Santo Amaro to tell Tereza's story.³² Amado divides his novel into five parts, and to give his novel a complete *cordel* form he relates each of these episodes to a certain phase of Tereza's life. Each episode presents her in a new light and emphasises her new image: 'Tereza da Bexiga Negra', 'Tereza Favo de Mel', 'Tereza Boa de Briga' etc. The titles, such as 'A menina que sangro o capitão com a faca de cortar carne seca' and 'A Greve do Balaio Fechado na Bahia', and his use of *xilogravuras* as seen in the *cordel folhetos*, stress the *cordel* effect and also, as further discussion will show, add to Tereza's image as a *cordel* heroine.

²⁹ See Aurelio Buarque de Holanda Ferreira (ed.), Pequeno Dicionário Brasileiro da Língua Portuguesa (Rio de Janeiro: Editora Civilização, 1964). For detail about *xilogravura* see Mário Souto Maior, 'A *xilogravura* popular na literatura de cordel' in Brasil Açucareiro, 75 (1970), pp. 45-53.

³⁰ In a letter to Mark Curran Amado writes about the influence of *cordel* form on his writing. See Literatura de Cordel, p. 11.

³¹ Apart from Mark J. Curran, Bobby Chamberlain offers a detailed analysis of *cordel* structure of Tereza Batista. For details see Chamberlain, Jorge Amado; Daphne Patai, 'Jorge Amado's Heroines and the Ideological Double Standard' in New Scholar, volume 8 (1982), p. 257. Hereafter cited as Patai, Ideological Double Standard.

³² Amado's appreciation of Cuíca de Santo Amaro, the late Bahian *cordel* poet makes him to introduce him in the novel. The presence of Amaro can be felt from the very beginning as the part of novel written in italics shows but the link is clearly made only when Amaro reveals himself, after he comments on Emiliano's death and then reveals himself: 'Assim escrevi [...], eu Cuíca de Santo Amaro' (TB, p. 279). Slater in her otherwise brilliant analysis of growth and development of *cordel* literature offers very little space to a number of well known *cordel* writers. Some of them she mentions but in a passing way. Her brief summary of Tereza Batista gives an impression of someone commenting without a careful reading. Furthermore, it is surprising that Cuíca de Santo Amaro, his role in Bahian *cordel* literature and in Tereza Batista, finds no place in her profound study. See Slater, Stories on a String.

A number of techniques are used to authenticate Tereza and her story. Tereza's first appearance in the novel is marked by Amado's desire to make her a real person. An anonymous narrator gives an account of his first meeting with Tereza:

A última vez que vi Tereza Batista foi [...] na festa do cinquentenário de mãe-de-santo de Menininha do Gantois, quando, toda vestida de branco saia rodada e bata de rendas, de joelhos pedia a bênção à iyalorixá da Bahia [...] (TB, p. VII).

Then he uses a number of real life people who have seen or met Tereza. For instance, his mother Dona Eulalia Amado affirms: 'Sim, eu a conheço, aqui a tendo visto' (TB, p. 421).³³ It may be observed that, besides authenticating her existence, Amado places emphasis on Tereza's white dress which appears to be intentional as on the one hand it highlights the purity of her soul, and on the other hand links her with the Afro-Brazilian goddess Yansã who apart from being the goddess of war is also the goddess of river. Symbolically Tereza fits in both roles as she represents the fighting spirit and also the flowing characteristic of a river, casting off the dirt, as will be discussed further.³⁴ The chapter will argue that Tereza's presentation as pure and dignified person obliterates her stigmatised identity as a woman who endures all forms of sexual abuses; and moves through the different stages: from a raped girl to a kept woman, seduced girl and a prostitute.

³³ Patai offers an elaborate account of the techniques Amado uses to authenticate his text. See Daphne Patai, Myth and Ideology in Contemporary Brazilian Fiction (London, Toronto: Fairleigh Dickinson University Press, 1983 rpt. Associated University Press, 1983), pp. 113-115. Hereafter cited as Patai, Myth and Ideology.

³⁴ Patai observes the traces of four qualities of the Hebrew goddess Ishtar in Tereza Batista. Ishtar is the goddess of war and love whose personality shows the 'basic traits of chastity and promiscuity, motherliness and bloodthirstiness [...]' See Patai, Myth and Ideology, p. 232, footnote 24 .

7.2 Mais uma argola no colar de Justiniano

By using flashbacks to tell Tereza's story, Amado applies the same narrative techniques as he does in Dona Flor. Hence the story does not follow a chronological sequence. The five parts, which narrate the story, have to be rearranged as 3, 2, 4, 1, 5 in order to restore the chronological order. The sensational title of Part II 'A menina que sangrou o capitão com a faca de cortar carne seca' calls attention to the blood and violence which become a part of the early lives of girls like Tereza. She is depicted as a young girl who shares the rural origins of a number of women discussed in Chapter Five: Lúcia, Violeta, Marta, Glória and Gabriela. As the narrator relates the story of her misfortune, one sees that she also shares Gabriela's fate.

Early in the novel, Tereza Batista da Anunciação is presented as an orphan in the care of her aunt Felipa. A child of twelve, she is sold by her aunt to Justiniano Duarte da Rosa for a small amount of money. The story illustrates the process by which victimisation of the female body takes place at a very early age. As critics have observed, Tereza's depiction at this stage resembles Zola's young Catherine who was violated at a very early age.³⁵ The authorial narrator prepares the reader for the next events: '[n]a vida de Tereza a desgraça floresceu cedo, seu mano, e eu queria saber quantos valentes resistiriam ao que ela passou e sobreviveu em casa do capitão' (TB, p. 2). The narrative moves from Tereza the individual to a number of young and innocent girls. Her representation as a conventional victim derives directly from the patriarchal law whereby the fate of girls like Tereza becomes a common destiny of poor girls in these north-eastern parts of Brazil. The barbaric treatment of Tereza in

³⁵ Apart from Catherine, Juarez de Gama Batista observes similarities between Tereza and a number of well-known literary characters such as Balzac's Eugénie Grandet and Charlotte Brontë's Jane Eyre. For detail see Juarez da Gama Batista, 'A Contra Prova de Tereza Favo de Mel'. First published in the form of *folheto* (João Pessoa: Universidade Federal da Paraíba, 1973). Then was included in As Fontes da Solidão: Ensaios Literários (Conselho Estadual de Cultura, Editora União, 1994), p. 170. Hereafter cited as Batista, A contra prova de Tereza.

the hands of the rich *capitão* points to the similar fate of girls from her class and their sexual abuse as a familiar practice of everyday life in these regions. Amado's narrative presents a society in which there appears to be a sort of competition among the rich men to see who deflowers more girls. Amado describes Justiniano's use of a 'colar com argola', each ring representing 'um tampo de menina colhida ainda verde' (TB, p. 103). Justiniano and the Guedes brothers are depicted as rich and powerful men who take girls, from poor families often working for them, long before they reach puberty.³⁶ The possession of a girl, 'cheirando de leite', and the deflowering of her is a question of pride and a source of pleasure for these men. Amado links female oppression with the history of slavery in Brazil. Tereza's *mulata* origin in an indirect way alludes towards the exploitation of the woman of colour and the sexual abuse to which she was an open prey. The projection of such an attitude can be seen as part of the history of slavery in Brazil.³⁷

Before, presenting Tereza, Amado's narrative focuses on her aunt Felipa:

Pouco mais tinha Felipa quando Porciano lhe fez a festa e na mesma semana caíram-lhe em cima os quatro irmãos dele e o pai e, como se não bastasse, lambuzou-a o avô, o velho Etelvino, já com cheiro de defunto. (TB, p. 61)

A victim of the capitalist, social and economic system, Felipa, within a week, is raped by three generations of Porciano's family. Jurandir de Oliveira observes:

³⁶ Gilberto Freyre observes that the Guedes were historically known for their lustful nature as he quotes a popular couplet among the Pernambucans:

Ilha, quem ti persegue?
Formigas, passagens e os Guedes!

See Gilberto Freyre, The Masters and the Slaves: A Study in the Development of Brazilian Civilization, translated by Samuel Putnam (New York: Alfred A. Knopf, 1978), p. 277. Hereafter cited as Freyre, The Masters and the Slaves.

³⁷ Fernando Henriques observes that such examples of cruelty are often present in the history of slavery in Brazil. The 'master-slave relationship [...] in sexual relations, which already possessed a component of sado-masochism [...].' See Fernando Henriques, Prostitution in Europe and the New World, volume II (London: Macgibbon & Kee, 1963), p. 218.

'There is no need for so much detailed sexual information about her since it does not necessarily contribute to the plot.'³⁸ However, he misses the point that Felipa's recollection of past events on the one hand reflects on male sexuality and opens up a space for the discussion of sexual abuse as a community act, emphasising the social insensitivity towards female sexuality. On the other hand it sheds light on the class question. Being a member of the oppressed class, she becomes immune to sexual violence and accepts such sexual abuse as part of her destiny. Similar to the people of her class, the helplessness makes her see rape as completely inconsequential: '[n]em por isso morrerá ou ficará aleijada. Não lhe faltou sequer casamento, com bênção de padre' (TB, p. 61). Women like Felipa do not see themselves as losers as long as they can marry in church. As the discussion will show, Tereza stands apart from these women, does not accept such male behaviour as normal, and tries to fight back. By contrast women like Felipa, being victims of the system, make no effort to save the girls from people like Justiniano. Viewed from a Marxist perspective, Tereza is transformed into a commodity whom Felipa can sell, Justiniano can buy and, as will further be discussed, Emiliano can treasure. Such commodification is present as a primary feature of capitalist development. Claudio Bagnati observes:

Tereza bambina è fatta segno de varie attenzioni non tanto per la sua tenera età, quanto perché è una merce da poter vendere, al tempo giusto, a chi offrirà un buon mucchio di soldi.³⁹

Viewed from a social perspective, Felipa cannot be incriminated for selling her twelve-years old niece, and she would carry no blame if Justiniano had treated Tereza well.⁴⁰ Felipa's negotiation with Justiniano, though, appears to be cruel as she shows

³⁸ Jurandir de Oliveira, 'The Motif of Sex as a Narrative Device in Selected Works of Jorge Amado' (unpublished doctoral dissertation, University of North Carolina, 1988), p. 214.

³⁹ Bagnati, 'Una Lettura del Personaggio', p. 153.

⁴⁰ In her brief reading of the novel Slater misses the point that Tereza is Felipa's sister's daughter hence she is more closely related to her than to her uncle Rosalvo.

no concern for her own niece. However, she does not break any custom by doing so.

Also the society in which she lives has taught her that her denial will not save Tereza.

As the narrator explains:

[...]mas louca seria Felipa se resolvesse esperar ou se opor. Esperar para vê-la na cama com Rosalvo ou nos matos com um moleque qualquer? Se opor para Justiniano levá-la à força, na violência e de graça? (TB, p. 61)

Her poverty allows her to gain some advantage by accepting his offer. Amado mocks the system in which wealth bestows social, legal and political powers on a small ruling class. Felipa's internal monologue shows the helplessness of an individual in such a system, where the so called protectors are often criminals. Hence her question: 'Quem tem coragem de protestar ou dar queixa? Quem é chefe político no lugar, quem escolhe o delegado?' (TB, p. 61)

The presence of sexual scenes is more frequent in Dona Flor than one encounters in Gabriela and Tereza Batista. Yet it is in Tereza Batista that he depicts them more explicitly. As has been seen in the discussion of Lady Chatterley's Lover, Lawrence makes use of sexual scenes to show Connie's awakening and to emphasise her need. The effect of such depiction in the Lawrentian world is often fulfilling for his female protagonist. In Amado's world, the same is true when he deals with the Gabriela-Nacib and Flor-Vadinho relationships. As will be seen further, the situation changes as one enters the private world of Tereza Batista which contains an opposition between perverted and fulfilling sex: one is identified with Justiniano and is destructive; the other is identified with Emiliano and is constructive. The Tereza-Emiliano relationship, with its tender passion and fulfilling effects draws Amado close to Lawrence's ideology as sex is seen as a constructive force. After coming into

contact with Daniel, Tereza realises that ‘tanto pode ser ruim como bom demais, depende com quem a pessoa se deita’ (TB, p. 166).

The master-slave boundaries are drawn from the very first day when Justiniano, in reaction to her childish act of biting his hand, exercises the authority of a master by chasing, beating and forcefully taking her with him. Her sexual initiation and her relationship with Justiniano become crucial as Amado depicts the rape scenes. During the two months of constant beating and raping of Tereza, three scenes are of major importance as they show the gradual taming of Tereza until she learns to swallow her pride and repugnance and is reduced to a ‘fêmea à disposição, cordata e pronta’ (TB, p. 116). The scene of her deflowering is central as on the one hand it shows male brutality, and on the other hand it shows the resistance and unbroken spirit of the young Tereza.

The use of rape as a male instrument to obtain power over the female body is not new in Amado’s world. In Terras, the narrative hints at sexual abuse when it deals with the story of three sisters, Lúcia, Maria, and Violeta. Lúcia expresses her anger and helplessness as she describes how her younger sister was raped by *colonel* Teodoro. On the night of her husband Pedro’s death, Teodoro comes to her house: ‘com a conversa de oferecer seus préstimos. E não respeitou nem a dor da pobre, foi ali mesmo, na cama que ainda tava quente do corpo do marido [...]’ (Terras, p. 126-127).

In Gabriela, most strikingly the omniscient narrator is silent on the subject of the incest committed by the uncle during Gabriela’s early life. The whole episode is summarised in a brief monologue of Gabriela which hints at rape: ‘[p]rimeiro de todos, ela era menina, foi mesmo seu tio [...]’ (Gabriela, p. 183). Though the actual scene of rape is not spelt out its implication can be seen in the text on Gabriela’s

thinking and her attitude towards love and sex. Gabriela's indifference to her partners does not appear to be linked only with her rural origin, as some critics suggest, but also with her first sexual experience which causes her to remain uninvolved with her subsequent male partners.⁴¹ She also comes to see sex as inconsequential and as has been seen in Chapter Five, 'importa não' becomes her philosophy of life. The text does not spell it out openly but it is full of the implications of rape and incest. By making the incest an insignificant act, Amado avoids penetrating her mental state and seeing the psychological damage which such an incident must have caused to her as a person.

In both Terras and Gabriela, despite the presence of rape, the actual scene in which it is committed is avoided. By contrast, in Tereza Batista, rape becomes a major issue and Amado devotes 121 pages to the subject in Part II, a large number of which describe the sexual violence and Justiniano's sado-masochistic pleasure. For the first time the rape scenes are narrated more openly in Amado's text, presenting the sexual aspect of real life in Brazil which is by no means completely fictional or regional.⁴² As will be seen further in Tieta, the metropolitan cities like São Paulo are also prone to such abuse.

By increasing the sado-masochistic element, Amado offers an extensive description of rape and the gradual taming of Tereza. The resistance helps to increase the sadistic pleasure: 'o medo nos olhos das bichinhas é um elixir, um trago de bebida' (TB, p. 100). Justiniano gets more pleasure when sex is combined with flagellation:

⁴¹ See Malcolm Noel Silverman, 'An Examination of the Characters in Jorge Amado's *Ciclo da Comédia Baiana*' (unpublished doctoral dissertation, University of Illinois at Urbana Champaign, 1971), p. 35.

⁴² The stories of incest were present since first colonisation in Brazilian society specifically between uncle and niece. See Freyre, The Masters and the Slaves, p. 356.

Tereza rola semimorta, o vestido empapado de sangue o capitão continua a bater[...] Ainda de taca em punho, Justiniano Duarte da Rosa se curva , toca o corpo largado [...] A menina geme, um choro de resmungos, demônia. Justiniano mete a mão rasga-lhe o vestido [...] sangue no tecido, sangue na carne dura, tersa. [...] de estrovenga armada, vai começar a função. Mas a demônia cruza as pernas, tranca as coxas [...] Justiniano [...] bate para matar [...] Descansa um instante, larga a taça no chão, descruza-lhe as pernas [...] Ainda tenta a menina um movimento, dois tapas na cara acabam de acomodá-la. (TB, p. 102-103).

Despite merciless beatings, Tereza tries to resist Justiniano's desire to possess her.

Tereza is presented with the spirit of a warrior, as Joseph Novitski pointed out: '[s]he is whipped, lashed and beaten but she never breaks.'⁴³ Amado presents his male protagonist as one whose sexual pleasure is extended more through the torture and brutality. Justiniano waits for her to become conscious to have her again. As the narrator says: 'Queria tê-la desperta, não uma posta de carne morta. Queria vê-la receber a estrovenga, o corpo vibrando na resistência e na dor' (TB, p.103).

The most disturbing picture of Tereza is presented when she runs away from the farm house. In the classic story of Ovid's Metamorphosis, Philomela is raped by Tereus, her brother-in-law, who after the rape cuts out her tongue so that she is unable to reveal the truth. Justiniano uses the hot iron so that Tereza cannot run away from him. After being caught, after her second unsuccessful attempt to run away, Tereza is recaptured and is tied with a rope:

Meia hora depois, Justiniano da Rosa apareceu à porta, riu seu riso curto, sentença fatal. Trazia na mão um ferro de engomar cheio de brasas [...] Passou o dedo na língua, depois no fundo do ferro, o cuspo chiou. Arregalam-se os olhos de Tereza, o coração encolheu e então a coragem lhe faltou, soube a cor e o gosto do medo. Tremeu-lhe a voz e mentiu:
 — Juro que não ia fugir [...]
 [...]
 — Não me queime, não faça isso, pelo amor de Deus. Nunca mais vou fugir, peço perdão; faço tudo que quiser [...]
 Sorriu o capitão ao constatar o medo nos olhos, na voz de Tereza; finalmente!
 [...]

