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Bound by society:

Social identity in *A Room with a View* and *The Rainbow*

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Abstract

The thesis presents a reading of the modernist novels *The Rainbow* (1915) by D.H. Lawrence and *A Room with a View* (1908) by E.M. Forster with a view at highlighting the factors that contribute to the formation of characters' social identity. The analysis is founded on the theoretical background of social identity theory with special focus on aspects such as intergroup vs interpersonal interaction, self-categorization and gender schema theory. The thesis attempts to examine how the influencing factors affect selected characters on their journey towards self-discovery and self-categorization, and whether these forces ultimately lead them into a feeling of belonging to or alienation from society. Additionally, the aspect of gender is brought into discussion as an explanation for a large part of the societal expectations. The argument focuses on aspects related to gender identity with relation to sex-typing and gender stereotypes and how these influence the respective characters. The findings suggest that social acceptance does not directly create a sense of belonging. It also suggests that gender identity might be a just as important factor for identification as social interactions and expectations.

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"It makes a difference, doesn't it, whether we fence ourselves in, or whether we are fenced out by the barriers of others?"

(Forster 102)

1. Introduction

Identity politics has been the subject of much scholarly investigations by literary authors, social scientists, as well as the general public. The modern society has become progressively shaped and controlled by individualistic thinking and behavior. *How* we act and *why* we act the way we do has become an increasingly important and prominent topic of discussion, in both the social and the scientific arenas. The interest in the topic of individualistic thinking blossomed in the late 19th century and early 20th century, commonly known as The Modernist Era. The Modernist Era marked a social shift from a collective idea of living into a more individualistic outlook on life and behavior. Society was therefore in a vital faze of changes, a sense of being pulled in different directions, between the old routine and that of the new modernity.

Naturally, this alteration in society has also been observed in literature as writers often tend to reflect issues or situations happening around them in their literary works. Class, social status and Others' perception of oneself have always, more or less affected the human identity. The modernist era of literature raised readers' awareness to reflect upon deeper and unknown aspects of their soul, as well as their inner desires. Compared to contemporary society, the modernist society was still a society highly constructed and based on old conventions of behavior, high morals and traditions.

This thesis aims at comparing two works by two modernist novelists in which they reflect upon issues of identity and belonging. The works chosen for this thesis are *The Rainbow*, by David Herbert Lawrence and *A Room with a View*, by Edward Morgan Forster. These modernist novels depict both the struggle with and the journey towards discovering one's inner self and coming to terms with one's identity and place in society, and illustrate the power struggle and desires between the male and female gender. Situating the novels within this genre contributes to our understanding of "the sociohistorical context in which the

particular text was constituted" (Cranny-Francis et al. 106), which gives important information about the society in which these novels are constructed.

In the 1970s, the British Social Psychologist, Henri Tajfel, along with his colleagues implemented several group-studies to examine the dynamics of group formations. The findings of these studies became what is known today as social identity theory (Ellemers 2017). They largely opened up the debate regarding the factors that have the biggest influence on personal identity and introduced social interaction as one of the large influential arenas. The theory proposes that identity-formation goes under constant change throughout a human life, which goes against theories claiming that identity is established at birth. This theory will be used to answer the research question as it aims to explore the extent to which social factors influence the behavior of the characters.

Despite the increased focus on the individual, the feeling of belonging somewhere was and still is a human need. Belonging to a social group provides us with a sense of community purpose, as well as security. The social aspect of the human life has a large impact on our identity. An aspect that separates the social identity from personal identity is the fact that the former locates both similarities and differences as identifying factors. The individual recognizes other individuals as being either better, worse or the same as oneself (Tajfel and Turner 40). Because of this separation, the other groups are often referred to as the "Others" in order to confirm this contrast. It is common to see one's own perspective of things to be true, and therefore also the correct way of interpreting different situations.

As a starting point, Tajfel and Turner present three assumptions as the basis for their arguments on social identity; First, individuals wish to have a positive perception of themselves, and they either want to maintain or enhance themselves. Second, different social groups have different positions in society, which affects the individual's position either positively or negatively. Third, groups are seen and evaluated in relation to each other, and

positive associations are essential in order for the group to be desirable (40). Based on these three assumptions, the authors develop three theoretical principles. On the one hand, individuals want to preserve or strengthen their social identity; on the other hand, the individual's social identity is strengthened by connection to a positive in-group that separates itself distinctively from applicable out-groups. Additionally, negatively associated social groups will either be abandoned in favor of superior groups; otherwise, members may attempt to improve it (Tajfel and Turner 40). The latter principle in particular is seminal to issues of belonging and self-categorization.

The basis for the title of the thesis, "Bound by society", is found in a discussion of stereotypes and gender expectations. Both of these socially constructed ideas are known to have a great impact on the formation and maintenance of social groupings. The hypothesis is based on the fact that the representation of these unspoken rules or boundaries as referred to in the title, can guide the individual to an understanding of their identity, but at the same time restrict personal development.

1.1. Research question

The thesis will focus on how characters in the two novels embark on journeys towards discovering their identity through the inner self, desire and social interaction, with a special focus on the relationship between males and females and intergroup versus interpersonal interactions. It will examine the portrayal of these journeys in the novels and their influence on the characters. In order to do so, it is necessary to discuss how social groups contribute to this journey, and what effect the interactions with these groups and the groups individuals have on the identification of oneself. Gender wise, the thesis will highlight the way the masculine and the feminine stereotypes are presented in the novels, and, ultimately, how the characters identity is both strengthened and challenged by these conventions. To this end, the

thesis will highlight the extent to which characters break with or follow conventions. The aim is to determine if it is desire and the inner self or the fear of negative response and reaction that ultimately dictates their actions. Accordingly, the research question can be formulated as follows:

How do characters in both novels explore their own identity within the boundaries of society, and do their discoveries lead them into a feeling of belonging or alienation?

2. Theoretical framework

This chapter will be an explanation and presentation of key theories and terms that will be used to answer the thesis question. The theories in question are social identity theory, self-categorization theory and gender schema theory. Together, these theories form the basis for the analysis of *A Room with a View* and *The Rainbow*. The purpose of using these theories as the tool for analysis is to explore the extent to which societal pressure impact the characters understanding of the self. The chapter also includes a section that explains and elaborates on terms that are not included as a part of the theories, but that are necessary to explore the novels. The terms that will be specified are "relationship" and "stereotypes".

2.1. Social identity theory

Social identity theory is a theory largely developed by the British social scientist Henri Tajfel, who was later joint by the American social scientist John Turner (Hogg et al. 259) to form the completed theoretical formulations. The purpose of social identity theory is to establish how social dynamics and formation of social groupings might explain some of our human behavior. The theory is based on the idea that humans are not entirely controlled by genetics, but that social interaction with others also plays a vital role in how we choose to conduct ourselves. Henri Tajfel defines social identity as "that part of the individuals' self-concept which derives from their knowledge of their membership of a social group (or groups) together with the value and emotional significance attached to that membership" (2). People use their social connections and social placement as a way of categorizing themselves in society. Their perceived social placement, in turn, contributes to their social identity and helps form the personal view of one's own identity. In line with this argument, this thesis will also focus on this specific part of social identity.