⁴³ Joseph Novitski, 'The Life and Times of a Bahia Bombshell' in *Washington Post*, 21 August 1975, p. 8.

A menina estava atada de cordas, deitada de barriga para cima. Justiniano Duarte da Rosa sentou-se no colchão diante das plantas nuas dos pés de Tereza. Aplicou o ferro de engomar primeiro num pé, depois no outro. O cheiro de carne queimada, o chiado da pele, os uivos e o silêncio da morte. (TB, pp. 107-8)

The narrative becomes less verbal and more visual and sensual as the reader not only sees the barbaric act but even senses the fear, feels the pain and smells the burning flesh. By generating shock and pain, Justiniano expresses his sado-masochistic pleasure. Amado presents male brutality at its utmost, making it one of the most powerful scenes in the novel.

In a description of rape one expects to see the victim as well as the victimiser. In Amado's presentation of rape, the victimiser takes over the narrative and the victim almost disappears. Except for the physical outcome of violence in the form of cries, moans, or the stink of blood that Guga encounters in the room, the narrative shows no emotional or psychological effect of rape on the victim. In addition the narrator says: 'exigiam – nem merecerem – debates e análises' as they were 'reduzidos exclusivamente ao medo' (TB, p. 114). The violence and torture force Tereza not to think of her childhood days, her friends, her school because she does not want to remember the day she was handed over to the *capitão*. However, in her internal monologue she questions: 'O que foi que eu fiz, tio Rosalvo, que crime cometi, tia Felipa? Tereza quer esquecer, recordar é ruim dói por dentro [...]' (TB, p. 119). This question reflects on Tereza's desire to find some justification for her condition. Apart from this short monologue Amado makes no effort to penetrate her inner world. Patai supports such an observation when she says: 'the narrative concentrates not on Tereza, but on Justiniano [...] Much more attention is lavished on this grotesque character than on the terror and pain of his victim.'⁴⁴

⁴⁴ Patai, *Myth and Ideology*, p. 132.

A small episode at the farm house presents Tereza as more aloof and less involved with others' problems than she is in her later life. Amado shows Dona Brigida's reaction when she hears Tereza's painful cries 'disparam-lhe o coração' and she sees Justiniano as a 'porco descomunal, monstruoso demônio' (TB, p. 90). By contrast, Tereza, who will later become a defender of downcast women, does not exhibit her emotions when Justiniano brings another girl and the house is invaded by her cries. The narrator simply says: 'Tereza no outro lado da casa, sozinha na cama, não pudera dormir sua noite de folga.' (TB, p. 156). Tereza's depiction as an insensitive person here can be interpreted as a lack of understanding of female psychology on Amado's part as he avoids giving details of her reaction. However, a closer look at the whole episode makes one realise that by presenting her as a perplexed and disturbed woman, Amado is trying to show the destructive effect of perverted sex and violence on Tereza's personality from which she will be rescued only after she liberates herself from Justiniano.

The nausea and rupture she had known with Justiniano is replaced by her experience of the wonderful, when seduced by Daniel, Tereza is assailed with feelings and sensations unknown to her. Her courage to kill Justiniano is seen by Patai 'as a response to his love and, more specifically, as her desire to protect him from the humiliation of having to comply with Justiniano's demand that Dan perform fellatio on him.'⁴⁵ It is true that with Daniel, Tereza regains her lost confidence and the courage to face Justiniano. Yet she does not think of killing him. On the contrary she thinks of taking her own life as she knows that after such a pleasant experience with Daniel she will not be able to tolerate her life with Justiniano. Amado pays no attention to what goes through her mind except for the witnessing his diabolic

⁴⁵ Ibid., p. 261.

pleasure in humiliating and torturing Daniel and knowing that she will be his next victim. Hence the killing is very likely provoked by Justiniano's threat: '–Cadela renegada, com você ajusto contas daqui o pouco, não perde por esperar. Se lembra do ferro de engomar? Agora vai ser o de marcar boi [...]' (TB, p. 176). Apparently it is Tereza's visualisation of the danger which makes her take a quick decision and kill Justiniano before he makes her his prey. The hand which rises against the *capitão* is never laid down, the fear and hatred depart for ever, and Tereza emerges as a strong and courageous woman who is ready to fight injustice and to challenge the authorities, as further discussion will show.

7.3 Um velho de prata uma moça de cobre

The solace from Justiniano's brutality and Daniel's deceiving can be found only in the cultured form presented by Emiliano Guedes, the gentle, passionate and powerful man of the region. The relationship between Tereza and Emiliano raises a number of polemical questions embracing class, gender, the question of illegitimacy, and the problem of abandoned children. In Lady Chatterley's Lover, through a number of sexual encounters between Connie and Mellors, Lawrence depicts the awakening of passion in Connie's dull life. Tereza's passion is awakened by Daniel but it is Emiliano who performs the role of Mellors for Tereza, as it is from him that she learns to differentiate between false and genuine love. However her relationship with Emiliano is basically a power relationship, 'a relationship of ownership and domination' as Patai calls it.⁴⁶ Tereza remains in total isolation in a remote place under the constant vigilance of Alfredão who is appointed to keep an eye on her.

⁴⁶ Patai, Myth and Ideology, p. 262.

Though she continues to play the role of *amásia*, she ascends in terms of social mobility.⁴⁷

Both Lawrence and Amado depict woman as sexual, yet the women hardly ever become pregnant. Lawrence pays very little attention to Connie's desire for a child, and the pregnancy, at the end of the novel, is used mainly as a weak thread of reunion with her lover. Flor desires to have a child only to secure her husband's love as has been discussed in Chapter Six. During her stay at the farm house, Tereza sees Doris's daughter. She does not mind the life of a 'criada' but she suffers when Dona Brigida does not permit her any proximity with her grand daughter. Her internal monologue expresses her desire for a child: 'devia ser bom ter um filho' (TB, p. 115).

Emiliano is a traditional patriarch who from the very beginning is clear about the potential risk of bringing a child in world without legitimising relationship:

Não quero filho na rua. – A voz educada porém crua inflexível: – Sempre foi contra, é uma questão de princípios. Ninguém tem direito de pôr no mundo um ser que já nasce com um estigma, em condição inferior. (TB, p. 263)

The narrator does not miss drawing attention to his voice 'crua inflexível'. The polemical questions about illegitimacy and abandoned children is raised by Emiliano who himself belongs to the class which is solely responsible for such children.⁴⁸

As in Gabriela, the distinction between the wife and the lover is clearly marked as Emiliano says: 'Filho agente tem com a esposa, se casa para isso. Esposa é para engravidar, parir e criar filhos; amante é para o prazer da vida' (TB, p. 263). Hence, Tereza's pleasure, after she comes to know about her pregnancy, is short lived. She

⁴⁷ As has been seen before, Amado uses the word 'rapariga' for the kept women and prostitutes interchangeably. In Tereza Batista he uses the word 'amásia' specifically when she is with Emiliano Guedes. It seems that it is to emphasise the affection and intimacy between them that Amado discards the use of word 'rapariga'. He does not see her as Justiniano's *amásia* as the narrator explains: 'Amásia propriamente não era Tereza [...] criada igual as outras' (TB, p. 110).

⁴⁸ The text focuses on Emiliano's brothers and their illegitimate children. Emiliano himself, after deflowering a young girl, comes to know that she was his own niece.

prepares herself for an abortion though every fiber of her body expresses her desire to keep the child. This appears to be one of the rare occasions in the novel where the reader is made aware of Tereza's internal feelings. Her ambivalence is explicit in the way she asks Dr Amarílio for an abortion, 'o doutor não quer – baixo a voz para mentir –, nem eu também...' (TB, p. 264). 'Mentira em termos' (TB, p. 264) the narrator explains as she wanted the child but at the same time she did not want to bring him up in red light district or to make him suffer as she did.

By asking '-[t]u tens de tirar, querida' and then by declaring '[...] não reconheço como meu filho, não lhe dou meu nome [...] Decida Tereza, entre me e o menino' (TB, pp. 265-66) Emiliano is clearly playing the role of a possessor of her body who though he does not show it, holds the right to dispose of her affection as well as to erase Tereza's child before it comes into being. Instead of projecting her powerlessness to express her desire, even so basic a desire as to be a mother, the narrative shifts to the question of abandoned children. The narrator, though, does not fail to perceive her situation: '[u]m cão batido pelo dono' (TB, p. 266). Being a 'fallen woman' she cannot be given the role of a procreator. As Julia Kristeva claims it is not the woman as such who is repressed in patriarchal society but motherhood.⁴⁹ Ironically, the narrator adds: '[...] amásia não tem direito a filho' (TB, p. 266). Even Dr. Amarílio does not escape Amado's sarcastic interrogation 'E as reservas morais, tão ponderáveis [...], doutor Amarílio, que fim levaram?' (TB, p. 266)

Discarding the local custom, Emiliano treats her with affection and care. He asks her to accompany him in public activities, takes interest in her studies and teaches her, transforming her into a 'jóia de rei, com perícia, trato, calma e prazer' (TB, p. 123). Yet a number of passages show that Emiliano's interest in Tereza is purely

⁴⁹ See Julia Kristeva, La Revolution du langage poétique (Paris: Seuil, 1974), p. 453.

sexual. She is treated as a mere sex object. She is a rough diamond ‘a ser lapidado’ (TB, p. 122). Emiliano openly admits that ‘[e]u quero minha Tereza, para meu descanso, para me fazer vida alegre [...] não para ter filhos [...]’ (TB, p. 263). Bagnati observes that Tereza is a ‘solo vittima passiva e incolpevole [...] negazione della maternità, alla cruda non-scelta di un traumatico aborto.’⁵⁰

The text at this point seems to create a sort of ambiguity as the narrator says: ‘[a]ssumira a posição de fêmea do doutor, não a de amásia’ (TB, p. 243) and one might mistakenly see here Amado as a masochistic writer. Tereza’s loss of her child appears to be the most cruel act one may expect from Emiliano and absolute silence on part of narrator in relation to Emiliano leaves one perplexed. The puzzle is resolved, however, as the question of abortion becomes crucial and a defining point, infusing a change in Tereza-Emiliano relationship, altering her position of *escrava*.

First, it makes Emiliano see her in a different light. So far Tereza was a degraded woman brought from a brothel who did not deserve to be the equal of a white and upper-class man like Emiliano. By sacrificing her unborn child, by placing ‘o amor de mulher acima do amor de mãe’ (TB, p.266), she no more remains a mere *rapariga*. As the narrator says: ‘[n]aquele dia oco e turvo aconteceu sutil mudança nas relações entre os dois amásios [...]’ (TB, p. 270).

Secondly, Tereza is liberated from the position of being his subordinate as she pays off her debt: ‘[a]té aquele dia de cinzas, Tereza se considerou [...] em dívida com o doutor’ (TB, p. 270). By sacrificing her child ‘[s]em o perceber, pagou a dívida [...]’ (TB, pp. 270-71). Such a change in narrative voice appears to be the outcome of Amado’s enormous sympathy for Tereza. Long after the publication of the novel Amado is taken by his emotions for Tereza’s sufferings and her loss as he says:

⁵⁰ Bagnati, *Una Lettura del Personaggio*, p. 88.

Mas em Tereza a violência e uma agressão contra o ser humano [...] a violência do capitão contra Tereza criança[...] violência da tia que vende a pequena [...] e a violência da violação, da escravidão [...] ela e contudo, uma escrava, escrava de Emiliano. Não tem qualquer liberdade, não pode ter a criança que ela espera o que é outra terrível violência contra ela.’⁵¹

Emiliano’s attitude changes as he aptly praises her: ‘[Tereza] ‘não é só bonita e jovem, é sensível e inteligente’ (TB, p. 272). Though he repents of his act but, again what he laments is directly connected to his deception with his legitimate children rather than with Tereza or her unborn child. It is Tereza who is left with the memories of ‘daquele que não chegara a ser, arrancado de seu ventre antes da hora do nascimento’ (TB, p. 429). Commenting on Tereza’s final words ‘--[v]enha e me faça um filho, Janu’ (TB, p. 429), Patai argues that Amado transforms her into ‘a mere semitradeitonal woman.’⁵² However, the text makes it clear that these are not mere words of a semitradeitonal woman but the desire of a conscious woman who demands the fulfilment of her motherly role.

In Dona Flor, the union of people from two different racial origins alludes to Amado’s theory of miscegenation. In Tereza Batista one does not see such an ambitious aim yet the theory of mixed blood is emphasised in the story of her origin, contrary to Gabriela whose family name is not known, Tereza’s ancestral link highlights her *mulata* origin:

[...] aqui se misturo tudo, que é nação para formar a nação brasileira [...] de onde veio seu sangue de cobre a tantos outros sangues se misturar? Com a nação portuguesa se melou, todos aqui se melaram [...] Nas brenhas dão de barato um mascate nas amizades de Miquelinha, bisavó de Tereza [...] as mulheres da família eram de encher o olho e de levantar cacete de morto e foram se aprimorando até chegar a Tereza [...]. (TB, pp. 36-38) [His italics]

⁵¹ See Raillard, Conversando com Jorge Amado, p. 306.

⁵² See Patai, Idelological Double Standard, p. 263.

A contrast can also be seen in the depiction of Gabriela and Tereza who, despite sharing Gabriela's racial identity of *mulata* and her copper colour, does not have much in common with her. What has been admired in Gabriela is her body, its odour and its colour, her innocence, her dancing steps, her smiling face, and her uninhibited sexuality.⁵³ The text places much more stress on Tereza's sense of sisterhood, her loyalty, her intelligence and her elegance. Tereza shares Gabriela's kindness but she is much more assertive. As a young defenceless girl she fights her fight alone: 'Tereza carregou fardo penoso, poucos machos agüentariam [...] ela agüentou e foi em frente, ninguém a viu se queixando, pedindo piedade; se houve quem rara-vez ajudasse [...] (TB, p. 2).

Patai, in her feminist reading of the novel, sees a prejudicial relationship between Amado's use of 'prata' for Emiliano and 'cobre' for Tereza. She sees that the 'value attached to two substances' implies a devaluation of Tereza.⁵⁴ Whereas Batista sees this as a sign of her strength:

O "cobre", a "cor de cobre" da Tereza, repete-se como elemento visual qualificativo de um tipo de mulher, a que não deve ser estranha a condição de resistência do metal; metal, como que pobre, de pobre brilho, feia cor, mas abrasada por revérberos de puro fogo.⁵⁵

Patai's observation limits itself to the specific reference to 'prata' and Emiliano, neglecting the repetitive use of the word 'cobre' in a metaphoric way. Batista's observation includes the metaphorical meaning applied to her personality and appears to be more pertinent as he sees copper, the strong metal as a positive trait of Tereza

⁵³ Tófilo de Queiroz Júnior notes the insistence on the *mulata* identity in Amado's depiction of Gabriela. See Tófilo de Queiroz Júnior, Preconceitos de cor e a mulata na literatura brasileira. (São Paulo: Ática, 1982) p. 40.

⁵⁴ Patai, Ideological Double Standard, p. 135.

⁵⁵ Batista, A Contra Prova de Tereza, pp. 178-79.

which, apart from indicating her *mulata* beauty, enhances the positive traits of her *mulata* origin, her strength and courage.

7.4 Female Sexuality and the Upper Class

As has been discussed in Chapter Five, the sexual behaviour of a woman creates a distance between her and other women. Glória becomes the target of scorn and is treated as a social outcast because of her position as a kept woman. Tereza's total isolation from the community while she lives with Justiniano gives no such reason for the women to be troubled by her. Then, because of Emiliano's position and the protection he offers her, and also because of her own behaviour, though Tereza does not become the target of an outburst, as does Glória, yet she is not completely spared from female dislike. One observes a mixed reaction from women at Estância. Some 'mordiam-se de inveja' others admired her 'vestidos e os modos, com simpatia por achá-la não apenas linda e elegante mas igualmente educada e discreta' (TB, p. 288). Gabriela is loved and liked by all but Tereza's identity as a kept mistress makes her the target of social prejudice and creates a distance. Amado shows how the position of such women in society depends on the way the men with whom they live treat them. The narrator makes it clear: '[q]uem quiser se meter com mulher amigada deve antes conhecer-lhe a natureza e os pontos de vista do protetor da moça' (TB, p. 256). Gabriela's position as Nacib's cook offers her more liberty to enjoy the glances and comments from her admirers in the bar. Being a beautiful girl, Tereza's presence in Justiniano's *armazem* makes her the attention of the customers but Tereza is not free from her identity as Justiniano's woman. He does not act as a protector but more as an owner hence no man dares to come close to Tereza: '[r]apariga do capitão [...] todos se afastam no temor [...] Protegida sua não era para andar de conversa fiada de dentes abertos' (TB, p. 119). As the narrator says: '[...] a menina ressonha e dada amigueira, morrera no colchão de cubículo' (TB, p. 119). Being the kept woman of a man like Justiniano, Tereza, the friend of *moleques*, is transformed for some into a

'doença contagiosa, veneno de cobra' (TB, p. 120) and for others she is '[d]oença fatal [...] perigo de morte' (TB, p. 121) to whom no one can offer friendship.

Tereza's position as Emiliano's mistress opens up a debate through which Amado tries to show how customs vary from the interior to the capital city in the same region. Despite her modesty, elegance and loyalty, the local customs did not permit that 'às damas da sociedade manter relações com mulheres amigadas, mancebas de homem casado' (TB, p. 288). Dona Lida openly admits that she would like to make the acquaintance of Tereza if it was 'na Bahia, ia eu mesma [...] Aqui não pode ser, o atraso não deixa' (TB, p. 288).⁵⁶ Dona Lida draws attention to the difference between social attitudes in the city and in a small town. Dona Lida's way of thinking corresponds to the change in female attitudes toward sexuality in the 1970s as observed by Rose Marie Muraro, and shows that such discrimination is a sign of backwardness.⁵⁷

Class and society can be seen as a major factor in the different treatment of female sexuality. In Gabriela and Terras it is the upper class woman who suffers more from male oppression. Ester and Sinhazinha pay a much higher price than does Gabriela. In Gabriela, though, the wife, kept woman and the prostitute all share patriarchal victimisation. In Tereza Batista and Tieta, Amado sees the wives and widows as privileged women. Doris, Dona Beatriz, Aparecida, Dona Pérola Schuartz Leão and Perpétua all become the target of his mockery.

In Tereza Batista, compared to the deprived lower-class or stigmatised women, upper-class women also enjoy certain privileges the 'mulher burguesa é realmente

⁵⁶ Amado never uses the city name Salvador but always refers to it as Bahia which actually is how the region and state are called. This sometimes appears to confuse the non-Brazilian who then use it as a city. Amado offers no genuine reason but as he calls 'uma invenção tola minha' See Gropper, 'O cansaço depois da guerra', p. 3.

⁵⁷ See page 242.

invejável [...]’says one of the women interviewed by Muraro.⁵⁸ By 1970s the ideology of upper-class woman has changed and sex is seen as ‘um bom remédio.’⁵⁹ Amado’s text also shows the advanced. upper-class women as he deals with the use of contraceptives and plastic surgery. Beatriz, Dona Perola and his next protagonist Tieta represent modern women who use plastic surgery to reduce the effect of age. The narrator is critical about use of these modern means. Daniel’s involvement in Justo’s murder makes Beatriz worry, looking at her disturbed face the narrator mocks: ‘[...] com tais desgostos não há plástica que dê jeito’ (TB, p. 231).

In Tereza Batista as well as in Tieta, Amado’s text shows an immense gap between sexual practice in big cities like Salvador or São Paulo in comparison to the small towns in the interior. The depiction of Beatriz and Emiliano’s daughter Aparecida as sexually liberated women records such change. The social double standard is apparent in the way the novel presents these women. Being an upper-class woman, and moving herself from Cajazeras do Norte to Salvador, Beatriz enjoys a long extramarital relationship with Ilírio Baeta, but as the narrator says she is not ‘contenta em pôr chifres no juiz, pondo-os também no esculápio ilustre, gulosa de rapazes’ (TB, p. 125). The question of adultery becomes less offensive in the big cities as the narrator says: ‘[n]a capital, marido enganado só mata nas classes ditas menos favorecidas e cada vez mais raramente [...] quanto mais rico mais fácil de adaptar-se [...]’ (TB, p. 131). The female reaction in a small town. ‘onde a civilização ainda não chegou’ (TB, p. 131), appears to be equally divided as there are those who see Beatriz as an immoral woman but others who clearly see her behaviour in the light of her monetary power.

⁵⁸ Muraro, Sexualidade da Mulher Brasileira, p. 137.

⁵⁹ Ibid., p. 73. In Muraro’s interview one of the upper-class woman says: ‘[...] estou o tempo todo pensando em como me sentir melhor, mais tranquila, mais feliz.’

Aparecida's marriage with Túlio against Emiliano's will and the scandalous behaviour of the couple soon becomes the topic for gossip and Emiliano realises:

Quem começou a se comportar mal foi ela, pondo-lhe os chifres a torto e a dirito. Ele bem do seu, pagando-lhe na mesma moeda [...] Emiliano não entende:

— Cabrão de semente ... Corno Manso.

O genro um chifrudo, e a filha? Apa, a filha única, [...] dera [...]em puta. (TB, p.308)

Emiliano has dreamt of making her 'uma rainha', but her open marriage makes him see her as a whore.⁶⁰ The narrator's position in relation to such contempt is clear as he says: 'cru do designá-la puta' (TB, p. 302). In Gabriela, the husband who does not react to his wife's adultery is mocked as 'Boi Manso'. Being an upper-class woman, Apa's liberties do not offend Túlio, but Emiliano feels disgusted and calls his son-in-law 'Corno Manso'. Amado tries to show how the concept of morality was being interpreted in different ways by two generations. Gender bias is apparent in the older generation who approve of certain privileges for men but do not approve of the same privileges for women. In contrast the younger generation seem less gender biased and approves of equal rights for both sexes.

Observing from the Marxist context in earlier works Amado sees the upper class as corrupt and degenerate, and purity continues to be located in the simplicity of the poor. As Emiliano admits:

'SANGUE PODRE, O MEU, O DE MINHA GENTE

[...]

Sangue ruim, raça ruim [...]

⁶⁰ The word *puta* has been very commonly used to express non-conventional sexual behaviour of a woman. Margareth Rago observes that 'uma das principais maneira de agredir uma mulher até recentemente era chamá-la de "puta"'. See Margareth Rago, 'Prostituição em São Paulo 1890-1930' in Luso Brazilian Review, volume 30, number 1 (Summer 1993), p. 44. Hereafter cited as Rago, Prostituição em São Paulo. Similar to Emiliano who shows his contempt for his daughter by referring to her as 'uma puta', in Dona Flor, Dona Rozilda shows her displeasure with Flor when she comes to know about her loss of virginity before marriage and says: 'Aqui não entra mulher-dama, lugar de puta e em Castelo [...]' (Dona Flor, p. 97).

[...]

Sangue bom, Tereza, o da gente, do povo' (TB, p.313). [His capitals].

Amado's attitude towards the dominant class observes a change in Tereza Batista. Despite being equal to Justiniano in his pursuit of young girls, Emiliano is favored by Amado, he presents this rich banker and sugar mill owner with respect and affection, and this makes him the target of criticism.⁶¹ However the difference one sees in Justiniano and Emiliano is not in the way they are but in the way they treat Tereza. Like Connie, who is taken by Mellors' tenderness, Tereza feels gratitude and affection for Emiliano as for the first time she is treated 'como se ela fosse alguém, uma pessoa' (TB, p. 270) What both Lawrence and Amado show is that what matters for a woman is the respect she receives for her as a person.

7.5 Longing for the Man

Cultural differences account for the way the two writers deal with the question of female desire. Compared to Lawrence's women, Amado's women express their desire more freely and openly. Lettie, in The White Peacock, does not openly admit her love for George and in the end tries to forget him. In Lady Chatterley's Lover, Connie does not feel committed to Mellors, she does not regard him as indispensable as do Gabriela, Flor or Tereza. All these women show their need and their longing for the men they love.

In Flor, Amado depicts a woman who is economically independent, but she still shows her urge for a male companion. Gabriela and Tereza both show a sort of independence from men. As Linda B. Hall notes they are more 'unto themselves' and accept male protection only if they love them.⁶² Gabriela discards Clementes but she

⁶¹ See Patai, Ideological Double Standard, p. 262.

⁶² Hall, Women, Love and Passion, p. 68.

suffers when Nacib throws her out of the house. Similarly, Tereza misses Emiliano and Janu when she is left alone. Not only this, Amado's women even call upon supernatural powers to help unite them with their lovers. Like Gabriela and Flor, Tereza asks for help from Mãe Menininha and a *Candomblé* ritual is invoked to find out about her lover.

Compared to Gabriela and Flor, who are seen mainly in their relationships with men, Tereza is presented in a variety of roles. She is an intelligent girl with: '[...] entendimento fácil, inteligência viva, raciocínio pronto, num instante aprendera a ler e a escrever' (TB, p. 68). Her ability to write and calculate finally offers her liberty from Justiniano's prison, making her the only woman in Amado's world to enter a male job when she looks after the accounts in his shop. However, this does not liberate her from being a sex object but gives her the role of a teacher and make her help Dona Joana, a totally illiterate old lady, to sign her name and save her land from the corrupt, chief of police, Libório.

In a number of scenes Amado sheds light on several aspects of her character. First in the 'ABC da peleja entre Tereza Batista e a "Bexiga" negra' she emerges as a courageous, and kind person who fights alone against the epidemic of smallpox. With irony the narrator shows the situation she encounters and assumes not only the role of a social worker, but also that of a doctor, nurse, priestess and grave digger. However, there is no lack of people who have a grudge against her. Amado's satire captures the social insensibility:

*Do átrio da igreja as beatas viram Tereza Batista andando para a estação, sozinha. Uma delas disse – e todas concordaram.
– Vaso ruim não quebra mesmo. Morreu tanta gente direita e nessa vagabunda que até no lazareto se meteu intrometida, nada lhe pegou; bem podia a bexiga ter ao menos lhe comido a cara. (TB, p. 219) [His italics]*

Then, in the first part of the novel, she is introduced as a cabaret dancer in Aracaju. On her first day in cabaret, she fights her second fight against male power when Libório, who is used to hitting women to display his bravery, interrupts a dancing couple by slapping the woman's face. Tereza is taken back to her past; Justiniano and his violence are revived as she hears the same degrading tone and the same words '*aprenda a me respeitar cadela! [...]*' (TB, p. 7). [His italics] Unable to control herself, and moving towards him, she says:

- Homem que bate em mulher não é homem, é frouxo...'
- ...e em frouxo eu não bato [...] (TB, p. 7)

Then she challenges him: '– Se é homem venha bater em mim' (TB, p. 7). She fights against male arrogance and, though she loses one of her teeth, her courage and victory are optly praised as Januário Gereba says: '– Virgem Nossa Senhora, mulher mais boa de briga do que essa aí não vi até hoje' (TB, p. 8). Tereza's struggle for the prostitute's rights projects an image of a social leader, as will be seen below.

7. 6 The Quiet Listener

Tereza does not lack feminine qualities: she fights like a man but she listens like a woman. Amado depicts her in three different situations as a listener. First, the narrative shows the master-slave relationship between Justiniano and Tereza. Viewed from a feminist perspective, her silence during this period is a clear sign of her resistance against patriarchal power. For two months the force of brutality keeps her quiet and she endures his violence without uttering a single word. As Miécio Táci observes: '[...] mulherzinha persistente, sofrida não se discute.'⁶³

⁶³ Miécio Táci, 'Teresa de guerra, uma nova mulher dos ricos desvãos Amadianos' in *Journal do Brasil* Rio de Janeiro, 22 January 1973, p. 3.

Secondly, during her life with Emiliano, Tereza is depicted as a silent listener, rarely giving her opinion. However, this is not because of force or brutality but because of her admiration for him. The master-pupil relationship which develops between them transforms her into his devotee. From a subjugated slave she is changed into a woman who behaves with the delicacy and comprehension of a lady. When she comes to know about the sexual scandals of Aparecida, Emiliano's daughter, she does not encourage the gossip and keeps the secret.

Again, when she is with her lover Janu, she plays the role of a good listener. As the narrator says: 'Ele falando, ela ouvindo' (TB, p 16). However, now she listens not by force, not because of her admiration, but lovingly 'ouvindo as ondas do mar, o vento nas velas pandas, o marulho nas búzio' (TB, p. 16)

She keeps quiet but her sentiments are revealed through her eyes. As Juarez de Gama Batista observes, her whole personality 'revela-se sempre através da iluminação dos olhos, do olhar [...].'⁶⁴ In a number of scenes the narrator calls attention to her eyes, exhibiting her feelings and reactions, transmitting different messages. The first time one meets her she appears to be a happy child 'suor brilha no rosto de cobre, a alegria nos olhos' (TB, p. 62).⁶⁵ Soon this happiness is transformed into anger as the narrator says: '[e]la se debatia, tentava morder, os olhos em fogo' (TB, p. 69). Once in Justiniano's house, her eyes assume a fixed expression. As the narrator says: '[n]os olhos de Tereza apenas ódio, mais nada' (TB, p. 101). The strong will and hatred in Tereza's eyes disappear as she sees Justiniano with an iron and burning coal and '[a]rregalaram-se os olhos de Tereza' (TB, p. 107).

During his first meeting with Tereza, Emiliano feels pity for her as he does not fail to note the 'fulguração dos olhos negros [...]' (TB, p. 123). However, it is Daniel

⁶⁴ Batista, *A Contra Prova de Tereza*, p. 178.

⁶⁵ For emphasis, the part of text with specific reference to her eyes has been underlined.

with whom she learns the first lessons of love and suddenly ‘dentro de seu peito alguma coisa explodiu e os olhos [...] umedeceram-se [...]’(TB, p. 144). After her affair with Daniel when Justiniano takes her, he is taken by Tereza, the ‘donzela’, and is pleased by her ‘new virginity’. He decides she deserves ‘duas argolas’ but he does not see her face and the ‘lampejos de ódio nos olhos de medo, negros de carvão’ (TB, p. 169). The hatred reaches its climax as she attacks Justiniano. He turns to look at her and sees ‘Tereza de pé, a mão erguida, um clarão nos olhos, a beleza deslumbrante e o ódio desmedido’ (TB, p. 176) The life with Emiliano brings her happiness and makes her relax, as the narratorial comment shows: [...] agora o óleo do prazer banhara-lhe rosto e corpo, o gosto e a alegria do amor acenderam-lhe nos olhos aquele fogo do qual o doutor Emiliano Guedes percebera o fulgor meses atrás’ (TB, p. 172). After she comes to know that she is pregnant, her joy is expressed through her eyes ‘os olhos negros de Tereza cismarentos, absortos’ (TB, p. 264) After Emiliano’s death Nina, the maid servant, expects to see eyes full of tears but Tereza is perplexed; she cannot cry and leaves the house with ‘olhos secos’ (TB, p. 316).

7.7 The Political Allegory

As has been seen in Chapter Six, though the political meaning is not explicit in whole novel, in the final part Flor’s victory is given much wider meaning as it represents the Brazilian public and their victory against the dictatorship. In Tereza Batista such an allegorical relationship between the Brazilian people and Tereza is more profound and explicit. Tereza is not presented as a simple downcast woman of the northeast but as the Brazilian public who despite being oppressed and tortured by its economic and political system cannot be crushed. To do so Amado sets a direct

link between Tereza and Brazilian people. The secondary narrator, Eulalia Leal

Amado affirms:

[...] eu, [...] lhe digo, meu senhor, que Tereza Batista se parece com o povo e com mais ninguém. Com o povo brasileiro, tão sofrido, nunca derrotado. Quando o pensam morto, ele se levanta do caixão. (TB, p. 422) [His italics]

Such a view involves the revolutionary spirit of the subordinate class. What is remarkable about Amado's writing is that to do so he creates a myth as the spirit of this class is endorsed in the female, and not in the male protagonist. The novel was written during the dictatorship period.⁶⁶ Almost twenty years after its publication Amado himself admits: [...] isto é Tereza um livro no qual se projeta toda a violência da época, naquele momento de ditadura.⁶⁷

Some sections in the novel clearly allude to this political link. Firstly, when Tereza's life with Justiniano is presented, with Tereza, a girl of twelve, and her resistance; the dark and isolated room where she is kept; the constant and merciless beatings; her courage and unsuccessful attempts at escape; and Justiniano's inhuman treatment: all these remind one of the prison cells and torture during the long years of dictatorship. In a symbolic way Tereza's body represents the body of the Brazilian public. As a French critic says: 'Há uma mulher violentada , e também um país violentado.'⁶⁸ The vocabulary used also alludes to military torture, and Justiniano, though not a military captain, speaks the language of power. He wants to 'quebrar a vontade' and forces Tereza 'aprender a ter medo, a obedecer' (TB, p. 102). He beats her 'para matar para ser obedecida' (TB, p. 103). As he says: 'sem obediência que

⁶⁶ The dictatorship was over only in 1985 when Tancredo Neves, the first democratically elected president dies before he even was sworn in and José Sarney assumed in his place as the first president of democratic Brazil.

⁶⁷ Raillard, Conversando com Jorge Amado, p. 309.

⁶⁸ Comments the French editor Georges of Tereza Batista. See Raillard, Conversando com Jorge Amado, p. 309.

sera do mundo [...]’ (TB, p. 103). Batista comments that Justiniano’s destructive insanity can be compared with ‘*Taras Bulba* de Gógul, a tortura dos cassacos pelos poloneses [...] A violência apagando qualquer resquício do humano, desfigurando o sexo, deserotizando nomes, coisas e situações, a violência solta e louca [...]’.⁶⁹

Secondly, freedom of press is questioned when Emiliano’s death becomes the sensational topics of the folhetos: ‘Caso do Velho que Morreu Gozando na Mulata’, ‘O Velho que Levou a Berca na Hora de Gozar’. Cuíca de Santo Amaro’s *folheto* ‘A Última Trepada do Doutor Morto na Hora Agá’ and some other *folhetos* are confiscated by the police, and the poet is threatened with ‘mais cadeia e de porrada se alguma aparecesse á venda’ (TB, p. 278-79).⁷⁰ Humour is transparent in such comments: ‘descrição da morte, de tão bonita e comovente, chega a dar vontade de se morrer da mesma forma’ (TB, p. 278)

Thirdly, the smallpox episode where Amado politicises the epidemics and shows how they serve the purpose of the corrupt public servants, politicians and of ‘soberno governo’. In an ironic tone the narrator comments:

Se não fosse a bexiga, o tifo, a malária, o analfabetismo, a lepra [...] outras tantas meritórias pragas soltas no campo, como manter e ampliar os limites das fazendas do tamanho de países, como cultivar o medo impor o respeito e explorar o povo devidamente? Pestes necessárias e beneméritas, sem elas seria impossível a industria das secas, tão rendosa; sem elas como manter a sociedade constituída e conter o povo, de todas as pragas a pior? Imagine, meu velho, essa gente com saúde e sabendo ler, que perigo medonho! (TB, p. 183).

In contrast to his previous depiction of prostitutes, in Tereza Batista Amado presents them not as degraded victims but as alert workers. Amado’s humour, in mocking

⁶⁹ Batista is referring to Gogol’s, *Taras Bulba*. In the pamphlet published by Universidade Federal da Paraíba he writes the title as *Taras Bulba, de Gógul* but in *As Fontes da Solidão: Ensaios Literários* it is written ‘*Tarass Boulba, de Gógol*’. See Batista, *A Contra Prova de Tereza*, p. 181.