Human identity is very complex and is affected by many different factors like setting, ethnicity, culture, etc. but the aim of this thesis is to analyze how the social groupings surrounding the characters affect their concept of themselves. The aspect of social identity that will be explored will therefore be explained in relation to "experienced identity". Experienced identity is a term used to explain an individual's personal understanding of who they are. It is profoundly subjective to the person as it is based on personal experience and interpretation of interaction. As a result, it may vary from others perception and relation to that being. Cranny-Francis et al. define experience as "the process where a subject interacts with material, economic and interpersonal realities and transforms them into subjective experiences, interpreting and creating her/himself in the process" (39). Experience is therefore closely intertwined with interaction in the sense that experiences are largely based on reactions to these interactions. It is important to note that social interactions are not the only factors of identity formation, still it functions as a highly recognizable contributor in the process of self-formation.

An interesting aspect of social identity theory for this thesis is the relationship between *interpersonal* and *intergroup* identity (Tajfel 4). Interpersonal interactions are controlled entirely by the relationship between the two individuals with no interventions by norms or social rules. Intergroup interactions, on the other hand, are highly controlled by expectations related to what social group one belongs to (Tajfel 4). This expectant behavior is presented in one of the experiments mentioned by Tajfel and Turner where "the subjects acted in terms of the intergroup categorization provided or imposed by the experimenters […] probably because they felt that this kind of behavior was expected of them by the experimenters, and therefore they conformed to this expectation" (39). This division can therefor help explain how relations between individuals might be affected in a group setting. Intergroups are also interesting as a feature for contributing to the formation of moral standing points (Tajfel and

Turner 33). The intergroup interactions therefore set the boundaries for expectant behavior that will support the moral of the group. It is however important to note that most interactions are probably intergroup interactions. As will be shown in the analysis, this is due to the fact that it is difficult to establish a setting where the individuals can interact one hundred percent without any outer infliction or interference. With regards to behavior, there is a distinction made between identity theory and social identity theory. Identity theory focuses on behavior related to the roles the individual possesses, whilst social identity theory concentrates on "norms, stereotypes and prototypes" (Hogg et al. 262). This distinction is relevant to the thesis as will be shown later.

The way characters view themselves in relation to others will determine their social placement, still, this cannot determine their acceptance into this placement or grouping. Group belonging is enforced by adhering to the morals and values created by the in-group, which leads to social inclusion. Do the characters in the novels experience exclusion or acceptance, and what influence do these reactions have on their sense of attachment? To discuss this issue, it is vital to provide an explanation of how group dynamics within the field of social identity theory is divided. In broad terms, group dynamics are divided into two types, namely *in-group* and *out-group*. The division is frequently used when discussing intergroup interactions and is used to discuss which members are viewed as accepted or not. Out-groups may also refer to other social grouping that is used for comparison. Positive intergroup interactions are therefore crucial for strengthening the individual's feeling of belonging and acceptance. The individual standing point may therefore be sacrificed in order to avoid the out-group (Tajfel and Turner 36). Tajfel refers to the awareness of becoming too reliant on the opinions from the groups around us and proposes the possibility that "social identity may on occasions function nearly to the exclusion of personal identity, i.e. that at certain times our salient self-images may be based solely or primarily on our group

memberships" (19). The reason behind this is fear of social exclusion. Social exclusion goes against both the human nature as well as the first basic assumption on social identity which states that the individual wishes to have a positive social identity and will strive to either maintain or achieve this goal (Tajfel and Turner 40).

Tajfel and Turner elaborate on "social mobility" and "social change" within their discussion on intergroup discrimination (34-5). Social mobility is a social structure where the individual has the opportunity to change or move groups if they desire. Social change, on the opposing side, is a socially-structured society that leaves little to no room for expression of dissatisfaction within social groupings. As a result, change of social group for the individual is nearly impossible (Tajfel and Turner 35). The thesis will examine the extent to which characters find themselves in societies similar to either of the described situations. In a society with social mobility, there will be an increased focus on the individual due to the personal opportunities given by such a social structure. In a society with social change, the group relations and belonging become more important because of the lack of individual impact. The group therefore will rely more heavily on coming together and functioning as a united force in order to change (Tajfel and Turner 35).

2.2. Self-categorization Theory and Gender Schema Theory

Self-categorization theory is a branch under the broader theory of social categorization (Hogg et al. 259). Tajfel and Turner explain social categorization as "tools that segment, classify, and order the social environment, thus enable the individual to undertake many forms of social action" (40). It also creates "a system of orientation for *self*-reference" (Tajfel and Turner 40) that makes the foundation for self-categorization theory. The purpose of the theory is to contribute to the individuals understanding of their placement in the social world. Hogg et al. further explain that social identity is defined by categorizing the individuals

within *in-groups* and *out-groups*, and that by doing so it "accentuates their perceived similarity to cognitive representation of the defining features of the group" (261). The importance of resemblance will become apparent when discussing the level of influence by others. This theory will be used in the thesis to understand how different characters view themselves compared to others. By combining self-categorization with either social mobility or social change as a starting point, the thesis will attempt to explain the reason why the characters experience a sense of belonging to or alienation from their social groups.

Categorization derives from the human need for a system and the idea that things have to be put into order or in relation to other familiarities so that they become fully understood and accepted. Social-categorization theory functions as a social and systematic way of placing both oneself and others in society. In order to establish these categories, both similarities and differences are brought in for evaluation (Cranny-Francis et al. 141). It is argued that "groups provide their members with a positive social identity and that such positivity derives through establishing a valued distinctiveness for their own groups compared to other groups" (Turner et al. 401). The argument is supported by Billing and Tajfel, whose experiment prove that the group assigned to individuals are favored over the other groups (27-8). The hypothesis is that this behavior was initiated as soon as the term "groups" were introduced to the participants in the study, giving the participants an impression of similarity to and unity with their respective group's members. The result of this was a separation similar to "us" versus "them".

On the personal level, positive feedback from others immediately translates into a feeling of acceptance and similarity, ultimately becoming a place of belonging. On the social level, simple identifiers are usually the factors that form these groupings, and they will often be based on stereotypical and broad similarities, such as gender, skin color, nationality and so on. When we relate to and consider ourselves to be part of a social group, we tend to listen and react in a way that is socially constructed and internalized by the group members. The

members will therefore be a way of regulating one's own perceptions and opinions, and in turn behave to fit the group in order to obtain the 'correct' behavior (Turner et al. 407). The reaction to this correction will either strengthen the feeling of belonging, if one chooses to regulate oneself according to this behavior or lead to an outcast or personal withdrawal and alienation from the group if the correction is redeemed inappropriate or estranged by the person receiving the feedback. The analysis will therefore attempt to explain where the characters place themselves in relation to the social groups presented within the novels.

Closely intertwined with the question of social identity is the issue of gender identity and gender roles. Just like identity formation, the difference between the male and the female mind has received much scholarly research. Both behavioral differences and the distinction between expectations and social norms related to gender have been important in exploring this topic. The idea and perception of the strong, leading man and the weak, submissive woman has throughout history been explored and portrayed in many ways, which has contributed to the formation of theories such as self-categorization theory and gender schema theory. This division and distinction between man and woman has been both a practical and a constricting practice, automatically categorizing and shaping one's identity at the time of birth. The aspect of gender identity will be discussed in relation to how it influences the formation of the social identities of the characters. Much of societal expectations are related to expectancies associated to gender norms, which the analysis will show has an impact on the identity formation of the characters.

Gender schema theory is part of gender studies and focuses on understanding masculinity and femineity, which can be referred to as "sex typing" (Bem 345) or gender typing. Gender schema theory is a term developed by psychologist Jean Piaget and is used to explain "mental categories or frameworks (that) serve as ways in which information is organized and stored for later use" (Kusot 148). Gender schema is also influenced by social

identity theory as it is based on the idea that behavior is learned through observations made during social interactions between human beings (ibid). Children watch their parents, conventionally consisting of one male and one female, and then mimic the behavior of the parent of the same sex (Bem 355). These experiences eventually form what is referred to as schemas as a result of continuously experiencing this behavior from their parents and other people around them. The schemas function as a device for categorization that is used to classify what is male, or masculine behavior, and what is female, or feminine behavior. In addition to giving knowledge about behavior, the schemas also include "information about attitudes, values [...] and emotions." (Kusot 148). It can therefore give information about perceptions that not only apply to the individual, but also provides information about the societal stance on these components. This theory is seminal to this thesis as it shows whether gender schemas affects characters development and, if so, to determine to what degree these schemas influence their social identity.

Sandra Bem points out that "perceptions and actions should reflect the kinds of biases" (355) that pre-conceived notions provide. This is due to the existence of schemas created by categorization. They therefore function as unconscious guidelines for behavior. Much like the theoretical basis that forms social identity theory, self-categorization theory and gender schema theory function as patterns that makes up the foundation for how one should behave in order to be accepted by society. Both self-categorization and gender schema theory are important concepts linked to social identity and are, as a result, essential to answering the thesis question. In order to explore how the characters evolve, there needs to be an understanding of their views and perspectives on gender and stereotypes at the beginning of their journeys. The two theories might contribute to this understanding.

2.3. Specification and historical context

One of the prominent driving forces in the novels is the relationships between male and female characters. The term 'relationship' in this context refers to interactions between genders, the romantic or marital relationships as well as maternal and paternal relationships. It is important to distinguish between these different types of relationships in order to see what purpose and influence they have on the characters identification and their respective development as the stories progress. It is also relevant to look at the varieties of relationships to discover if there is one relation that appears to be of higher importance than any other. With regards to gender, the focus will be on *gender perspectives* rather than gender in the biological sense as gender perspective "focuses on how people in their interactions with others come to perceive each other and each other's behaviors as gender appropriate or inappropriate" (Zvonkovic 91). By examining how the characters react to others' responses to their behavior and how that in turn affects their way of acting from that point forward, it will be possible to discover how social response influences their feeling of belonging.

In 1974, anthropologist Gayle Rubin developed the term "sex/gender system", which she used to explain "the set of arrangements by which a society transforms biological sexuality into products of human activity" (Rubin 159). Her aim was to support the idea of other social theorists, like Simone de Beauvoir, where she argues that gender is a social construct rather than a set of attributes given at birth (Cranny-Francis et al. 5). This theory will therefore be used when discussing the idea of how gender is constructed by social surroundings. Due to thesis limitation, the discussion will focus on male/female stereotyping, and will not deal with other issues linked to gender such as questions of existence of more than two genders. Gender stereotypes cannot be universal as there are great cultural variations linked to masculinity and femininity across the world. Due to the national and cultural belonging of the literary works, the thesis will be based on gender stereotypes established by

the longstanding traditional roles of the male and the female or personal traits traditionally assigned to the respective gender in the English and/or European culture. Examples and words typically regarded as masculine or feminine will therefore be presented as they are perceived within the cultural and social understandings of the British (European) culture.

In *Gender Studies: Terms and Debates*, Cranny-Francis et al. describe gender "as a set of hierarchically arranged roles in modern society which makes the masculine half of the equation positive and the female negative" (2). Their aim is to explain the power struggle between the two genders. As mentioned earlier, the relationship between the two genders are based on the old traditions of gender roles in England and Europe i.e. the female functions as a caregiver and the bearer of children, whereas the male as a protector and leader. This is of course a very broad generalization, but one that has consistently been seen in social organization as well as literature and other forms of art. This historical background is essential when examining gender roles and gender stereotypes and why some behavior is labelled masculine, whilst others feminine.

3. Analysis

3.1. *A Room with a View*

3.1.1. Introduction

In *A Room with a View*, Forster puts emphasis on conflicts surrounding identity with a large focus around personal belonging and national identity. This search for finding a way through a maze of decisions, expectations and foreign impressions is displayed through the main character, Lucy Honeychurch. Lucy suffers from an internal conflict between acceptance or rebellion resulting from experiences made in England and Italy. Lucy's journey of self-discovery will be examined using the theoretical background mentioned above with view at exploring the extent to which her identity is influenced by social pressure. As the thesis aims to examine the influence of outer forces, other characters will be introduced and discussed as possible influencers, but they will not be explored in depth.

3.1.2. Lucy Honeychurch

Throughout the novel, these two different moral standing points and behavioral patterns battle out for Lucy's choices, and she is frequently faced with situations where she must choose to act according to either. Similar to Lucy, Forster himself experiences being torn between contradictions. He lived a life on the edge of tradition, hiding his homosexuality. Paul Armstrong, a commentor on Forster's writing, considers him an "insider-outsider," a term which -he believes- gives him "a unique appreciation of the power-dynamics of tolerance" (283). Armstrong divides the liberal philosophy behind Forster's writing into two main bases. The first is described as recognizing variation in what is deemed good and bad. This idea coincides with the theory that society is divided into social grouping with their own set of values and beliefs. The second is described as mistrust towards power in general and those who inhabit it, fearing its capacity to undermine the less powerful individuals and their

interpersonal relations (Armstrong 283). These two pillars in Forster's writing may manifest through *A Room with a View*.

Lucy Honeychurch comes off as an adventurous, curious and exploring character. As she is the main character of the novel, we follow her story along with her cousin, Charlotte Bartlett, on their Italian adventure, and the events that follow their return to England. Lucy's journey of self-discovery is highly impacted by the different events that she experiences in Italy and the realizations that follow after her return to England. The aim of this analysis is to examine how her identity is challenged and torn between the two contrasting aspects of her life: her traditional, conventional and protected English life on the one hand, and her passionate, adventurous and new Italian experience on the other. *A Room with a View* is split into two parts, the first being set in Italy, the second set in England. Assumingly, this is meant to create separateness between the two places of experiences, and it also functions as a way of showcasing the development of Lucy's character in her journey of self-discovery.

All the people in Lucy's life belong to either of the two influencing sources; i.e. the English and the Italian, and they behave and influence her according to what morals and lifestyle they find themselves drawn towards. The first influencing source is represented in the English traditional characters, such as Charlotte, the two Miss Alan's and Mr. Beebe, who all mostly uphold the traditional English values. The second are the people who, influenced by their own behavior and ideas, seek after the more passionate and free-spirited parts of Lucy, like George Emerson, Freddy Honeychurch and Mr. Emerson. Examples that provide the background for this division of the characters will be provided throughout the analysis.

The separation between the English identity and the Italian identity is made obvious throughout the narrative. As this division of characters is prominent from the outset, these two groups are seen as pre-made and distinct categorizations that are based purely on nationality and cultural belonging. The two nationalities function as social identity groups that use

differences between them to separate the two identities from each other. The result will be a distinct case of ‘us’ versus ‘them’. As stated in the theoretical background, the social identity and concept of oneself are largely based on our group-belonging. The apparent distinction between the two groupings also gives the reader an insight into the different values and morals that are appreciated and deemed important for the respective groups.