⁷⁰ The confiscation of *folhetos* shows the role powerful people and police play in relation to freedom of speech and press. The episode also marks the importance of the *cordel* form in public life, as people believe more in the *cordel* poet than in newspaper reports.

tone, takes over the whole episode as the prostitutes who combat the epidemic are contrasted with the inept nurses and doctors.

Finally, in 'A Greve do Balaio Fechado na Bahia' where the narrative is loaded with humour and irony as he describes prostitute's fight with the police and makes them to raise their voice against power and oppression.⁷¹ This episode is heavily loaded with humour. First, the headlines in the local newspaper 'Greve do Balaio Fechado', with the sensational, highlighted title, provide the air of a real event.⁷² Tereza takes the lead when the prostitutes are ordered by police to vacate their places and move to 'um burraco desinfeliz' (TB, p. 339).⁷³

Then in a comic satire, Amado shows patriarchal attitudes towards female sexuality. Humour is used to offer a social criticism, to denounce the privileged and corrupt politicians who see the prostitute as the only one who can safeguard the 'pure' woman from male lust. Tereza assumes a position against the sexual exploitation of woman as she fights against Justiniano. In her struggle against the 'Polícia de costume' she denounces the treatment of women by such authorities. As one critic states:

Episódio como 'A Greve do Balaio Fechado' só poderia acontecer na Bahia do Senhor do Bonfim [...] Até o poeta Castro Alves desceu de seu pedestal [...] para lutar ao lado das raparigas da Barroquinha, ao lado do povo [...]⁷⁴

⁷¹ Explaining the meaning of 'balaio fechado', Amado says: '[n]a semana santa, era hábito as prostitutas encerrarem o expediente, da madrugada de quarta para quinta feira até o meio-dia de sábado quando rompe a Aleluia. É isso o balaio fechado. Essa parte do romace é a luta contra a polícia de costumes, tema muito grato à literatura de cordel. See Gropper, 'O cansaço depois da guerra', p. 3. The word 'Balaio' has its link with the rebellion of 1830 when the state of Maranhão was devastated by the rebels. Among these shines the distinguished Desordeiro Ferreira Balaio who gave his name to the movement.

⁷² The title also contains the humourous effect, as the word *balaio* is used with its reference to the prostitute's vagina and then by its absurd context of the 'greve'.

⁷³ The police atrocities towards these women is not quite fictional. Amado's depiction of whole episode recalls the creation of the red light districts of Lapa and Mangue in Rio de Janeiro in beginning of the century. For detail see Sueann Caufield, 'The Birth of Mangue: Race, Nation and the Politics of Prostitutes in Rio de Janeiro, 1850 – 1942' in Daniel Balderston and Donna J. Guy (eds), *Sex and Sexuality in Latin America* (New York: New York University Press, 1997).

⁷⁴ José Expedito de Carvalho Rêgo, 'Tereza Batista Cansada de Guerra' in *O Cometa* May 1973, p. 5.

Such an observation calls attention to the peculiarity of the incident. Social, legal, and political forces often join against women to control sex commerce and prostitutes are treated as criminals. Humor is also used to show a reverse situation in which the women are beaten and imprisoned because they refuse to sell their bodies. Amado mocks at the kind of society in which the female body and female sexuality appear to be playthings in the possession of men. The 'Castelo de luxo' is the place frequented by politicians including the Governor and is 'protegido pela polícia' (TB, p. 71). For Guerra, the political meaning of the novel lies in the 'revisão da prostituta e sua integração na sociedade.'⁷⁵

In an allegoric way the episode presents Tereza as a social leader fighting against the powerful guardians of society: the police, the justice system, and the rich politicians. The writing conveys a strong sense of carnivalisation through the humorous and ironic depiction of the relationship between different social classes, prostitutes, pimps, the owners of the *bordeis* and the rich politicians. The effect is enhanced by the introduction of real-life characters, such as the poet Castro Alves, into the narrative. This allows Amado to close the gap between the real and the fictional world.

As Batista comments, the prostitutes' strike observes a similarity with Zola's 'marche aux flambeaux'.⁷⁶ However such similarity can be seen in its objective not in its tone. In contrast to Zola's pessimistic vision Amado's optimistic views are coloured with humour and irony and the effect is achieved in multiple ways: for instance, with the street full of vendors selling *Cacete Rijo* and *camisinha de Venus*, or the politician asking to call off the strike and addressing the prostitutes as *galantes madalenas* whose duty is to entertain the *herois do Atlantico sul*. The strike episode

⁷⁵ Guerra, 'Tereza Batista e sua marginalidade'.

⁷⁶ Batista, A Contra Prova de Tereza, p. 170.

also alludes towards political affinity between Brazil and the United States and the irony is aimed towards politicians, eager to please the Americans.

7. 8 The Goat Girl and the Puritan Values

In his interview with Symona Gropper, Amado admits: 'Fundamentalmente ela é uma prostituta [...] Em uma parte é amigada, noutras exerce a profissão em bordel, noutras em castelo.'⁷⁷ However, Tereza's dress, her language and her manners do not reveal her professional identity. She represents the 'povo bom e simples do Nordeste e mais particularmente da Nação baiana' as comments Juracy Costa.⁷⁸

Amado distances himself from the world of Jubiabá, and Terras, as Tereza is not presented as a deprived and helpless prostitute. Amado's revision of the concept implies the revision of the values of prostitutes in relation to prostitution. In his earlier works he presents prostitution as form of despair and a necessity for survival 'como único ganha-pão das que caíram na vida esmagadas pela vida, pelos homens e seus códigos de honra.'⁷⁹ In his later works, prostitution appears as the most logical career for a woman under the capitalist way of life. For Tereza, prostitution is not the last option but a choice she makes as she discards the attractive proposals to be a kept woman '[a]migada? Ah! nunca mais' (TB, p. 217). After experiencing all forms of sexuality, prostitution to her seems to be the most discerning option to achieve liberty from the power relationship. Tereza organises her final battle involving the whole community giving her struggle a communal form, a mass rebellion rather than the solitary effort of an individual.

⁷⁷ One observes a class distinction between *castelo* and *borde*. A *borde* is a common brothel which is open twenty four hours and the prostitutes earn less in exchange of their bodies whereas a *castelo* is more restricted for selected clients and the prostitutes not only earn more they have more authority than they have in a *borde*.

⁷⁸ Costa, 'Tereza Batista e Cordel', p. 1.

⁷⁹ Guerra, 'Tereza Batista e sua marginalidade.'

From a feminist perspective, Patai tries to see Tereza's union with Janu as 'the reassertion of the primal claim of love and biology upon woman.'⁸⁰ However, one cannot deny that the question of the prostitute's acceptance as a married partner is a crucial socio-cultural question. Amado tries to obliterate the social prejudice against a woman who trades her body. In Guerra's words she enacts 'uma nova tábua de valores: a prostituição como função social.'⁸¹ Despite her stigmatised identity, she does not lose the right to love or marry. Her continuing role as a sexual agent does not abate her desire for a marital life. The situation changes in Tieta, in which his protagonist discards such an option.

Like Tereza Batista, in Tieta, the prostitute is given the central role. Antonieta appears to combine a number of previous heroines. In one of his short stories 'De como o mulato Porciúncula descarregou seu defunto', Maria do Veu is thrown out of her house by her father.⁸² She is driven to prostitution and finally dies, like Lindinalva in Jubiabá, in a brothel. The father figure, who has been virtually absent so far, assumes the patriarchal role in Tieta, and in part Tieta shares Maria do Veu's fate, as will be seen further. Though the political strands give an emphasis to the concern for ecological problems, the destruction of nature, corrupt politicians and multinationals, still from the opening pages it is Tieta who holds the narrative to the closing lines.⁸³

Lawrence tries to liberate his society from Puritan ethics, and in Tieta Amado tries to instil a new code in a rigidly patriarchal society with Puritan values. He depicts the

⁸⁰ Patai, Ideological Double Standard, p. 262.

⁸¹ Ibid.

⁸² Jorge Amado, 'De como o mulato Porciúncula descarregou seu defunto' in *Senhor*, Rio de Janeiro, June 1959.

⁸³ Amado regrets the construction of ambitious projects which destroy environment. Commenting on the episode that deals with the construction of the Titanium Dioxide Plant on Mangue seca in novel he says it was not an imaginary event but had its roots in real events at Estância and in Bahia. See Raillard, Conversando com Jorge Amado, pp. 290-91.

conservative and liberal sisters Perpétua, Tieta and Elisa side by side and sneers at the social and religious hypocrisy. Both Lawrence and Amado appear to share a vision of female sexuality as a natural instinct. Tieta's sexual adventures and the reasons for her expulsion from Agreste though a prohibited topic is an open secret. However, before the reader actually meets Tieta, she has been emancipated by her fortune. In a humorous tone he sneers at the monetary interest of the so-called religious people.

Tieta is presented as an overtly sexed woman. The first person narrative shows the awakening of her sexual desire at an early age: '[d]eitada no chão, a moleca aprecia, não perde detalhe' (Tieta, p. 82). However, it is not just the animal world around her which provokes sexual urges but also the promiscuous nature of Agreste men: '[a]ssim eu aprendi [...] Não só assiste ao bode Inácio montar as cabras. Acontecer-lhe ver [...] moleques se pondo nelas [...] Homens feitos também. O próprio pai [...]' (Tieta, p. 82).⁸⁴ Tieta perceives the double standard as she comments on her father's pose of morality at home. He not only beats and expels her from Agreste, but also restricts Elisa from dating, taking a bath in the river, and threatens to send her to the convent if she disobeys him.

Tieta shares Tereza's *mulata* origin as she is the grand daughter of a Negro slave from whom she inherits her copper colour. Contrary to Tereza, Tieta's mulatto origin is used as the point of fascination for a white male. The text emphatically shows that she is chosen by Felipe because of her colour.⁸⁵ In a passing comment Patai observes

⁸⁴ The stories of human copulation with animals have not been uncommon in Brazilian history and literature. José Lins de Rêgu's novel *Menino de Engenho* depicts the use of cow as a woman by its protagonist. Gilberto Freyre comments that sexual abuse of animals or plants was common among the plantation children and *sertanejos*. He sees the '[...]lack or scarcity of domestic or public prostitution: nunes, mulatto girls [...]' as the main reason for such behaviour. For details see Freyre, *The Masters and the Slaves*, pp. 154-55.

⁸⁵ Both Fernando Henriques and Gilberto Freyre stress the white man's attraction for *mulata* women. An old saying shows her desirability as it says: 'White woman for marriage, mulatto woman for f—, Negro for work.' Quoted in Freyre, *The Masters and the Slaves*, p. 13.

that '[Tieta] could well be Tereza Batista a few decades later – owner of a brothel, educated in the ways of power.'⁸⁶ Such a comment only shows a lack of understanding for Tereza, who does not share Tieta's careful planning. Unlike Tieta, she does not show any interest in power games nor does she try to manipulate her relationship to obtain benefit.

The contrast between the two can be drawn in a number of ways. First, like Tereza, Tieta is initiated into sexual life at quite an early age, but unlike Tereza the relationship takes place of her own accord. The difference between the two protagonists is also derived from the way they are presented. Even though Tereza holds the central position in the plot, an acute sense of absence of her feelings takes over the reader as she is seen and presented more by the multiple narrators and her actions than by her own verbal expression or monologues. In Bakhtin's terminology, she is made subordinate to the author's control as the dominance of the narrative voice makes her powerless. In Tieta, though occasionally Amado breaks into the narrative, as does Lawrence in Mr. Noon, Tieta's image is constructed by the articulation of speech through various characters filling up the novelistic space, thus forming, what Bakhtin calls polyphony.⁸⁷ There are discourses of various social segments, male and female, young and old, religious and liberal apart from her own comments and retrospection which form her character. Hence she gains more mobility and freedom than Tereza and the reader is made aware of both her flaws and her qualities. She is depicted through her relationship to both man and woman as a prodigal daughter, sister, friend, aunt, lover, prostitute and a business woman.

⁸⁶ See Patai, Myth and Ideology, p. 139.

⁸⁷ Mikhael Mikhailovich Bakhtin, The Dialogic Imagination: Four Essays (Austin: University of Texas Press, 1981).

The contrast becomes obvious in the way Tereza and Tieta deal with their positions as kept women. In the six years of her liaison with Emiliano, Tereza never acts out of mercenary motives and never tries to take advantage of her position ‘*não se fez escrava do conforto*’ (TB, p. 271). This makes her different than Glória or Margot before her and Tieta. She is left penniless as Emiliano dies before he makes any provision for her. Without even realising her loss, as the narrator observes: ‘[a]inda não se detém a pensar nas conseqüências do acontecimento’ (TB, p. 227), or bothering about her financial situation Tereza leaves the house only with ‘[a] mala na mão direita a rosa na esquerda, o xale na cabeça, [...] Passo firme, olhos secos, dirige-se ao ponto das marinetes [...]’ (TB, p. 316). Her ‘passo firme’ manifests her confidence as she parts from the security of life with Emiliano to restart her struggle.

Though, like Tereza, Tieta lives with Felipe as his ‘protegida’, she enjoys more freedom, as she admits: ‘[n]unca me proibiu nada [...] Dei a quem quis, por querer, assim como dava em Agreste, antes de ser mulher-dama, para satisfazer o fogo me queimando o rabo, nunca por dinheiro’ (Tieta, p. 180). In a way she resembles Gabriela, never satisfied with a monogamous relationship. Unlike Gabriela and Tereza, Tieta does not overlook the importance of money. She uses Felipe’s gifts and advice to climb to a higher status. Tereza’s strength lies in her courage and her selflessness, which definitely distances her from Tieta’s discreet and calculative ways. In a way, Tieta comes close to Ana Mercedes, with the exception of her selfishness, as she makes use of her sexuality to change from a prostitute to the rich owner of a number of properties and of a luxurious *castelo* in São Paulo. Money plays a major role in her life and also in her acceptance in Agreste. She reverses her position, when after being the victim of patriarchal authority as a daughter, she comes back to Agreste after twenty six years with the new identity of an independent rich

widow who is '[g]enerosa, mas não esbanjadora' (*Tieta*, p. 140). Soon she is able to evaluate everyone's interests. As the narrator says: '[e]m lua-de-mel com a família dá-se conta, no entanto, do encoberto interesse de cada um, da avidez maior ou menor a movê-los [...]' (*Tieta*, p. 140). Her wealth empowers her to assume the role patriarchy denies to her as a woman. In an ironic way she is made equal to any man as she negotiates the purchase of a house and land and fulfils her dream of a beach house *Curral do Bode Inácio*.

Tieta shares Gabriela's ideology of liberal sex but she parts from her as unlike Gabriela, who likes to sleep with men but not with a 'velho [...] não por dinheiro' (*Gabriela*, p. 235). Tieta prefers 'mais velhos do que ela' (*Tieta*, p. 123).⁸⁸ She is much more intelligent, resolute, effective and self-assertive than Gabriela or Tereza. She uses her sexuality not for her own selfish motives but to avoid further victimisation or for social benefits. As a result of her contacts with powerful politicians Agreste receives electricity, aptly named 'luz da Tieta' which in a metaphoric way alludes to the power and energy of Tieta. Like Gabriela and Tereza, she does not see herself as a sinner but, unlike them, she is not unconcerned about the social attitudes towards female sexuality and the stigma such an identity contains. Tieta's effort to be secretive of her professional identity in an ironic way is a direct attack on social prejudice against women like her. By depicting a protagonist overtly sexual, worldly, and powerful, Amado creates a paradox between conformity and deviance. She shares the benevolence of *mulata* Gabriela and Tereza and, despite Zé Esteves' and Perpétua's grudge, helps the needy. The episode in which she risks her life to save old Miquelina, earns her the title of 'Joana d'Arc do sertão' (*Tieta*, p. 290), exemplifies the positive qualities of her origin: courage and selfless nature.

⁸⁸ Such a change in female outlook can be attributed to the distance of time in both works. With age Amado seems to appreciate the beauty and maturity of an old companion.

The question of female sexuality assumes a new dimension as the text deals with Ascânio's obsession with virginity. The south has social, economic, political as well as sexual dimensions. The antithesis between north and south denotes sexual repression. Amado draws a line between the advanced southern part and the north-eastern region of Brazil:

Paulista sem preconceitos [...] Os costumes mudam de lugar para lugar; em Agreste e circunvizinhanças ainda hoje moça para casar deve ser virgem [...] No Rio e em São Paulo, porém, casamento já não exige virgindade, obsoleto prejuízo [...] (*Tieta*, p. 72.)

Amado's depiction of women again marks the distance regarding female sexuality and customs between the north and south of Brazil. As *Tieta* explains: '[a]grete não é São Paulo, é o cu do mundo, parou no século passado. Aqui ou bem se é moça cabaçuda ou rapariga de porta aberta' (*Tieta*, p. 218). The influence of the prophet Possidônio in the novel, as he shouts at Leonora for her miniskirt, is remarkable for bringing out the difference between two regions. Agreste restricts *Tieta* and Leonora's southern mode and concedes that the dress accounts for the respectability of a woman. Agreste is constructed in the narrative as a geographical entity and at the same time distant from the southern part. As opposed to the liberal and advanced south, the north is characterised as pure and uncorrupt. Yet it is the south that frequently presented as a realm of sexual freedom and modernity the north-eastern women aspire to. Elisa desires to attain such exotic liberty as she says: '- Me leve com você mana [...] Eu quero ser puta em São Paulo. Não me importo' (*Tieta*, p. 585).