The division between English and Italian is a clear example of intergroup identity as the intergroup interactions, as mentioned earlier, are highly controlled by expectations related to what social group one belongs to (Tajfel 4). The members of the English grouping are therefore expected to act and behave in a certain way. The same applies to the Italian grouping. Any inconsistency with the expected behavior will be seen as deviant from the group. An example of deviant behavior is found in the Emerson's as they are described as someone who does not “understand our ways” (Forster 39) by the English social grouping. As a result, the Emersons are put in the out-group by the Englishmen, yet still obtaining some of the characteristics of the English due to their nationality. This shows that national groupings will portray a very heterogeneous selection. It also supports the first claim made by Armstrong as the two separate groupings have developed their own distinct values and beliefs and their own view of what is good and bad.

A Room with a View paints the picture of the English people as strict, put together and collected: “[e]veryone takes them for English, you see, especially if their hair is strained tightly behind” (Forster 16). The novel illustrates a society that upholds the same English traditions on social expectations on behavior set by previous generations. An example that demonstrates this is when Lucy talks of her mother’s feelings on her piano playing; “[s]he doesn’t mind it. But she doesn’t like one to get excited over anything” (Forster 32). This supports the notion that excitement and passion are regarded as weaker emotions, and that is why they should not be displayed. The Italians are a different people; “[o]ne doesn’t come to

Italy for niceness [...] one comes for life" (Forster 17). Unlike the private and closed English, the Italians are open and lively, though to the English this is negative. The Italians are described as "a most unpleasant people. They pry everywhere, they see everything, and they know what we want before we know it ourselves" (Forster 34), giving the impression that they are perceptive and attentive.

Lucy struggles between her feeling of obligation towards her English fellowmen and her own experiences and feelings linked to her new encounter with Italy. Her personal wishes, desires and curiosity are suppressed by her loyalty and her unwritten social contract with the English society. An example of this is when Mr. Emerson points out to Lucy: "I think you are repeating what you have heard older people say. You are pretending to be touchy; but you are not really" (Forster 23). In this passage, Mr. Emerson invites Lucy to reflect upon her own personal identity, and in a way encourages her to rebel against the restrictions of her English identity. Mr. Emerson's remark is a good example of how the story within *A Room with a View* can be directly linked to the social identity theory in as far as her behavior appears not to be true to her person, but true to what she *thinks* or *feels* that her expected behavior should be like. According to Emerson, Lucy is trying to mimic the behavior of the people whom she seeks approval from.

There are several examples that support the idea that Lucy is a character who very much relies on the approval of others when it comes to her decision making. Such an example can be found just after the incident at the Piazza as Lucy reflects: "[t]his solitude oppressed her; she was accustomed to have her thoughts confirmed by others or, at all events, contradicted; it was too dreadful not to know whether she was thinking right or wrong." (Forster 47). This dependence on others is particularly depicted through her relationship with Charlotte, as Mr. Beebe portrays "Miss Honeychurch [is] a kite, Miss Bartlett [is] holding the string." (Forster 96). Charlotte functions as a moral and social compass, giving Lucy feedback

on what is acceptable or unacceptable. However, during their trip to Italy, Lucy manages to free herself from this detachment. As Mr. Beebe exemplifies: “the string breaks” (Forster 96).

As far as social change and social mobility are concerned. Lucy belongs to the social group of the traditional Englishmen. However, once in Italy, the differences from this group becomes more obvious, and she slowly begins her transition on the social spectrum. Her curiosity towards the new and exciting impulses in Italy, as well as the existence of the Emerson's, speaks for a society that is open to social mobility. Lucy’s guilt and hesitance to leave or abandon her present social group does however pull us away from the presence of a fully mobile society. The society where Lucy finds herself is thus someplace between the two extremes. An interesting aspect to discuss in this context is the term “anomie”, coined by Émile Durkheim, which is defined as “a condition of instability resulting from a breakdown of standards and values or from a lack of purpose or ideals” (“Anomie”). By breaking with the social group of the Englishmen, Lucy will also break with the standards and values that this group has provided for her. However, given her new experiences in Italy, she has now discovered new ideals that she wishes to achieve. As a result, Lucy will not be at risk of falling into a state of anomie despite her loss of the English social guidelines.

The loss of Lucy’s Baedeker (Forster 22-3) can be relatively seen as a loss of her previous moral compass, or as the event that changes her ideals. This event can be interpreted as Lucy losing her guidelines on how she should behave and what she should be doing, as opposed to following her instincts and desires. This event could represent the breaking of “the string” (Forster 96), which is seen as Lucy’s restrictive bond with the English traditions and moral beliefs represented through Charlotte’s character. As the string between herself and Charlotte has been broken, Lucy is able to create experiences free of her cousin’s constant watch. This event leads to the close interaction between herself and the Emersons, which

indicates the introduction of a new influencing factor in Lucy's life. With this interaction, her curiosity is awakened to start questioning her belonging in the English society.

As mentioned earlier, the novel is split into two parts; one in England, representing the period prior to Lucy's awakening of consciousness, and the other in Italy, representing her awakening. A similar transition applies in the incident at the Piazza in Italy where Lucy witnesses a murder. This marks her transition from a child to a young woman; "It was not exactly that a man had died; something had happened to the living: they had come to a situation where character tells, and where Childhood enters upon the branching paths of Youth" (Forster 46). After this incident, Lucy experiences an internal transformation, and her more testing and adventurous side emerges. Seeing how fast life can change or end appears to have awakened something within her and "Lucy's rebellious thoughts (are) swept out in words - for the first time in her life" (Forster 55). The incident might also have represented a state of lawlessness for Lucy, causing her to abandon her social values following the idea of social anomie. As all moral values are thrown out and have no weight, the same might as well be applied to her own existence.

Admittedly, rebellious thoughts have been circulating in Lucy's consciousness, but she has nonetheless never uttered them, perhaps due to fear of how they will be received by others. The social grouping that Lucy has found herself within has therefore prevented her from speaking her true mind. This directly correlates with the hypotheses that the group identity may triumph over the individual, leaving no room for personal expression. A complete obstruction of personal perspective will have a very negative effect on self-esteem and the individuals' purpose (Tajfel 2010; Tajfel and Turner 2011).

One of the first personal traits noticed in Lucy is her positive and open attitude towards other people, and early on, she is presented as a person who is deeply controlled by emotion, justice and morals. One may therefore expect that Lucy will have a difficult time

going against the norms and deviating from her morals. For instance, right from the outset she expresses feelings of guilt as she worries that she has been selfish towards her cousin in the discussion over room selection (Forster 3). We can also see this openly portrayed in the way in which she handles the situation with Mr. Emerson and George. Although she first greets them with some hesitation, possibly due to the skepticism of her cousin and the other Englishmen abroad, Lucy portrays a higher degree of open mindedness towards their otherness. Lucy, Miss Bartlett and Mr. Beebe discuss their opinions on the Emersons at the Pension Bartolini: "I was hoping that [Emerson] was nice; I do so always hope that people will be nice" (Forster 9). Here Lucy expresses that she, upon first encountering someone, has a positive outlook on all people, perhaps despite differences. This approach towards other people breaks with the idea of a secluded and closed English society. Therefore, it also alienates her from it. Both Mr. Beebe and Charlotte are quite more suspicious and apprehensive about these two men due to their moral and cultural anchoring in the British lifestyle. This shows that, in contrast to Mr. Beebe and Miss Bartlett, Lucy is also more open and inviting towards things that are different or might bring changes to their surroundings.