7.9 The Question of Virginity

In *Tereza Batista*, the question of virginity appears to be a class question and the social double standard becomes transparent when, in contrast to the girls from the

lower class, Amado presents the Moraes sisters. The same Justiniano, who does not hesitate to rape poor and helpless girls, cautions Daniel to take care as the ‘irmãs Moraes pertencem à família tradicional’ (TB, p. 166). Terza’s resistance appears meaningless to Guga: ‘– Que adianta contrariar o capitão? O melhor é satisfazer logo a vontade dele, para que diabo tu quer guardar esses três-vinténs de merda? Pra que serventia? (TB, p. 105). Guga’s comment, in an ironic way, shows the class relationship in relation to virginity.⁸⁹ Only the rich can safeguard it; a girl from poor class has no means to save it.

In contrast to Tereza Batista, virginity becomes a main issue in Tieta. The opening scene observes a stark difference between Tereza, the helpless victim of violent sexual abuse, and Tieta, the young and sexually awakened girl to whom sex is the most enjoyable plaything. The myth and metaphor of *cabra* is created from the title page itself.⁹⁰ The first person narrative invites the reader to see her sexual instinct as natural ‘[e]u era uma cabrita, igual a elas’ and indomitable: ‘Fui cabra viciada, não havia homem que me desse abasto’ (Tieta, p. 82). In this sense she appears to be a worthy successor of Gabriela, whose passionate nature and uninhibited sexuality she shares.

The question of loss of virginity becomes crucial, first, in relation to Tieta, where it is seen as a loss of honour hence her desertion from Agreste; then in the case of Leonora, whose urban identity and links with São Paulo slums leave her free her from the question of dishonour. She escapes the first attempt at rape in a football ground but not the beatings from her father ‘para deixar de ser debochada, para não viver na rua se oferecendo’ (Tieta, p. 175). Like Tieta she is accused of inviting male

⁸⁹ The use of the vulgar expression for female virginity ‘os tres-vinténs’ shows the lower class attitude towards female genitalia.

⁹⁰ Figuratively word *cabra* means ‘mulher de mau gênio’, the popular meaning ‘mulher dissoluta’ an amoral woman more clearly links it to Tieta’s amoral sexual behaviour.

lust. Though the father figure in both cases reacts in a violent way, in the case of Tieta this shows that the power relationship and authority is maintained by the daughter's expulsion. In the case of Leonora, it is the powerlessness of a father in urban slums who having no means to offer the desired protection satisfies himself by beating her. It is curious to note that in both cases the father figure, who in the traditional sense is the protector of the daughter, is responsible for the downfall of the daughter as Tieta says: 'Pai [...] me mandou ser puta [...]' (Tieta, p. 218).

In a long line of beautiful *mulatas*, Gabriela, Flor, Tereza and Tieta, Leonora, like Lindinalva, is depicted as a girl of white race with blue eyes and golden hair. Being beautiful and unprotected, she cannot escape her fate '[b]onita e pobre vai acaba mal' say the neighbours and the narrator agrees that being 'bonita, desamparada e metida a moça' (Tieta, p. 175) she leaves herself open to sexual assault. In the case of Leonora, the violence is minimised or is not shown as graphically as in case of Tereza. She, like Felipa, is gang-raped at a street corner at the point of gun by four men 'quatro no automóvel, um bem velho de barbas, os outros três muito jovens [...]' (Tieta, p. 175). Leonora's rape involves the question of open violence and the use of arms as a common practice in Latin American cities. It also shows the powerlessness of people in urban slums and the fear which makes the passers-by try to avoid witnessing such abuse. As the narrator comments: 'Quem é louco de se envolver com marginais armados, maconheiros?' (Tieta, p. 175). What Amado tries to show is the victimisation of the female body as a routine act both in rural and urban areas. He also tries to show that it is class that plays a major role. Leonora's rape and her final move towards prostitution allow him to shed light on the difference between rural and urban realities and also on the change in female attitude. For a

woman from rural settings prostitution is a destiny, the only choice, whereas city girls like Natasha and Leonora select it as a better option, an easy way to earn money.

The class difference plays a major role and the story of broken engagement invented by Tieta again shows that being a rich *Paulista*, Leonora's loss of virginity becomes less offensive. Amado calls attention to the fact that such a difference in male attitude was not only gender or class specific but also culture specific. The male attitudes towards female virginity exemplify the continuing patriarchal tradition. On the one hand, the retention of such orthodoxy in the north-eastern regions is ridiculed as Leonora is desired by her lover more as being pure than being beautiful or rich. Amado mocks at the society in which man enjoys the company of a number of girls but the woman he seeks in marriage has to be pure. Amado takes a feminist stand, as he condemns such a double standard: '[p]reconceito patriarcal, machismo, opressão do homem sobre a mulher [...] a mulher deve chegar virgem ao leito conjugal' (Tieta, p. 264). As has been seen, prostitute's right to marry is not questioned in Tereza Batista but in Tieta, Leonora loses such right as she reveals her secret '[f]ora daqui, sua puta! Lugar de pegar macho é na rua' (Tieta, p. 581) shouts her lover.

On the other hand, the text makes it transparent that the immoral nature of prostitution is no more limited in Ascânio's vision than it is in Leonora's own mind. It is she who sees herself as unfit to be a wife. Her words '[q]ueres que eu seja tua amásia ou tua criada? Isso posso ser. Tua esposa, não' (Tieta, p. 580), at this stage refers to the narrator's insistence that she reveals her secret. Her desire for a home and her expulsion by Ascânio further convince her of her 'inappropriateness', a powerlessness which leads her to attempt suicide. Leonora is a 'fallen woman' who chooses her destiny and cannot escape male victimisation in particular and social

victimisation in general. Ironically, it is her honesty and truthfulness that cause her fall to a level from where she sees no hope.

It is worth observing that in Brazilian society, where female virginity is still valued, until recently it was a customary practice among the upper class to send the boys, once they had matured, to a prostitute to be sexually initiated.⁹¹ In contrast to the promiscuous life in most of Amado's work, the brothel in Tieta appears occasionally, when with a comic sarcasm Amado depicts the scene of Peto's thirteenth birthday celebration, his initiation by the old prostitute of the city Zuleika Cinderella.⁹²

In Jubiabá, the reader accompanies Lindinalva's step-by-step degradation as a prostitute until she reaches the lowest stage. In Tereza Batista, Tereza's journey from her aunt's house to Bahia (Salvador) is graphically depicted. By contrast, Tieta and Leonora escape being depicted as 'active' prostitutes and the brothels one sees in Terras, Gabriela and Tereza Batista also disappear. Despite the fact that Tieta and Leonora are both prostitutes, the active life of prostitutes which dominates Amado's world is omitted in Tieta, as the novel deals with Tieta's return to Agreste. The centre of focus, it seems, is not their journey from one brothel to another, but from brothel to home. By presenting contrasting images of women Amado tries to show the

⁹¹ Hilário Tácito's Madame Pommery (1919), presents the practice of sexual initiation of the boys through the prostitutes as an important aspect of social custom. Such a custom existed in Europe as well, specifically in France. For detail see Fernando Henriques, Prostitution and Society, volume III (London: MacGibbon & Kee, 1968), p. 270; Margareth Rago observes the social double standard and in such practice as she says: 'É claro que segundo as crenças de nossos avós e bisavós, deste modo preservavam-se a virgindade e a castidade das futuras seposas [...] Certamente, esta concepção diferenciada das necessidades sexuais de moços e moças suponha a representação de que a sexualidade masculina era mais explosiva do que a feminina, mito que predominou no Brasil, ao menos até a década de 1970. See Rago, Prostituição em São Paulo, p. 41. Oswald de Andrade sees the positive aspect of prostitution as he recalls his youth and says that 'o bordel passou a ser um ideal para a mocidade de meu tempo' where the young boys from both the elite and the less privileged class were sent to learn the 'artes de amor'. See Oswald de Andrade, Um Homem sem Profissão: Sob As Ordens de Mamãe (Rio de Janeiro: Editora Civilização Brasileira, 1974).

⁹² Such scenes were not uncommon in Brazil till 1970s. The custom altered only in those parts of country where the boy could have a sexual relationship with the girl he dated. However in many parts the custom still continues to preserve the female virginity for marriage.

prodigal nature and purity of a prostitute, in contrast to the so-called religious women, and their deep attachment to money. As Tieta's internal monologue reflects:

O mundo de Agreste [...] revela-se mais difícil e convulso do que o mal-famado universo do meretrício [...] Lá, os sentimentos, como os corpos, estão exposto. Aqui, a cada passo [...] engano e falsidade [...] todos encobrem algo por interesse [...] Mundo de fingimento e hipocrisia [...]. (*Tieta*, p. 368-69)

In all of Amado's work eroticism plays a major role and a man's right to sleep with the woman he wants to is never questioned. In *Tieta* to a certain extent such a right is grabbed by his female protagonist. Discarding social conventions Tieta commits incest:

De súbito restituída à paisagem de sua adolescência, cabra de pejado úbere, desejou com ânsia irreprimível, seduziu e conquistou cabrito apenas desmamado, derrubando-o nas dunas, violentando-o. (*Tieta*, p. 513)

The choice of words *derrubando* and *violentando* clearly indicate towards the rape like union with her own nephew which is a direct sign of her revolt against patriarchy and the Puritan values. The climax is achieved in the scene where Perpétua comes to know about such a relationship and apart from condemning Tieta, she demands her to pay for Ricardo's virginity. Rather than burying herself in remorse for her sin, Tieta takes genuine pleasure and sense of pride in telling Perpétua 'fiz dele um homem' (*Tieta*, p. 560). Though by initiating Ricardo in sexual life she performs the traditional role of a prostitute, it is she who mocks at Perpétua for her lowliness as she says: '-Toma, eu pago o cabaço que comi [...] vai recolhe a paga, caftina de merda. Tu me dá nojo' (*Tieta*, p. 561). Tieta is appending Amado's views of seeing a prostitute as a better person than the so called 'pure women'.

In Tieta, an elementary step towards conceding free love does not involve the renunciation of Christianity. Father Thimoteo assures Ricardo ‘[n]ada do que faça por amor é pecado’ (Tieta, p. 249). When Perpétua tries to impose the fear Ricardo replies: ‘– Meu Deus mudou também, mãe, não é mais semelhante ao seu. Meu Deus perdoa, não castiga’ (Tieta, p.564). Ricardo does not see Tieta as a sinner but acknowledges ‘ela me ajudou a enxergar’ (Tieta, p 564). Amado, however, disapproves of her act and calls it her debauchery. The unseen narrator intrudes and talks directly to the readers: ‘[p]alavra forte, sei, mas que outra empregar para caracterizar relações ilícitas de tia quarentona [...] com sobrinho [...]’ (Tieta, p. 424).

The legacy of patriarchy persists in the midst of change and Tieta appears to assume the role of matriarch. She tries to dissuade Elisa from going to São Paulo as she knows what will be her destiny and she even asks Astério to use violence to control her. Tieta’s attitude though seems contrary to her image of an advanced woman but at the same time it makes one realise that however unconcerned she might be, she does not see prostitution as an alternative to marriage. At the same time she does not forget her role of a prostitute as she attracts and takes Maria Imaculada with her to São Paulo. Unlike Tereza and Leonora she does not want marriage and the novel does not end with what feminist critics call the ‘traditional end’ normally used by the male writers.⁹³ She sees prostitution as ‘lama’ but rejects Barbozinha’s marriage proposal saying ‘– Agora não dá meu poeta. Eu te prezo muito e não te quero ver chifrudo [...]’ (Tieta, p. 587). Tieta understands and articulates the social codes that change the relationship between man and woman she perceives that the society is not yet ready to accept the concept of a liberated woman. Despite her

⁹³ Patai, Ideological Double Standard, p. 262.

generosity and kind help to everyone, Tieta is forced to leave Agreste for a second time.

Though Tereza and Tieta share a stigmatised identity, they do not feel degraded but rather know very well how to impose their own unique independence on conventional society. They both project Amado's desire to depict a woman who is conscious of her sexual urges but who is unwilling to be let down. Tereza liberates herself from the curse of a kept woman when she frees herself from such a relationship. She is emancipated from her stigmatised identity, when in the final episode, she casts off the burden of three corpses from her shoulder to the sea. In a symbolic way, she thereby purifies herself so that she can then start a new life. Tieta is Amado's most sustained assault on the political as well as on the social system of Brazil. He expresses his concern and annoyance at the short-sightedness of the Brazilian government and the mean self-interest of politicians which results in the destruction of the environment. Tieta does not project the problematic of prostitution but she does challenge conventional values and their capacity to obstruct the achievement of personal happiness. Amado's portrayal of Tereza and Tieta leaves one in no doubt that although these women are, according to social conventions, 'fallen', nevertheless they are superior in every sense to the so-called 'pure' and religious women.

Chapter Eight

CONCLUSION

The major concern of this thesis has been to examine the theme of the fallen woman in the fiction of D. H. Lawrence and Jorge Amado. In particular, the effort has been made to see how the depiction of the fallen woman helps them to explore female sexuality, how they expand the discussion and reflect on the sexual behaviour of their particular societies (English and Brazilian), and finally to see how as male writers they deal with female issues.

The portrayal of the fallen woman in the writing of both Lawrence and Amado shows a constant concern with these women. Their writing follows a gradual development of these images. Lawrence expands his material, from his first novel The White Peacock. His deep concern for the female sexual self culminates in his last novel Lady Chatterley's Lover and Lawrence is finally able to validate Connie's desire which was curbed in Lettie Beardsall. Amado's work also follows a similar trend. The sexually exploited woman who emerges in his early works Jubiabá, and Terras do sem fim, finally assumes the central position in Tereza Batista and Tieta.

The portrayals of these women by both writers draw attention to the questions of language, morality and sexuality in two different societies. Although their fiction employs contrasting styles and artistic conceptions, both Lawrence and Amado share the same preoccupation: to denounce the social insensitivity to the female sexual self. The reading of female sexuality in these two writers highlights several features of the two cultures. Lawrence presents a society in the process of change, a society in which women were struggling for liberation and the doors of the external world were being opened for them yet they were not free to break a relationship which was deadening. Lawrence's presentation of these female characters shows his deep concern with the

inner world of woman, and this leads him to focus on psycho-sexual aspects of female desire. He places a strong emphasis on woman's dissatisfaction or unfulfilled desire and shows how this leads them to accomplish it an unconventional way. Lawrence's portrayal of these women reflects on the growing sexual awareness of women in the early twentieth century. The desire in his women is expressed more as a psyche than mere physical need. Lawrence's women, Clara, Johanna and Connie, do not seek mere psychological satisfaction but have an urge for the recognition of the self. He also raises the questions of separation and divorce and sees that a woman should not be imprisoned by marital vows. Yet Lawrence does not discard the importance of marriage seeing it as 'a thing that holds our system together'.¹ What he champions, though, is not a legal binding but a 'true marriage'. As in A Propos of Lady Chatterley's Lover, he clearly states: '[m]arriage is no marriage that is not a correspondence of blood.[...] only when the conjunction is of the blood, is marriage truly marriage.'²

The psychological complexity one finds in Lawrence's portraits of these women is difficult to trace in Amado's fiction. Sex for Amado's women is pure, sensual, and natural and they enjoy it as they enjoy food, music or dance. In contrast to Lawrence, Amado tries to register the social and political situation in its historical context. From Jubiabá to Gabriela, his novels are set in a period of transition in Brazilian history. The sudden demand for cocoa, the plantations and the wealth they brought to the north-east leads to the social and political conflict which is apparent in Terras and Gabriela. Ester and Sinhazinha seem to be reminiscent of the historical image of the 'lady' of Gilberto Freyre's *Casa Grande*, whose destiny is to marry the rich landowners who cares little for her and leaves her to lead her life lolling in a hammock with nothing to occupy her.

¹ H. T. Moore (ed.), Collected Letters of D. H. Lawrence, volume II (New York: Viking, 1962), p. 965.

² D. H. Lawrence, A Propos of Lady Chatterley's Lover, (London: Haskel, 1973), p. 43.

Even the proper name 'Sinhazinha' alludes to the link with history, as the diminutive *sinha* for the *senhora*, the powerful lady of the house.

Lawrence's writing offers varying modes of sexual relationships, and his presentation of unconventional women follows a categorical division. From Sons and Lovers to Aaron's Rod, with the exception of Alvina in The Lost Girl, female sexuality is presented in a destructive form.³ This is clear in relationships between Gertrude and Walter Morel, Clara and Baxter Dawes, and the Marchesa and Aaron Sisson. However, it seems that by exposing the destructive nature of female sexuality, Lawrence is actually trying to suggest the consequences of an unsatisfactory marriage. What seems to make these women destructive is the frustration arising from their marital relationships. In Mr. Noon and Lady Chatterley's Lover, the question of marriage becomes the central focus of the novels. Both Johanna and Connie discard the legal bonds and defend their right for a Lawrentian 'true marriage'.

Both writers reveal the changing attitude towards female sexuality in their respective societies. In doing so, they establish a direct link between the issues of respectability in society and female sexual behaviour. Such a link is very clear in Sons and Lovers and Mr. Noon, where Lawrence presents women from two generations and highlights the distance between their ways of thinking. Mrs Radford, Gertrude Morel and the Baroness (Johanna's mother) are contrasted with Clara Dawes and Johanna Keighley. It seem that Lawrence is presenting two opposite poles. The stark difference between the women from the same class in two generations shows how the idea of respectability was being interpreted differently. In Amado, the generation gape is very mildly expressed and the question of respectability is linked more openly with the class. A distinct code of

³ Charles Rossman calls attention to the destructive nature of female sexuality in Lawrence. See Charles Rossman, ' "You are the Call and I am the Answer": D. H. Lawrence and Women', D. H. Lawrence Review, 8 (1975). Hereafter cited as Rossman, You are the Call.

practice seems to imprison his women from upper class. Being a woman from the upper class Sinhazinha is transformed into an unquestionable punishable object.