Lucy's sense of differentness and separation from her fellow Englishmen is almost always present during her time in Italy, but it does not seem to put a burden on her, alienate her or give her a feeling of not belonging, as explained in Durkheim's social anomie. Instead, this sensation leads her to reflect on herself as a person and to contemplate why she appears to experience things different from others around her. For example, after the group is almost hit by lightning during a storm, Lucy ponders over the fact that all the others seem to calm down and get back to their normal selves more rapidly than herself. She is compared to the drivers, who are Italian, insinuating her more passionate and adventurous sides which cater more to their identity traits (Forster 74). She mentions something she refers to as "[t]he luxury of self-exposure" (Forster 75), which could be interpreted as being able to show one's true self.

Calling it a “luxury” signifies something out of the ordinary, a sort of enjoyment which Lucy may not experience. Naturally, the individual wishes to act in the way most natural to them and being able to do so will give the upmost satisfaction.

The English identity painted in the novel is highly affected by the idea of keeping things private. Mrs. Honeychurch regards qualities such as “affected, sentimental” and “bombastic” (Forster 91) as negative, which follows along the lines of the idea that the English wishes to appear as impenetrable. It is not very much welcome to display emotions, and to keep a calm composure is preferable. Lucy, however, breaks with this image when she makes an outspoken utterance about the moral beliefs of Mr. Emerson. Seeking to redeem the situation, Charlotte attempts to “gently [reprove] her cousin’s penetration” (Forster 55) as Lucy’s remark breaks with the quiet and restrained characteristic of the Englishmen. Charlotte here adheres to the values and boundaries set by their social group, and her assignment, as someone who wishes to uphold these values as well as staying in the in-group, is to make sure that Lucy stays within these restrictions. This situation functions as an intergroup interaction as it is controlled by social norms and not personal relationship. This is also portrayed when Charlotte admits that “I had my own poor ideas of what a lady ought to do, but I hope I did not inflict them on you more than was necessary” (Forster 80), implying that Charlotte had both personal thoughts that she did not say and that she has ideas related to appropriate behavior related to gender.

Desire and passion are also factors that play a role in separating the English society from the Italian one. This is displayed when during a car ride, two lovers are encountered by the group of tourists (Forster 63-4). The characters that belong to the conservative English perspective of things find this incident inappropriate and seek to separate the two lovers, obliterating their desire. On the contrary, the romantic and emotional Italian perspective does not wish to separate the lovers, encouraging and supporting their fulfillment of desire.

In the same vein, desire and passion for Lucy is found in her music and piano playing (Forster Ch. 3). The piano creates a free, unrestricted and welcoming environment for her as she is able to set the boundaries for herself. She is in total control. Music for Lucy almost enlightens and portrays a passionate, sexual desire: "[l]ike every true performer, she was intoxicated by the mere feel of the notes: they were fingers caressing her own; and by touch, not by sound alone, did she come to her desire" (Forster 31). This formulation is very sensual in its expression, and the use of words such as "caressing" and "intoxicated", gives a suggestion similar to the experience of infatuation. Bodily and sexual desires, however, are much more abstract and unknown to Lucy. She seems alienated and unfamiliar with the feeling, and perhaps even feels some sort of shame over experiencing it, as expressed when Lucy reflects that "each time she avoided George it became more imperative that she should avoid him" (Forster 61). Unconsciously, the more she represses those desires, the more she yearns to fulfill them. After her kiss with George, Lucy admits to her cousin that she has had "silly thoughts" (Forster 74) following their intimate moment. Bodily desires, according to Lucy at this time, are to be suppressed.

Lucy feels a sense of belonging where there is little expected of her and is "only at ease amongst those to whom she fe[els] indifferent" (Forster 67). Unlike the characters belonging to the English social and traditional beliefs, Lucy finds minimal pleasure in, or a want for, a high social ranking. Lucy might therefore find herself in a society with social mobility as her motivation is not driven by the yearning for high status, contrary to what is portrayed through characters such as Charlotte Bartlett and Mrs. Honeychurch. That is why when Charlotte turns George away from attempting to meet Lucy, she fears that he will lead her away from what she believes to be the right path (Forster 81-2). The yearning for high status is also expressed when Lucy and Charlotte are invited to accompany Mr. Eager on a trip as "an invitation from [him] was something to be proud of" (Forster 51), given that Mr.

Eager knew and lived amongst the important and prominent people in the area. Charlotte is at once delighted and excited by the idea, whereas Lucy, due to her new experiences in Italy, does not react with the same enthusiasm.

The incident at the Piazza appears to have devalued the importance of status in Lucy's eyes, and therefore has little to no impact on her sense of belonging. Similar to Charlotte, Mrs. Honeychurch is presented as a character who wishes social success for her family members. When explaining to Freddy, Lucy's brother, why she wishes for Lucy to accept the proposal of Mr. Cecil Vyse, she says: "I know his mother, he's good, he's clever, he's rich, he's well connected" (Forster 88), with the latter being repeated a total of three times, giving it extra emphasis. As Tajfel emphasizes, the social placement within society is largely what determines the social identity. As a result, a high social ranking will be sought after by many, as people generally wish to achieve the most powerful position possible (Tajfel 9).

The representation of Cecil Vyse is essential to Lucy's journey of self-discovery. The reason for this is that Cecil in many ways encaptures the ideal of the English person and the English values, and therefore functions as the image of this ideal. He is introduced as a "medieval" man; a man who is "[w]ell educated, well endowed, and not deficient physically" (Forster 90). Though possessing such positive qualities, Cecil is restrained from the boundaries by his "self-consciousness" (Forster 90). Forster describes this self-consciousness as a "devil" to "the modern world" (90), confirming the wish for an escape of restraints provided by society. Due to his own personal mentality, as well as his wish that others "agreed with him" (Forster 93), Cecil wishes Lucy to become what he has envisioned his wife to be, and someone he knows will be accepted within his social circles. He acknowledges Lucy and her relatives as "a worthy family, but he began to realize that Lucy was of another clay; and perhaps [...] he ought to introduce her into more congenial circles as soon as possible" (Forster 93). Cecil is also one of the characters who considers social status to be of

high importance. For the sake of his own social identity, he needs a wife who is accepted not only by himself, but also by the social groups he belongs to. The romantic relationship between Cecil and Lucy is therefore highly influenced by the opinions and values of the society around them, making their interactions based on the expectancies of others instead of their own.

Cecil is also fully aware of the differences between the English and the Italians claiming that "[t]here are certain irremovable barriers between myself and them, and I must accept them" (Forster 101). He has quite obviously self-identified himself within the group of other Englishmen, a group where he finds belonging and similarity to others. In the language of self-categorization theory, an individual will self-categorize within a group that contains people based on simple and common identifiers. Both self-categorization theory and social identity theory confirm that social identity also takes into consideration differences as well as similarities, which has contributed to Cecil's distinction between the Italians and himself. Cecil's self-categorizing is also an example which portrays that, by receiving positive, social feedback, a sense of belonging is formed, which is also found in the basic assumptions of social identity. By being accepted and incorporated as a part of the social group of the English, Cecil's alienation from the Italian's is inevitable as their differences comes in such a contrast to his own grouping.