In Lawrence's world, motherhood seems to assume an important role. His early writings; The White Peacock and Sons and Lovers, present motherhood as a strong force which binds the husband and wife together and, despite a dispute between the couple, it helps to keep the family intact. In The Lost Girl and in Lady Chatterley's Lover, Alvina's and Connie's pregnancies seem to play a major role. In both these novels the expected children strengthen the women's sense of commitment to their male partners, and Alvina and Connie plan for a future with Ciccio and Mellors. In the patriarchal society Amado presents, motherhood is seen as the only function of a married woman. Such a view reduces a woman to the role of a reproductive organ used by men to secure their heirs. Amado regards motherhood as fulfilling for women, yet he does not approve of motherhood for a prostitute or a kept woman with no means to support her child. Hence, except for Dionísia in Dona Flor, none of Amado's women discussed in this dissertation are given the privilege of motherhood.

Both Lawrence and Amado offer unconditional support to unconventional female sexuality. Such support was denied by a number of nineteenth-century male writers. The fate of Anna Karenina, Emma Bovary and Tess shows that Tolstoy, Flaubert and Hardy were not prepared to liberate these women from the social stigma but sought to punish them. Both Lawrence and Amado create a situation where the unconventional behaviour of a woman becomes inconsequential. Lawrence does so more explicitly, since he entirely obliterates the distinction between the 'pure' and the 'fallen'. Amado involves religion or creates a myth to sustain the fallen woman.

Lawrence does not believe in a punitive attitude towards fallen women, nor does he see unconventional desire in itself as immoral. What he wants to do is to validate such

desire and its fulfilment so that his protagonists can be reborn. In fact, the regenerative effect of forbidden passion in Lawrence is not limited to female characters only; even Siegmund feels regenerated after his extra-marital affair. In Amado, the recognition of female desire is equally important; however, he also presents situations in which it becomes disgusting. The relationships between Ester and Horácio, and Tereza Batista and Justiniano are strongly marked with a sense of aversion.

In Gabriela, Amado struggles for the social recognition of female desire and this leads him to portray Sinhazinha and Gabriela from different perspectives. Following the romantic tradition he presents Sinhazinha in a sensational way as a wife assassinated for adultery. In general, Amado's treatment of the fallen woman shows a stark contrast from that of Lawrence. Though he does not condemn or approve conventional notions about female sexuality, his early works follow the same trend as Tolstoy, Zola or Flaubert. His portrayal of fallen women in Jubiabá, Terras do sem fim and Gabriela places him in the tradition of these writers who look for a romantic closure and death seems to be the only solution for Lindinalva, Ester, Otália and Sinhazinha. Here one observes a great influence of Zola and Flaubert on Amado as he presents these women who are punished by both the society and also the author.

From Gabriela onwards, Amado's writing follows a shift in his punitive attitude. Sinhazinha's murder symbolises the death of the social norms which considered woman solely as an object and never questioned the husbands' right to kill their adulterous wives. Amado perceives that such customs cannot continue. To bring about change, he needed to create the myth of a woman, 'o povo brasileiro', who could alter such customs without rebellion. Gabriela's entry in the novel on exactly the same day when Sinhazinha is assassinated for betrayal is crucial. Sinhazinha's death also seems to put an end to the view of woman as a descendent of Eve and can be interpreted as the death

of the fallen woman. Gabriela is not compared to Eve and, sharing Lawrence's ideas Amado also does not present her desire for the other as sin. Gabriela serves as a bridge between conventionality and modernity; between Ofência and Malvina; Sinhazinha and Glória; Colonel Ramiro Bastos and Mundinho Falcão. She plays a major role in changing patriarchal attitudes and also Amado's treatment of these women. Gabriela symbolises liberty from conventional norms and now on his women are no more punished for their sexual behaviour.

Amado not only condemns the unwritten rules of his society, but also defends these women as victims of patriarchy. Fagundes, in Gabriela, advises Clemente '[m]ulher a gent não deve matar [...] mesmo que a desgraçada desgraça a vida da gente' (GCC, p. 324). The question of betrayal is seen differently by Lawrence and Amado. Lawrence not only obliterates the question of immorality, he also subdues the social consequences. Amado sees the social consequences and strongly argues against the social double standard. Though he shares Lawrence's notion of 'unfulfilled self' as a cause for infidelity yet he does not overlook male role and sees that the neglect on part of husband as an equally important factor in driving a woman towards another man. He debunks the popular notion that women betray because they are weaker sex and liberates them from the stigma: 'Famintas mulheres [...] limpas de pecados, isentas de remorso, com sobradas razões para o adultério' (GCC, p. 157). He condemns husbands who do not care for their wives and asks: 'como tratar o marido que [...] considera a esposa um vaso, uma coisa, corpo inerte, pedaço de carne?' (GCC, p. 157). He desires to see a change in male attitudes and tries to alter conventional social norms.

In Lawrence's world, very little attention is paid to male infidelity. Among Lawrence's male characters very few men are depicted as errant husbands. Siegmund, Baxter Dawes and Aaron Sisson seems to be the only men who are involved in extra-

marital relationships. However, it is in The Trespasser that Lawrence discusses the effect of such relationship and shows the unhappy wife and children, the family environment that finally leads Siegmund to commit suicide. Though the episode involves the question of male infidelity, Lawrence does not use it to reflect on male sexual behaviour in his society.

In Amado, the treatment of male sexual behaviour is more complex. Amado highlights the social double standard. In contrast to few cases of female infidelity he presents a society where the man as a rule is unfaithful, and his infidelity is an accepted norm of conduct. The presence of *raparigas* and prostitutes becomes important not only to show the sexual exploitation of these women but also to comment on male sexual behaviour. He presents a society where men openly defend their need for polygamy and see these women as social necessity. Amado questions the male right to use and abuse these women and also argues against the social approval of male sexual behaviour.

Social fear plays a mild role in Lawrence's fiction. In his early works women care for social opinion and Lettie and Gertrude both try to adjust with their marital lives. Connie takes care not to be ridiculed for her affair but in Johanna Lawrence is able to create one of the most open, bold and fearless woman. She is well aware of her own sexual nature and grabs her liberty as her right. In contrast to Lawrence's passion and tenderness Amado calls attention to oppression and victimisation, cruelty and violence, offering a revealing picture of his society's hierarchical structure. In Amado's early works, social fear plays a major part in keeping a woman's desire under control. In Terras and Gabriela it is male brutality which makes a woman scared of breaking the social norms and forces her to suppress her desire. Ester appears to be the most submissive woman from the upper class discussed in this thesis. She manifest the helplessness of woman of her class in a rigidly patriarchal society. She resigns her selflessness, submits first to her

father and then to her husband. The image Amado presents in Ester and Sinhazinha is that of a typical north-eastern women of Brazil who are confined to wifely duties and perform, the role of keepers of their husband's honour. The day they cross the limits of their *lar* and try to fulfil their unfulfilled self, they are marked as 'mulheres perdida'. As Ann Pescatello observes: '[a]ll of these women represent what some *brazileiras* are or have been; more than the physical task we expect of them, they are images of keepers of the religious and superstitious, of strength and pride, as servants of their husbands; reliant on man for their sustenance.'⁴ In Dona Flor, though there is no violence yet social fear becomes crucial. First in Dona Rozilda's excessive protection of her daughters and then in Flor's inner struggle. It is the fear of losing her identity of a 'pure' woman which makes Flor curb her desire for Vadinho.

Amado's exploration of female sexuality and his emphasis on the sensuality of the *mulata* are often seen as the reasons for his popularity. One cannot deny the importance of these factors in Amado's popularity; however, one sees that such claims reveal only the half truth. Apart from calling attention to the sensuality of Brazilian women his depiction shows that he is raising his voice against the social double standard, gender bias, and the degrading situation of women in his society.

Looking at Amado's selection of female characters, one observes a clear racial division. Amado's text is linked so closely with colour consciousness that not only sexually abused women are of colour, but a great majority of other women who are poor are either black or *mulatas*. Such a depiction makes it likely that a person unfamiliar with the Bahian population will see it expressively as Amado's racial bias, as some critics have done.⁵ However, looking at the region which is the focus of Amado's work,

⁴ Ann Pescatello, 'The Brazileira: Images and Realities in Writings of Machado de Assis and Jorge Amado' in Ann Pescatello (ed.), Female and Male in Latin America (Pittsburgh: University of Pittsburgh, 1973), p. 47.

⁵ Brookshaw tries to read it as Amado's bias see Brookshaw, p. 155.

his personal involvement with people from all classes and colour, his unreserved admiration and enormous sympathy towards the *mulata*, it seems unfair to make such accusations. It seems that Amado wants to draw a class line along the race line. Women from the upper class are as a rule presented as white, while women from the lower class are presented as *mulatas*, or black. Such a division seems to reflect accurately the social and regional realities of Amado's settings.⁶

Observing the colour distribution among Brazilian states, one may suggest that as the geographic boundaries of Amado's text circles around these north-eastern states from Paraíba to Bahia which represents the largest number of people of colour, Amado's selection of women from a specific class and colour cannot be seen as a bias, but rather as his presentation of the reality of the region. Moreover, his unreserved sympathy for the oppressed and the large number of coloured people in the north-eastern region makes him select his prostitutes or sexually exploited women from this specific group. As a matter of fact, it cannot be denied that because of the master-slave relationship in Brazil's capitalist society, it was always the blacks who were reduced to poverty and always it is the poor who are exposed to sexual abuse and sexual exploitation.

Amado skilfully portrays the people of his region, but refuses to support the dominant moral code even whilst exploring a tradition, that of local colour, whose convention supports the upper class. His work focuses on the tales of women which haunt the

⁶ In contrast to the southern part of Brazil where the emigrant labourers arrived at the beginning of this century from European countries, mainly from Italy and Germany, the north-eastern states were populated by the slaves brought from Africa during the colonial period. The complexity of the subject can be found in the enormous variation in the distribution of population in Brazil. Amado's novels are set in the north-east of Brazil, specifically in *sertão* and Bahia. Not only is the absolute number of Negroes in the state is large, but the mixed category in Bahia undoubtedly consists principally of a mulatto population. As Thomas Lynn Smith observes: '[...] the more densely populated, sugar-cane growing, coastal districts, in which the Negroes and mulattos constitute the lion's share of the population, tip the balance greatly in favour of the black element in all of the states from Bahia to Paraíba. Smith, *Brazilian Society*, p. 33. To see the distribution and domination of people from mixed or African origin see Figure One and Two p. 323. Figure 1 shows the racial composition of the population, by state, in Brazil. Figure 2, shows the dominance of the mulattos in Bahia. These figures and data's are taken from Thomas Lynn Smith, *Brazilian Society*, first edition (Albuquerque: University of New Mexico Press, no year), p. 32.

landscape of the north east of Brazil. In the agenda he sets for himself, his portrayal of these women is not only placed alongside all his other professional endeavours and ambitions but serves to extend his social theories. Amado does not claim for literary merit for his work, he is interested only in its potential to alter his reader's perception of these women. This he does without proposing any overt moral purpose.

In Lawrence's writings, with the exception of Johanna, it is the male characters who are given the role of educator. Paul Morel and Clifford and Mellors try to educate their female partners. In Amado's works the male roles are expanded to those villains and rescuers. Men like Justiniano are presented as villains who find no sympathy from the readers, whereas Emiliano Guedes and Felipe play the role of rescuer, specifically Emiliano because whose image as saviour escapes the mockery and criticism from both the writer and the reader. To expand our understanding of Brazilian women and their sufferings, Amado presents male discourse and male attitudes. Women are discussed in male conversation as sexual objects to be consumed or as animals to be imprisoned, controlled and punished. Regardless of a woman's class, fidelity, submission and obedience are demanded of her. In Lawrence's works though male discussion involves female sexual behaviour such open condemnation is rare. Brazilian society, depicted by Amado, is basically a patriarchal society where a social double standard prevails and the male members enjoy not only sexual but also social and economic liberty. Looking specifically from this perspective, Amado's portrayal of Tereza and Tieta seems to represent his open defence of female equality.

The period in which Lawrence wrote is marked with a growing female awareness of their economical independence. A number of Lawrence's female friends (Jessie Chambers, Louie Burrows, Helen Corke) were working women; yet Lawrence does not support the image of a worker in his female characters. With the exceptions of a few

women who are given job opportunities, a large number of female characters discussed in this thesis do not work. Lawrence does not see the importance of economic independence. Even Clara Dawes and Alvina Houghton do not fight for their work or show their preference for work over their wifely roles.

On the other hand, Amado's defence of working women cannot be overlooked. He depicts a number of female workers; Gabriela, Flor, Ana Mercedes, Tereza Batista. They all see economic independence as the only way to discard patriarchal bondage. They all reject being dependent on their male partners or husbands and prefer to work and earn their own money. This again reflects a difference of priorities in the two societies in question. In Lawrence's world, the question of the economic exploitation of woman hardly gets a voice, whereas in Amado's world the question of woman's liberty is closely linked with the economic liberty which he sees as the first step in woman's liberation from patriarchal power.

What makes both Lawrence and Amado appealing to the female readers seems to be the feminine quality of their writing. It seems quite interesting that both writers have a quite different relationship with women. The account of a number of Lawrence's female friends, Jessie Chambers, Helen Corke, Frieda Lawrence and others shed light on Lawrence's habit of discussing and considering their opinions.⁷ This shows that Lawrence was interested to know how a woman thinks and also that he valued their opinions and ideas. Contrary to this Amado, despite his enormous admiration for and a long friendship with writers like Ana Seghers and his acquaintance with Simone de Beauvoir, denies being influenced by female views. He himself admits that he never used to discuss his work with his wife or with other female friends. Two of the episodes Dona Zélia narrates about him specifically shed light on Amado's insistence on writing

⁷ See Carol Siegel, Lawrence Among the Women: Wavering Boundaries in Women's Literary Traditions (Charlottesville: University of Virginia, 1991).

according to his own assumption. First, the incident she narrates about Tereza Batista's gold tooth; and secondly, her comments on the use of taboo words.⁸ Concerning Tereza Batista, he admits that he still repents for the change he made because of Dona Zélia and says: 'era correto que ela tivesse o dente na frente'.⁹ These incidents lead one to see him as a writer who saw that his writing should reflect only his views. Yet his writing does not show the traces of an authoritative conventional male writer as he not only defends freedom for women but also offers much wider space for a down cast woman. It seems that though Amado is not concerned with what or how a woman thinks, he is rather worried about what she goes through or how she is victimised by society.

Writers get labelled for a number of reasons: their style, their characters, their type of writing, or by the concentration on some specific element. Both Lawrence and Amado have been labelled first because of their treatment of sex, specifically female sexuality, and, secondly due to the creation of certain characters. Lawrence's Constance Chatterley is one of the best known and also one of the most polemic characters in modern English literature. Thirty-two years after the publication of Lady Chatterley's Lover, Lawrence's mingling of classes, his depiction of sex, and his language once again made him the target of attack in the Penguin trial. Connie's involvement with a lower class man and her sexual transgression appeared to offend the English aristocratic sensitivity and not only in the fictional world but also in reality and her involvement with a lower class man more than her adulterous act seemed to offer a threat to a social system based on class division. During the trial, the court room became a battlefield, and the prosecution lawyer, Griffith-Jones argued as though the crime was committed not in a fictional world but in reality. Connie's double transgression removed her from the novelistic world and installed her as a real woman being tried for a real crime. Connie seems to

⁸ See Appendix I, p. 335-336.

⁹ See Appendix I, p. 333.

represent Lawrence's most open defence of female desire and female sexuality, and marks out a new path in the literary world. The victory of Penguin books not only liberated the novel from its stigmatised identity also carries with it a different vision to see female desire. As Rachel Bowlby observes: 'Lady Chatterley seems to represent a moral victory of modern literature and modern attitudes to sex.'¹⁰

Like Connie, Gabriela seems to open a new path for Amado's women. The way Ilhesuan society is portrayed and conventional norms are imposed on a woman, Gabriela's trajectory is most significant. Her clandestine romance and her position as a married woman finally leads to a more open debate on female sexuality. Yet, unlike Connie, she has not become the target of literary or public criticism. The popularity of Amado's Gabriela places her among the most famous female characters of Brazilian literature: Iracema and Escrava Isaura. Similar to Gabriela, Tieta illustrates Amado's openness about sexuality and a modern, liberal attitude towards women like her. Basically, she is a prostitute, but she is never presented as a loose woman even when in the course of her many roles she plays the role of whore. Instead, one sees her granted the same sexual freedom that men always enjoy. Her acceptance of her sexual being, and her healthy attitude towards sexuality are the part of her nature by which she can lead others to a better understanding of life. Her non-possessive love, and her control of her own life and body serve to enhance her stature as a complete and powerful character brings her close to Lawrence's Johanna. Amado boldly creates a woman whose unconventionality is projected in such a way that it makes her more acceptable as a real person. Unlike Gabriela and Tereza, whom he needs to support with myth and supernatural powers, Tieta seems to be the only woman in Amado's world who is given the strength of *carne e osso*.

¹⁰ Rachel Bowlby, "But she would learn something from Lady Chatterley": The obscene side of the canon' in Karen R. Lawrence (ed.), Decolonizing Tradition (Urbana: University of Illinois, 1992).

The presence of a large number of unconventional women in both writers points to their shared concern for these women. Lawrence's contribution in liberating female sexuality from social conventions has been acknowledged by a number of female critics. In relation to his depiction of unconventional women, his sympathy cannot be questioned. Lawrence gives validity to the female sexual self and does not use sexuality for distinction. He is capable of projecting them as fearless beings, free from the burden of sin or guilt. His emphasis on the psycho-sexual aspect of female desire leads him to avoid the figure of the prostitute, but for Amado, a social critic and historian, it is not possible to ignore her. He discards the conventional contemptuous attitude and presents her in a new light. Amado's writing presents both 'fallen' and 'pure' women side by side and not only stresses the qualities of 'fallen' women but mocks at the so-called 'virtuous' women. His irony is directed towards the hypocritical conventionality which tries to judge a woman only by her sexuality.