Lucy and Cecil have a conversation on their walk away from their garden party, where Cecil points out that she seems to be more comfortable with him in a room or indoors rather than in nature (Forster 110-11). Lucy connects Cecil to a room and not to open air, which might be a metaphor expressing a feeling of being locked in by him. She is a naturally free and adventurous person; so, for her, to connect him to something that confines her indicates his negative influence on these desires. This can be interpreted as if she feels trapped and confined by boundaries when she is with him. Cecil here functions as the embodiment of

societal expectations of behavior, thus, serving as the ultimate display of moral and behavioral control for Lucy. Based on this assumption, their conversation exemplifies Lucy's detachment from the societal expectancies of the English.

3.1.3. Gender identity

Gender stereotypes and gender-typing are present in *A Room with a View*. From the beginning, women are described in such a manner that is relevant to the established gender roles. Declarations like "one could not be too careful with a young girl" (Forster 11) and "it is suitable that a girl should feel deeply" (Forster 49) highly illustrate this point. The first expresses the vulnerability and weakness of females, creating an idea that females cannot protect themselves. The second, on the other hand, implies that females are sensitive and highly emotional, which, according to the English stereotype presented in the novel, is a sign of weakness. The same pattern of sexism is presented when "Cecil laughed at her feminine inconsequence"(Forster 103). According to the Cambridge Dictionary, "inconsequence" means something that is "not important or not connected with what is being discussed or considered" ("Inconsequent"). Attributing it to femininity means that this is something that should be or is usually is associated with the female gender. As mentioned in the previous chapter, Cecil upholds the conventional idea of the strong, masculine man as "he believed that women revere men for their manliness" (Forster 113) and Lucy "longed for attention, as a woman should, and looked up to him because he was a man" (Forster 124). These ideas are based on a patriarchal foundation of society, with the female being inferior to the man and looking up to him.

During her journey of discovering and coming to terms with her true self, not only does Lucy question her belonging in different social arenas, but she also questions the deeply embedded societal expectations regarding gender:

> Why were most big things unladylike? Charlotte had once explained to her why. It was not that ladies were inferior to men; it was that they were different. Their mission was to inspire others to achieve rather than to achieve themselves. Indirectly, by means of tact and a spotless name, a lady could accomplish much. But if she rushed into the fray herself she would be first censured, then despised, and finally ignored. (Forster 40).

In this passage, Lucy questions why most 'big things' are inappropriate for a lady to do. Her cousin, Charlotte, strongly upholds the traditional ideas of how a young, English woman should behave. Therefore, she believes that the purpose of a woman is to be a supporter and homely provider for the man, whose task it is to accomplish great things in the world outside home. The excerpt is also informative about the societal standards of behavior expected from the two genders. By looking at the pattern of reaction that such an outburst from a female would create, it confirms that that behavior would lead to social exclusion.

There is a significant difference between the two cousins when it comes to their perception of gender and its significance to them. Charlotte, who supports the old and long traditions of the English culture, can be seen as what Sandra Bem refers to as a "sex-typed individual", whereas Lucy, who is more contemporary, may be viewed as a "non-sex-typed individual" (356). A sex-typed individual will have larger emphasis on gender and a greater gendered association towards subject than a non-sex-typed individual. In other words, a sex-typed individual will to a larger degree categorize subjects into a feminine or a masculine grouping than the non-sex-typed individual. This interpretation comes from Lucy's questioning of the large focus on what is considered to be viewed as appropriate female behavior. Instead of continuing with the same practice, as it is confirmed that she is aware of it, she questions its existence.

Another manifestation of Lucy's attentiveness to the gender schemas is worth mentioning. Lucy talks about some "medieval lady" (Forster 40), expressing that this idea of expectant behavior of genders is out of date and old fashioned; "There is much that is immortal in this medieval lady. The dragons have gone, and so have the knights, but still she lingers in our midst" (Forster 40). Here it is suggested that the discourse of how a man is supposed to behave has changed and perhaps vanished over time with the disappearance of dragons and knights, but the same morals and patterns of behavior are static for the woman. Sexist discourse is emphasized as "men, declaring that she inspires them to it, move joyfully over the surface, having the most delightful meetings with other men, not because they are masculine, but because they are alive" (Forster 40-1). The traditional contrast and distinction between the male as the social and public figure of the household, and the female as the domestic figure, is upheld yet challenged. The portrayal of envy provides the notion that the female has a want for more and is jealous of this male opportunity that she lacks. The female cannot be fulfilled due to these restraints, and therefore she is not truly alive.

These instances show Lucy in conflict between her own personal beliefs and questions about gender inequality on the one hand, and societal and gender expectations on the other. She does not believe that gender schemas provided by society are fair, supporting the claim that she is a non-sex-typed individual. She reflects on this disproportion: "Here and there a restriction annoyed her particularly, and she would transgress it, and perhaps be sorry that she had done so" (Forster 41). This is a clear indicator of Lucy's struggle to accept societal restrictions. She is aware that there is something inside her that she is denying an outlet. There are also signs of remorse of the fact that she has accepted these restrictions and lived her life without questioning these boundaries.

The revelation that Lucy "would really like to do something of which her well-wishers disapproved" (Forster 41) portrays the beginning of her battle with society to fulfill

her desire. This is an important moment in Lucy's journey of self-discovery in the sense that she becomes attentive and, for the first time, aware of the discrepancies between societal expectations and personal inclinations: "[s]he was conscious of her discontent; it was new to her to be conscious of it." (Forster 41). At this stage in her journey, she chooses not to break with the do's and don'ts. Instead, this is in large parts about Lucy discovering and connecting with her inner self. Up until this revelation, she has expressed disagreement with, and inner resistance to, the opinions of others, like the other Englishmen's treatment of the Emersons, but the explanation as to why she has felt so has been uncertain. Although Lucy chooses to stand by the conventions provided by her native country and English culture, it is clear that this revelation is crucial in her journey towards self-discovery and personal identity. Despite the fact that she stays loyal to the expectations that the world around her has formed, this rebellious outburst of Lucy marks the starting point of her attempt to set herself free from these boundaries and her acknowledgement of the fact that she might not feel as if she belongs within this particular society.

In her "Womanliness as Masquerade" (1929), the British psychologist, Joan Riviere, discusses how masculinity may manifest in women and how it might affect their behavior. She proposes the hypothesis that women have a tendency to exaggerate their feminine features and behavior to attract men. Riviere puts forward an example of the female subject in interaction with any type of craftsman. In this situation, the woman puts on an act where she withholds her knowledge on the practical matter in question in order to submit to the knowledge, hence the power, of the male to protect his masculinity (Riviere et al. 95). An example of this type of behavior can be seen when "[t]he two elder ladies soon threw off the mask" (Forster 67). During a car ride, these women hold back their true opinions whilst in the company of males. Once separated, they are able to speak their true mind about the situation, as well as their opinion of the men. This behavior is strengthened by a society that upholds a

tradition where the females show respect towards men, similar to the system of a patriarchy. It is deemed to be unfeminine to discuss such matters, and it is therefore hidden away until women are by themselves in fear of social exclusion.