Amado offers a strong criticism of the society and political system which make a woman victim. He tries to show that she will continue to be the victim of male violence until she learns to challenge the social and political power which degrade her. Gabriela, Flor, Tereza and Tieta all possess distinct individualities which gives them different identities. Gabriela appears to be more free than Flor, as she is free from notions which make Flor a prisoner of her own prejudice. Tereza learns to reply in the language of violence and liberates herself from male subjugation. Tieta learns to use her sexuality, opens a space for women like herself and makes society treat them on a basis of equality. She not only rises to a higher social level, but she also learns to combat the social prejudice and social taboos. Like Gabriela, she rejects the conventional views and tries to modify the social code.

Amado denounces the victimisation of women in a capitalist society. He sees that capitalism does not prepare a woman to face life, and marriage or brothels seem to be the only options available to a number of his characters like Lindinalva, Maria, Lúcia, Violeta, Margot and Tieta. Amado's portrayal of these women brings him close to the views of feminist writers. He raises a number of taboo topics: the woman who is frustrated because she cannot live up to the current stereotype of a woman in her society; the woman who is forced by her partner to have an abortion; the girl who is sexually abused, is beaten by her father and thrown out of her house to seek prostitution as the only option. As one of his feminist critics aptly observes: '[é] um ventre de mulher o cérebro desse Balzac baiano [...]'¹¹ His early works, Terras and Gabriela, present a situation where such victimisation is not limited only to women from the lower part of society but women from the upper class like Lindinalva, Ester and Sinhazinha also suffer equally.

The image of the fallen woman that emerges from Lawrence's depiction is of an individual seeking fulfilment outside of marriage. Such a relationship gives the woman a sense of completeness, and instead of making her feel guilty or seeing her act as sin, she is redeemed by her passion. By contrast in Amado's portrayals the fallen woman is treated as a social and historical construct. What is important, though, is the way in which both writers shape the contemporary notion of fall and show how the questions of respectability and morality are closely linked with the social division of class and gender.

Amado has often been called the Brazilian Balzac or Brazilian Gorki, and as has been seen, some critics have placed him close to Lawrence. However, there has been no previous in-depth comparative analysis of Lawrence and Amado. In this sense this work

¹¹ Elsie Lessa, 'De uma crônica' in *O Globo*, Rio de Janeiro, 12 September 1959.

seeks to open a new path which offers an insight to the works of two remarkable writers who despite living in very different societies at different times share a common concern for the oppression suffered by women who dared to contravene conventional moral values.

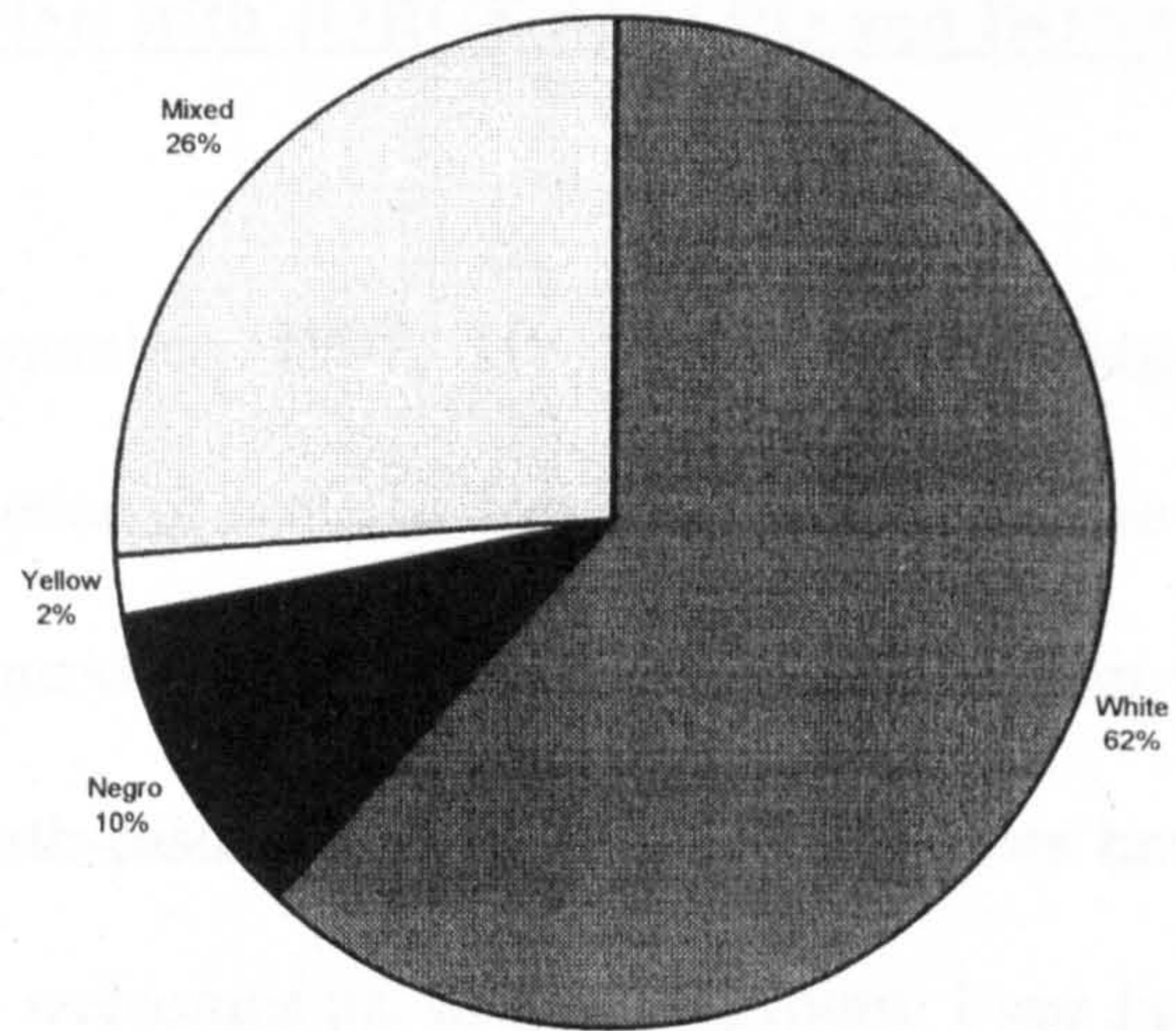


Figure 1: The Racial Composition of the Population of Brazil

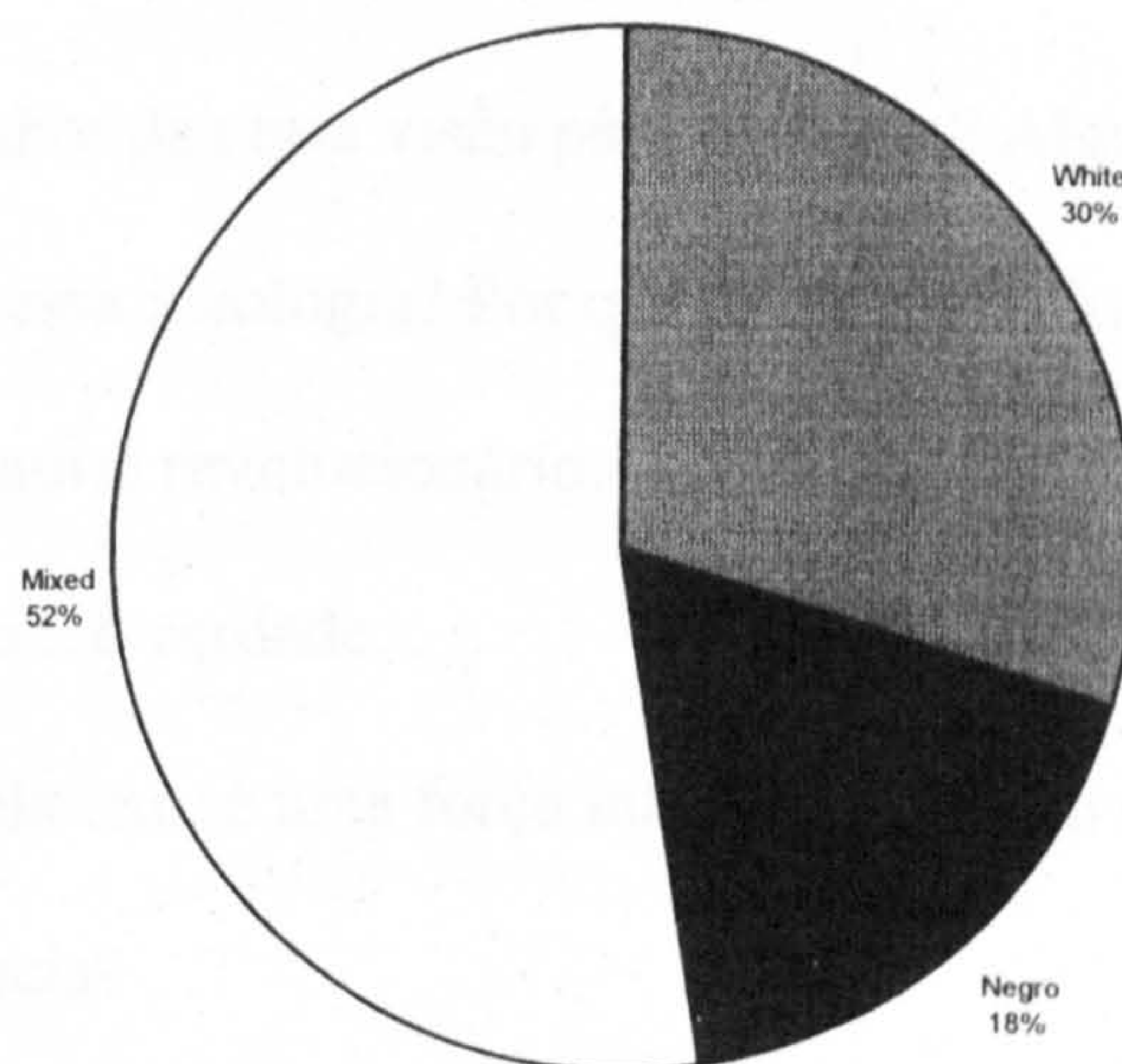


Figure 2: The Racial Composition of the Population of Bahia

APPENDIX I

An Interview with JORGE AMADO and DONA ZÉLIA

Salvador, Bahia, 2 September, 1997, 10: 45 in the morning, Rio Vermelho, Rua Alagoinhas 33, the residence of novelist Jorge Amado. We come to his residence, it is a great moment but I feel nervous and scared to meet such a great writer in person. I clap my hands (a typical north-eastern way to show that visitors have come). Dona Zelia, with her informal smile, welcomes us. In drawing room, I see James Amado (Amado's younger brother) with Jorge Amado. It would have been difficult for me to recognise Jorge Amado if I had not seen him the previous evening at the *Academia de Letras da Bahia*, in a Seminar on 'Cinqüenta Anos de *Capitães de areia*'. The fear and hesitation disappeared with Amado's informal way and before my husband could fix the video recorder we had already started talking. Hence, part of the interview is not recorded.¹

Sudha: Como que o senhor deu esta visão para Gabriela? Alguma pessoa influenciou o senhor para dar essa ideologia? Por que há uma ideologia muito avançada. O Brasil de 50 e muito revolucionário.

Amado: É revolucionário... é verdade...

Porque a Gabriela tem, è uma força interior ... ela não tem influência.

Sudha: Não tem influência?

Amado: Não

Sudha: E nunca tinha outro escritor alguma descrição que influenciou?

Porque Lawrence sempre discutia com as mulheres que estavam ao redor dele.

Para saber a psicologia feminina. Fu não sei como o senhor trabalhava... com

Dona Zèlia ou com outras pessoas o senhor discutia?

¹ The interview has been edited and parts which were not directly related to the thesis have been removed.

Como que uma mulher..pensa? Como que ela se sente?...

Amado: Eu acho que não discutia muito não...

Sudha: Então, quer dizer que dentro do Senhor tem uma feminina?

Amado: É Possível.

Sudha: Então, a influência de Zola o senhor aceita?

Amado: Muitoele influencio muito.

Sudha: Agora se o senhor lembra a cena de Zola... quando Nana morre, ele disse como a nação está morta. Porque simbolicamente ele está mostrando a decadência da França. Então não é uma prostituta que está morrendo e a nação que está morrendo

Amado: Huun (Yes, Gesture)

Sudha: Agora nesta morte de sinhazinha na *Gabriela* será que tem algum outro aspecto que o senhor quer mostrar da sociedade? Não é simplesmente uma mulher adúltera

que está morrendo mas é alguma coisa? alguma moral ... que o senhor quer ...

Amado: Eu acho que sim... não nunca pensei nisso, não

Sudha: Mas, muitas vezes, o autor tem seu pensamento que influencia... o senhor quer mostrar que só quando uma mulher morre, ela é vista, ela não tem existência.

Amado: Deve ser... não... não pensei nisso

Sudha: Porque eu pensei neste aspecto que a mulher casada... ela não tem existência nenhuma na sociedade. Ela é vista pela sociedade só quando ela entra num caso de adultério.

Amado: É claro.

Sudha Então ela é vista só quando ela morre e é analisada por toda a sociedade não é?

Amado: É sim

Sudha: [...] a Gabriela, como amante universal, ela dá seu amor para todos. E ainda

ela

não fica ligada com ninguém. Ela não fica com muita afeição com nenhum personagem na obra...

Amado: É sim

Sudha: Mas o Senhor Nacib, com quem ela se envolve demais, o árabe; esse personagem que envolve Gabriela, ele também não aceita ela como mulher, mas mais como cozinheira...

Amado: Certo, ...no começo...

Sudha: No início também... e a segunda vez, depois de ser separada de novo ele traz ela para casa também como cozinheira, então ambas vezes

Amado: Para...novamente... começar, pra recomeçar.....

Sudha: Então será que... é o ponto de vista que o senhor quer dar, é da 'vitória de trabalhadora' do que 'da mulher,' esse que era a visão do senhor? Quando deu este aspecto bem diferente para a Gabriela.

Amado: Não...

Sudha: Senhor estava pensando nela como mulher ou mais.como...

Amado: Você faz perguntas... que é difícil de responder...porque quando gente escreve... ele não tá analisando se... ele está escrevendo, impulsionado pelos fatos pela ação se você me diz...isso é assim ou assim... aí eu vou pensar na...(affirmative)

Sudha: [...] *Tereza Batista* Ela é uma personagem muito revolucionária?

Amado Revolucionária, Sim pode...

Sudha: Uma moça com muita coragem...moça com pensamento bem diferente, uma moça que nunca cede... sempre está em frente para lutar. Agora... quando ela entra... no caso de amor,...então lá ela fica como...

Amado: Idealista.

Sudha: Ela não é mais aquele personagem forte... aquele personagem bem como chama

Amado: Porque ali é uma mulher que está amando.

Sudha: Mas ela não faz isso, Por que houve essa mudança? Qual foi o ponto que levou para essa mudança, para o personagem de Tereza Batista?

Amado: Talvez o que ela quer...(toca o telefone) é se identificar....

E se surgiu... outra coisa... e parece com o seu...

Sudha: [...] Ela está com o Emiliano Guedes que lhe dá toda afeição pra ela e depois quando ele morre ela fica sem nada... ela fica indefesa de novo... mais um aspecto... que ele pede pra ela fazer o aborto que ele não quer mais a criança, então pelo meu ponto de vista, ele está tirando a liberdade de mulher de ser mãe... [...] e como escritor, o narrador sempre está ao lado de Emiliano Guedes...

Amado: Ao lado?...

Sudha: Porque? porque o narrador está ao lado de ... Emiliano Guedes... ? ele nunca critica... esse ato para mi foi um ato muito cruel...e forçar ela pra abortar...

Amado: Por que ele não critica? É verdade... o narrador narra... não cabe ao narrador... decidir o que é bom e o que é ruim... ele narra, ele conta o que aconteceu...

Sudha: Mas como o autor, o narrador tem sua posição. O narrador não é só o narrador, ele é o autor muitas vezes, o autor que fala, o autor que critica na forma de narrador, mas esse personagem, o autor, nunca critica... por quê? Foi influenciado pela costume da época?

Amado: Não sei...

Sudha: Não? Porque, pode ser que esse era o costume daquela época, que os ricos podiam fazer qualquer coisa para uma mulher que era pobre, até de abandonar de ser mãe para sempre...

Amado: É possível... não sei... você coloca uma série de questões... nas quais eu

quase não pensei na ocasião ... quando escrevi. A escrita naturalmente... se desenvolveu assim... narrando a vida... os aspectos de vida que eu conhecia, mas não com essa... essa...foi isso, assim, assim assim... não...voltando... naturalmente eu não sei... o que é assim e o que é ...eu sei qual que é o caso ... o narrador está contando uma estória ele não está analisando a estória e não tá querendo ver o que nessa estória é verídico ou o que não é verídico, o que é certo o que não é certo... ele está contando uma estória conta sua estória... e acabouse...

Sudha: Mas, muitas vezes, o escritor... o narrador toma posição e critica, .por exemplo,

quando Sinhazinha morre ... o narrador critica muitas vezes dizendo que 'a lei cruel' cita 'a lei cruel' porque é o narrador que está tomando a posição.

Amado: Certo, quer dizer então...

Sudha: Contra a sociedade que matou a Sinhazinha

Amado: E ele não critica o ...

Sudha: Não critica esse personagem... o Emiliano

Amado: Não sei...

Zélia: Eu gostaria de dar um depoimento.