The power struggle between the two genders is present from the beginning. It is for instance featured in the discussion between Mr. Emerson and Charlotte Bartlett with regards to their rooms, when it is stated that "Miss Bartlett, though skilled in the delicacies of conversation, was powerless in the presence of brutality" (Forster 5). This clearly shows the hierarchical system of patriarchy, as well as relevance to the hypothesis put by Riviere that a woman will weaken herself in the presence of a man to submit herself to his power. The submissiveness in the female is also shown when the Emersons persuade Lucy into letting them show her around after she loses Miss Lavish in the city. Lucy feels somewhat obedient towards them, a situation comparable to a teacher-student relationship (Forster 23).

There is, however, a clear example of Lucy protesting the gender stereotypes. Mr. Emerson, at one point, makes the remark that she is a "poor girl" (Forster 29), to which Lucy responds that she does not view herself as such a thing and advises him not to take pity on her. Her discontent of being put into a category as something weak is obvious. Another outburst of Lucy occurs when Cecil says: "a woman's power and charm reside in mystery; not in muscular rant" (Forster 103). Here she criticizes the physical behavior of men and shows that the advantage that the male's physical strength does not necessarily indicate weakness in the female.

To conclude, the aim has been to discover how Lucy explores her identity within the boundaries of society, and whether this has led her to a feeling of belonging or alienation. Lucy's journey tells the story of a young woman who attempts to find her place in society. Her experiences in Italy clearly evokes a lust for exploration, and, as a result, a wish to break free from the restrictions she realizes she has been living with. In England, Lucy appears to

have focused her social being on the similarities to the people around her. In Italy, on the other hand, the dissimilarity becomes more apparent to her. Italy therefore opens her horizon of opportunities, of life and of social groups. Essential to her discovery is also Lucy's rebellious look on gender. She questions and challenges boundaries and traits that are forced on her based on her gender. Like most other aspects of her life, this becomes more apparent after her Italian experience and the awakening of her more rebellious sides. Despite breaking with the English society, Lucy does not end her journey with a feeling of alienation. She just simply finds herself belonging somewhere else and to something else. She discovers strong, independent and outspoken parts of herself when the differences between herself and the English persona are revealed.

3.2. *The Rainbow*

3.2.1. Introduction

The Rainbow follows the story of three main characters through several years of personal changes. It perpetrates the lives of the farmer's son Tom Brangwen, his stepdaughter, Anna, and Anna's daughter, Ursula. All three characters have their own individual experiences and personal journeys in the quest for identity. These characters will be examined separately; However, due to the influence of personal relationships and social interactions, connections between the characters will be exemplified across the separate analyses. *The Rainbow* also deals with issues of foreignness and otherness through the representation of characters such as Tom's Polish wife, Lydia. As indicated above, the analysis will be divided into three sections, with the fourth section focusing on each of the characters perspectives on gender identity. It will examine the relationship between male and female characters through applying the theoretical background.

3.2.2. Tom Brangwen

Tom Brangwen is portrayed as a man filled with emotion and close to a contempt for his more feminine features. He is first depicted as a boy who is "sensitive to the atmosphere around him, brutal perhaps, but at the same time delicate", which leads him to having "a low opinion of himself" (Lawrence 10). This low opinion appears to be largely rooted in his feeling of being different from the other boys at school. As the males in the Brangwen family have been portrayed as quite simple working men with little interest in the outside world, Tom is given a different type of male energy and personality than what has been previously introduced. He does, however, find comfort and stability in his life on the farm, and does not dwell on his being different from other men in the Brangwen family like the boys at school. Evidently, Tom is experiencing alienation at school due to his differences, still the comfort of

his family and home gives him a feeling of belonging despite the fact that he is a more sensitive soul. His social identity is reinforced by his in-group belonging provided by his family; and because this relationship produces enough stability and appreciation for him, it does not matter if he is experiencing differences elsewhere.

As a backdrop, it is important to have some insight into the kind of society the story is set within and what values are appreciated by this society. From the beginning, the Brangwens are portrayed as a family that is strongly driven by duty and tradition rather than status, and with a strong sense of work ethic; "the Brangwens came and went without fear of necessity, working hard because of the life that was in them, not for want of the money" (Lawrence 3). They are accepted as a natural part of society in the countryside, functioning well within their natural bond to the earth. Good work ethics and resilience are therefore important personal values within this family and their function in society. Their society is, however, on the brink of industrialization. The characters' evolvement might therefor be impacted not only by personal experiences, but also by the societal changes around them. Due to the thesis limitations, it will not touch deeply on this topic, but it might be mentioned if deemed necessary or appropriate for the purpose of discussion.

Before meeting his wife, Tom lives in a state of emptiness and questioning of misplacement is his surroundings. His feelings of alienation and bewilderment regarding emotions and impulses embody Durkheim's presentation of the person in the state of social anomie. In her review of the psychological aspects of the characters in some of Lawrence's works, Barbara Schapiro discusses Tom's state in the earliest parts and describes his state as being "empty and unreal" (80). This further supports the claim that Tom is in a state of social anomie. Schapiro agrees with critics such as Alan Friedman (1988) and Ben-Ephraim (1981) in arguing that Lawrence creates characters who are unable to make decisions, leaving them in a state of numbness. Although at first this description might fit to Tom's persona, he

experiences events and encounters that lead to a recovery of values and ambition. Lydia is most prominently the key factor for Tom's regain of social affiliation (Schapiro 80).

Tom's curiosity towards Lydia might be explained by the fact that she is of foreign descent. Her otherness is very dissimilar to the protected and quite stable life he has been living, and he feels as if "[s]he belonged to somewhere else" (Lawrence 25). However, her differentness from him is also what makes Tom struggle with their marriage. Tom "could never quite reach her, he could never quite be satisfied, never be at peace, because she might go away" (Lawrence 48). His feeling of alienation and distance between them is turned into rage and anger. This must be related to the fact that Tom has used Lydia as a gateway back to reality, and with this bond broken, he will also lose his anchor to the real world.

As much as Tom finds excitement and adventure in Lydia, she, on the other hand, finds a contrasting safety and stability in him (Lawrence 29). They are equally foreign to each other, and therefore they touch upon parts of each other's soul and personal traits that spark mutual excitement and interest. Both continuously question the reasons behind their feeling of this special bond towards each other, and oftentimes they question their reasons for being together. Their joint feeling of being an outsider is probably what unites them, which may also be grounded in their joint differentness.

The question is: could the relationship between Tom and Lydia be seen as an interpersonal relationship? This is very likely given their honest discussion about how coming together creates a safe and supportive place for Anna to explore and live happily with reassurance (Lawrence 75-9). It is also evident in the example when Tom dies, which leads to Lydia's alienation from the farm and the town that has been her home for long. Suddenly she is restless and unsteady, "as if it were all strange to her" (Lawrence 212). This proves that Lydia's sense of belonging has been anchored in her personal relationship with her husband, thus expressing the importance of the social identity connected to her status as his wife. This

also confirms that this form of social belonging is of higher importance to her than her geographical or national belonging.