Sudha [...] Muitas vezes, o autor tem algum personagem na cabeça que aparece na hora de escrever... não totalmente... algumas coisas que ficam na mente...

Amado: Antes de fazer alguma coisa...uma pessoa que se conheceu... ou uma coisa que aconteceu, um fato que chamou atenção...

Sudha: Isso sempre fica na cabeça quando ele esta escrevendo

Amado: É verdade...

Sudha: E o personagem... ele fica surgindo, [o escritor] não o cria...

Amado: Ele surge... ele vem...

Zèlia: Muitas vezes, não... muitas vezes, ele tem um plano, ele vai fazer isso e o personagem se recusa... não faz...

Sudha: Aquele foi Dona Flor

Zèlia: E todos... não é Jorge,

Amado: É verdade

Sudha: Mas, foi na Dona Flor que o senhor escreveu... que ela quis o fim ... quando as pessoas perguntaram... eu li entrevista do senhor sobre Dona Flor... que ela... ela que foi quem escolheu o fim...

Amado: Foi ela que escolheu...

Zèlia: Ele até a véspera já estava com o romance terminado, estava com este Problema,

como é que Dona Flor vai reagir? Certamente como pequena burguesa ela não vai querer e se ceder, ela vai morrer de remorsos... não é? então...

Amado: Quando eu estava escrevendo... tá no fim... passou aqui uma sobrinha minha, que ia para o norte... e perguntou... como é que vai terminar, tio? Eu disse que acho que vai terminar assim... a Dona Flor não aceita essa situação. Fica morrendo.. acho que vai terminar assim....e quando no outro dia, eu fui pegar o livro para escrever, ao contrário a Dona Flor... aceitou e foi pra diante... não morreu coisa nenhuma...

Sudha: É... porque esse aspecto de remorso que Dona Flor tem... ela tava com remorsos... se ela aceita ou não aceita... mas Gabriela ela nunca entra nesse remorso... ela sempre está livre.

Zèlia: Porque Dona Flor é uma pequena burguesa e a Gabriela era uma pessoa do campo, uma pessoa simples, que não tinha... não estava contaminada por esses preconceitos.....

Amado: Tava livre...

Sudha: Então isso quer dizer que ela não tinha noção da sociedade ou ela não queria aceitar a sociedade

Amado: Eu acho que ela não tinha noção, e ao não ter noção não aceitava...

Zèlia: Mas no dia que ele encontrou a solução que a Dona Flor se impôs... ele foi pra máquina. Era de madrugada... e eu dormia... quando eu acordei às 7h da manhã... ele balançando, disse: “você esta vendo essa sua amiga?” Eu digo: que amiga? Ele disse: “Dona Flor...” Eu digo: o que foi que aconteceu com ela?” Ele disse: “ela é uma boa descarada ...dormiu com os dois e está feliz da vida... (risos...)”

Sudha: Ainda ele usou a palavra descarada...

Amado: Como?

Zèlia: Ainda usou a palavra descarada... mas isso é uma maneira de dizer, daqui da Bahia...

Sudha: Uma coisa eu achei muito importante... que a pessoa pode ser que ela é de classe alta ou qualquer, mas quando ela é esposa a linguagem narra ela como uma pessoa feia , uma pessoa que é ruim que não presta mas... quando ela é esposa...

Amado: Quando ela é esposa...

Sudha: (con.) Então o vocabulário é muito mais degradável... degradável se eu digo a palavra correta...

Amado: Não é degradável a palavra correta...

Sudha: Degradante?

Amado: É sim... degradante.

Sudha: E quando ela e como Gabriela, como uma mulher que se envolveu no adultério que o autor elogia

Amado: O autor é parcial...

Sudha: Então o autor tem mais simpatia com esse personagem do que com a esposa

Amado: É evidente...

Sudha: [...] Senhor acha... que algumas pessoas dizem que não... e repetição de personagem... que eu não concordo... que cada personagem é única, não é repetição...

Amado: Eu acho isso...

Sudha: Que o senhor acha que também desenvolveu esses personagens femininos?

Amado: Acho...

Sudha: Acha? O que levou o senhor para mudar esse ponto de vista de início da carreira para o fim da carreira?

Amado: Que é assim... não êh! ela é livre não é?

Zèlia: Eu acho que ele viveu uma vida, aprendeu com a vida, não foi preciso ler pra chegar a essa conclusão, não é...

Amado: Eu acho que é....

Amado: Primeiro acontece uma coisa... depois se transforma... acontece outra...

Sudha: Houve alguma influência de sua amizade com Simone de Beavouir?

Amado: Não, não creio...

Sudha: Nunca... nunca houve influência de pensamento dela?

Amado: Eu acho que não, não houve influência...

Amado: Não... não tem nada a ver com a Simone de Beavouir...

Sudha: Alguma outra feminista ou ideologia feminista que influenciou o senhor?

Amado: Também não...

Sudha: Mais alguma coisa... sobre personagem femininos?

Zèlia: Femininos... por exemplo, eu tive uma surpresa há três dias, quando ele estava escrevendo *Tereza Batista*... logo no começo do romance, Tereza Batista entra

numa briga, leva um soco na boca... e perde um dente da frente, então ele leva a Tereza Batista ao dentista, e coloca um dente de ouro nela quando ele escreve, eu bato a máquina, eu fui fazer a limpeza e quando voltei, vi que a Tereza Batista estava com o dente de ouro... eu parei e disse... “ah, não faça uma coisa dessas... porque ele jamais ouve as minhas opiniões, que eu digo: felizmente

Amado: É êh êh....????? (ele faz gesto de afirmação...)

Zèlia: Porque ele que é o dono da história... ele não pode escrever com o meu ponto de vista... eu sou muito romântica...eu gosto muito de fazer casamentos... tudo isso, não é! não quero que ninguém morra... e ele não. Ele não me ouve... ele dá risada... mas nesse dia eu tinha muitos argumentos: eu digo, puxa! Jorge, uma moça tão bonita que vai fazer tanta coisa nesse romance, eu espero, vai rir aquele dentão de ouro, uma coisa que choca e ai ele comentou, ela gosta de ouro, ela gosta muito, ela adora ter um dente de ouro... eu disse então você vai me fazer um grande favor... você leva ela de novo ao dentista e manda botar mais do lado... o dente de ouro onde não se veja tanto, e não fique tão chocante... e pela primeira e única vez... ele ouviu o meu conselho... e agora há três dias eu estava contando isso ... ele disse: “até hoje me arrependo”
(risos)

Sudha: Por que o senhor se arrependeu?

Amado: Porque era correto que ela tivesse o dente na frente...

Sudha: Qual era o objetivo de mostrar a dente na frente?...

Amado: É que... o dente faltou, não eh! eu acho que ela tinha que por na frente... onde faltava... essa coisa de esconder já é uma...

Sudha: Sim... como chama... o sentimento de esconder que ele não gostou....

Amado: É...

Sudha: É muito interessante...

Zèlia: Só agora que eu soube que ele se arrependeu e eu tinha tanto orgulho que ah... ela... deve esse dente a mi...tal... que nada...

Amado: Deve a você mas,

Zèlia: Mas, você acha que e errado...

Amado: É... o correto e que ela tivesse na frente... quer dizer, é o mais certo... o não de lado... mas, o mais correto também ... foi o que aconteceu... não é?

Sudha: Agora nesses personagens que eu estou trabalhando estou explorando [...] quando vem esses personagens como Glória, 'Magrot' [...] quando narra ... esses personagens sempre mostra a parte física da mulher que é o busto, que muito mais aparece...

Zèlia: O que mais aparece é o busto da mulher...

Sudha: E quando narra um personagem como um personagem de classe alta não sobe mais do que pernas... (não vai além de descrever as pernas),

Amado: Só as pernas...

Zèlia: ihhhh (risos)

Amado: Tá vendo que coisa engraçada...

Sudha: [...] é algum preconceito ou alguma coisa que estava ali que sempre a mulher de vida é vista pelo busto, e a mulher de casa é só vista até as pernas.

Amado: É possível que seja... mas eu não tinha a mínima idéia...que era assim ou assim, tô sabendo por você.

Sudha: Qual desses personagens que mais tocou o senhor? Tieta, Teresa Batista, Gabriela, Glória, Sinhazinha, Ester... qual foi...

Amado: O mais popular é Gabriela...

Sudha: Não popular.... pra você?

Amado: Eu tô dizendo o mais popular é Gabriela... o que me tocou mais talvez tivesse

sido a Tieta...

Sudha: Qual aspecto dela?

Amado: Não sei porque... acho que Tieta é mais sofrida, as coisas são mais difíceis pra ela

Sudha: Mais do que Teresa Batista?

Amado: Não sei... agora não... talvez a Tereza Batista seja mais sofrida, não e ?

Zèlia: Qual que eu gosto mais? Eu gosto muito de Dona Flor.

Sudha: Qual aspecto? Por que não é imoral?

Zèlia: Não é isso não... porque ela luta, no fim é corajosa, que é um pessoa, pequena burguesa acostumada com aqueles recalques, aquelas limitações...que impõe à família acusação... dela e ela acabam rompendo. Com isso... e pra viver a vida dela feliz.

Amado: Dona Flor

Sudha: Acho que tá bom. Esta entrevista, eu agradeço muito o Escritor Jorge Amado Dona Zélia para me dar uma visão, pouquinho diferente do que eu pensava sobre as personagens de mulher como chama mulher de ... é 'the fallen woman' como gente chama em Inglês. E este trabalho eu gostaria de utilizar na minha tese de doutorado que estou fazendo uma comparação de Jorge Amado com D. H. Lawrence. Apesar de ser dois escritores muito distantes na época, quer dizer, um é no início de século e outro ...

Amado: Foi

Sudha: ...E o outro no fim de século, a ideologia também é bem diferente, ambos trazem culturas totalmente diferentes mas uma coisa que ambos dividem é a visão sobre a sexualidade feminina que ambos escritores apesar de ser tão distantes têm muito em comum... eu acho.... Agradeço muito o meu escritor...

Amado: Muito obrigado... fico muito contente por tê-la recebido... tê-la conhecido... e

ter conversado comigo... conversando com ti...

Sudha: Obrigada (Para dona Zèlia)

Zèlia: Obrigada. Eu poderia contar mil casos mais

[...]

Zèlia: Olha como eu tenho acompanhado a escrita de romance Jorge passo a passo porque eu que datilografo [...]que surpreende muito , a ele numa ocasião escrevendo *Tocaia Grande* [...]

[...]

Zèlia: [...] Ele estava escrevendo... eu estava copiando coisas... nisso me deparei com uma discussão...

Sudha: Com ele??

Zèlia: Não com personagem... os personagens discutindo, dizendo os palavrões mais cabeçudos deste mundo... e aí eu parei...

(Fala de Amado) Você parou... Por quê???

Zèlia: Eu disse parei porque eu estou chocada, estes palavrões estão forte demais...
Jorge!

(Fala de Amado) Você acha que estão fortes?

Zèlia: Eu digo... acho... você não podia amenizar um pouco?? Ele disse que

(Fala de Amado) não. Não sou eu que estou dizendo são os personagens que estão falando... vai continuar assim.

Zèlia: Três páginas, depois eu encontrei um parente que disse: eu tenho um amigo, que é o primeiro leitor de meus originais... que gosta muito de me dar conselhos. E agora há pouco ficou escandalizado com a discussão, com as palavras e queria que eu mudasse. Mas eu não mudo não, por que... por isso... por isso... por isso... Ele já sabia que eu ia reclamar... e ele botou e eu cai na gargalhada... [...]

Sudha: Mas de novo vou chegar... como vou trabalhar com personagem feminina... sempre a simpatia do escritor é com 'mulheres de programa', com as mulheres que estão exploradas sexualmente e não com as mulheres que vivem bem... tem algumas personagens como Dona Ana Badaró... Mas, a maiorias dos personagens são aqueles que são sofredores...

Amado: É verdade!

Sudha: É sempre a simpatia de escritor parece estar com elas...

Amado: É verdade... simpatia do escritor está com ... mais pobres, mais tristes, mais sofredores...

Sudha: O senhor acha que nessa sociedade quem sofre mais é a mulher?

Amado: Sim

Amado: É evidente, homem sofre muito menos do que a mulher.. homem põe suas idéias, a mulher não.

Sudha: Mudou alguma coisa sobre a mulher? Porque começou escrever sobre mulheres a partir de *Lenita*, a primeira obra que foi conjuntamente com mais dois escritores.

Amado: É verdade...

Sudha: Mudou alguma coisa de *Lenita* para a última obra que foi.. *O sumiço da santa* ?

Amado: Elas ganharam a vida.. não é! Quando escrevi a *Lenita* eu não sabia de nada. Eu não tinha experiência de vida quase nenhuma... ai depois foi ganhando experiência, fui sabendo das coisas e as mulheres foram ganhando vida, foram ganhando personalidade...

Sudha: E o senhor vê algumas mudanças nesses cinquenta anos??? Gabriela já é com quarenta anos... é uma mulher bem madura...

Amado: Eu acho que não...

Sudha: Não? Não houve mudança na maneira de ver a mulher na sociedade?

Amado: Não! Acho que continua o mesmo não é? Talvez o consequência dessa maneira maneira de ver tenha mudado... mas a maneira mesmo de ver continua.

Sudha: Eu acho que nas personagens feminina houve mudança. (birds.. humming) Na apresentação de personagens feminina houve mudança. Como houve que no início a mulher não tinha voz. Mas quando ela vem até Tereza Batista e Tieta ela sabe lutar sua própria luta, ela não depende de homens. No início, ela dependia... até Ana Badaró... de todos os jagunços, do pai, do tio. Mas quando vem para Gabriela, Tereza ou Tieta, estas mulheres não precisam, nem pai, nem tio, nem irmão, ninguém...

Amado: Vão sozinhas...

Sudha: Então acho que este coragem que ele deu para elas. Muito Obrigada por vocês

Appendix II

(First publications and the composition details of the works discussed in this thesis by both Lawrence and Amado)

D. H. Lawrence (1885 – 1930)

The composition history and publication dates of D. H. Lawrence's novels is more complex. To follow the chronological order the first publication dates and (in some cases) the composition details of his works are given below in a chronological order.

The White Peacock (London: Heinemann, 1911); (Penguin, 1950).

Sons and Lovers (London: Duckworth, 1913); (Penguin, 1948); (Cambridge University Press, 1992)

The Rainbow (London: Methuen, 1915). Composed during 1913-1915 as 'The Sisters' then the material was divided into two parts. The first part was published as *The Rainbow*.

Women in Love (New York: Thomas Seltzer, 1920). During 1915 to 1917, Lawrence worked and finished the second part of 'The Sisters' which was held for three years before Seltzer accepted in 1920 and published as *Women in Love*.

The Lost Girl (1921). Started as *Insurrection of Miss Houghton* in 1913 then abandoned and rewrote during 1919 -1920.

Aaron's Rod (London: Heinemann, 1922); (Cambridge University Press, 1988). Composed between 1917-1921.

Mr. Noon (Cambridge: Cambridge University Press, 1984). Started on 7 th May 1920 After finishing *The Lost Girl* on 6 October 1922 in a letter to Mountsier he mentions the novel for the last time 'I doubt if I want to finish Mr. Noon'. Lawrence left *Mr. Noon* incomplete.

Part I was published in *The Modern Lover* in 1934 and was later included in *Phoenix*. Part II was published for the first time by Cambridge Publication.

First Lady Chatterley (New York: Dial Press, 1944), was completed in 1926.

John Thomas and Lady Jane (London: Heinemann, 1972), reworked during 1926-1927.

Lady Chatterley's Lover (1928), reworked during 1927-1928. In July 1928, with the help of Italian Publisher, Orioli Lawrence himself published this version but soon the book was confiscated. Then in May 1929 he published a popular edition in Paris.

A Modern Lover (London: Secker, 1934)

Jorge Amado (1912—)

From 1941 to 1975 Martins Editora published all of Amado's works. With the extinction of Martins Editora in 1975, Editora Record bought all the rights and from 1975 onwards all the editions have been published by Record. All these dates are provided by the specially prepared material by Fundação Casa de Jorge Amado: Divisão de Pesquisa e Documentação, Salvador, Bahia. The novels are placed in the chronological order

Cacau (Rio de Janeiro: Ariel, 1933)

Jubiabá (Rio de Janeiro: Livraria José Olympio, 1935)

Suor (Rio de Janeiro: Ariel, 1934)

Capitães de Areia (Rio de Janeiro Editora José Olympio, 1937)

ABC de Castro Alves (São Paulo: Editora Martins, 1941)

Brandão entre o mar e o amor (São Paulo: Editora Martins, 1942)

Terras do sem fim (São Paulo: Martins Editora, 1943)

São Jorge dos Ilhéus (São Paulo: Martins Editora, 1944)

Gabriela, cravo e canela: crônica de uma cidade do interior (São Paulo: Martins Editora, 1958)

Dona Flor e seus dois maridos: História moral e de amor (São Paulo: Martins Editora, 1966)

Tenda dos milagres (São Paulo: Martins Editora, 1969)

Tereza Batista: cansada de guerra (São Paulo: Martins Editora, 1972)

Tieta do Agreste: Pastora de cabras (Rio de Janeiro: Editora Record, 1977)

Os Pastores da Noites (São Paulo: Martins Editora, 1964)

Farda fardão camisola de dormir: Fabula para ascender uma esperança (Rio de Janeiro: Record, 1979)

O menino Grapiúna (The first special edition of 11000 copies was published by Record in 1981. In 1982 it was commercialised.)

A morte e a morte de Quincas Berro D água was first included in *Os velhos marineiros* (São Paulo: Livraria Martins Editora, 1961) Later it was published separately.

O sumiço da santa: Uma historia de feitição (Rio de Janeiro: Record, 1988)

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TELEVISION INTERVIEWS

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