As mentioned earlier, Tom has always struggled with finding his place in the world outside the farm. The question of belonging returns shortly after Tom meets Lydia and a foreign man he interacts with at a hotel. After the interactions Tom contemplates if "he belong[s] to this world of Cossethay and Ilkeston? There was nothing in it he wanted. Yet could he ever get out of it? Was there anything in himself that would carry him out of it?" (Lawrence 20). By encountering these new people, a lust for more is awakened within Tom, and ideas that he might have had for years start churning in his mind. The introduction of opposing or different perspectives creates the foundation for comparison of social groupings. Tom is now able to evaluate both similarities and differences with people, hence changing his social identity. His experience can be examined in light of the theory of social categorization (Hogg et al. 1995; Tajfel and Turner 2011), as he uses the social interactions as a tool to place himself where he belongs. Tom might discover differences related to the environment he has felt an affiliation to when he recognizes more of himself in someone else. The result is that he begins to wonder if the well-known and safe place of the Marsh and the farm are really where he belongs.

Desire is a feeling that repeatedly occupies Tom, especially his desire for women. He does not seem to be comfortable with these feelings and expresses anger and shame towards them (Lawrence 14). On several occasions, Tom expresses that he is "weak with desire" (Lawrence 16), "mad with desire" (Lawrence 17), and even "tormented with the desire" (Lawrence 19), giving the emotion of desire negative connotations. Weakness, madness and torment are not traditionally viewed as typically masculine. Therefore, by linking desire to these negative or femininity-loaded words, it is unmistakable that desire is something that

should not govern. The aspect of masculine and feminine traits will be discussed in depth in a separate chapter that focuses specifically on gender identity.

In Tom's case, there seems to be a difference between desire in the sense of sexual lust and the desire to follow his heart and his mind. He also views bodily and sexual desires as something one should not give into, as they are a sign of weakness. This is presented as Tom admits that "he knew he was always thinking about women, or a woman, day in, day out, and that infuriated him. He could not get free. And he was ashamed" (Lawrence 14). These same thoughts are revisited after Lydia births their first joint child, and his sexual appetite is left unsatisfied as he accepts that "he must control himself" (Lawrence 67). Tom is deeply controlled and affected by his bodily, lustful thoughts, which is why he experiences the distance between himself and Lydia once she is with child and has no sexual interest in him; "[h]e had learned to contain himself again, and he hated it. He hated that she was not there for him" (Lawrence 51). His attachment to her is deeply embedded in his passion for her, and once he cannot feel that connection and closeness to her, he feels as if he has lost both her as well as part of himself. Tom's desire is important for the discussion of his experienced identity as he struggles with coming to terms with it.

Tom diverts some of his energy from his romantic relationship into his paternal relationship with Anna. The root of his belonging now has a different role and purpose as his main role shifts from a lover to a father. Schapiro argues that Tom and Anna's relationship is strengthened by their joint lack of attention and affection from Lydia, their wife and mother (81-2). This hypothesis is built around the idea that Lydia's personality is inspired by Lawrence's own mother with the same name. Lawrence himself struggled with feelings of abandonment and neglect from his mother, which can be seen in the resentment and distance portrayed through Tom's and Anna's relationships with Lydia.

James M. Phelps does however introduce an interesting idea in his paper where he reviews D.H. Lawrence from an evolutionary perspective. Here, he describes a crucially important part of the evolutionary history as he states that "the man will oppose devoting his energies to the support of another man's child" (Phelps 24). This is to ensure that the man's own potential offspring will have a greater chance of survival. Part of Phelps' claim is that the evolution of the nature of marriage and man-woman relation has caused these rules to be thrown out. Then, by discarding these rules, Lawrence is able to use more modern family relations as the model for the relationship between Tom and Anna. Phelps calls this "the naturally selected, incest-avoiding appeal of the stranger" (23), giving justification to a close, yet socially accepted near father-daughter relationship despite no genetical bond.

Tom and Anna's close relationship comes to an unavoidably drastic change once he comes to the realization that she has grown into a woman and that she no longer can provide the same safe space of belonging. The paternal relationship that had filled the void that was left from the missing connection in his romantic relationship soon had to return to its original source of care, and for Tom that is an unbearable discovery. He asks: "[t]o whom did she belong, if not to himself?" (Lawrence 98), demonstrating their close relationship, and how much of the social grouping that is provided through the nuclear family affects the feeling of belonging somewhere as well as having a purpose.

Lawrence's depiction of Tom and Anna's relationship may well be viewed as a twisted adaptation of the female version of the Freudian Oedipus complex, the Electra complex ("Oedipus complex"). The Electra complex is a very famous theory that describes a lust for sexual involvement between the female child and the father. The lust evolves into jealousy and conflict with the child's relationship with her mother (ibid). In *The Rainbow*, this is displayed as Tom seeks attention and affection from his daughter, which might be seen as a measure for him to regain Lydia's attention. Anna ultimately responds and answers the same

lack of connection with Lydia as her stepfather. Although their relationship is far from sexual, it is presented as a relationship with a high level of dependency for both. In that way, it could also be described as intimate.

The presence of Alfred, Tom's brother, awakens the latter's suppressed desire for adventure; "when he got to the Marsh, he realized how fixed everything was, how the other form of life was beyond him, and he regretted for the first time that he had succeeded to the farm. He felt a prisoner, sitting safe and easy and unadventurous" (Lawrence 74-5). For Tom, Alfred seems to be a symbol of the life beyond the farm, a life he has never dared to explore or give much thought. Tom here does however break with the idea that Lawrence has proposed from the beginning of the novel i.e. that women are the outward-looking gender and men are the opposite. A pattern of bending the traditional gender roles can be seen in Lawrence's writing.

In her "Lawrence and the Question of gender in our time," Sanatan Bhowal discusses Lawrence's view on gender, and more specifically his view on women. Supporting the reflections of Fiona Becket (143-8), Bhowal continues painting a picture of Lawrence as a man whose work shows positivity towards the power and possibilities for women; still, she argues that he exhibits opinions that separates him from the feminist thoughts at the time. On the other hand, Linda Ruth Williams detects a common trait between Lawrence and feminists claiming that both aim to detect boundaries between the genders (67). The theory is that gender was quite irrelevant to Lawrence in the sense that he viewed gender in a more fluid way than his colleagues at the time. This could be further substantiated with reference to T.S. Eliot, one of D.H. Lawrence's most prominent early critics. He presents Lawrence as a man who is "free from any restriction of tradition" (Eliot 59), an idea which he was both criticized and praised for. In his description, T.S. Eliot presents a man who is unafraid to provoke, even

foreign to, the thought of challenging traditions. Lawrence's reversed starting point on gender roles in *The Rainbow* confirms this notion.

T. S. Eliot announces himself as a supporter of traditions and is positive to the restriction of oneself. He calls out Lawrence for lacking what Eliot chooses to call "self-criticism", as well as a "lack of intellectual and social training" (59). Lack of understanding for the social world, or at least a struggle with it, is evident in several various situations. In that sense, the claim made by Eliot might be expressed through the characters in *The Rainbow*. There is however no evidence that the characters depicted by Lawrence are created as an image of himself.

3.2.3. Anna Lensky

Anna is first presented as a character who follows the life of Tom Brangwen. She is introduced as the shy, clingy and possessive little girl of Lydia. Although they are both of polish descent, there is a difference in how the foreignness of Lydia and Anna is presented. Lydia is described as "a foreign woman with a foreign air about her, inviolate" whereas Anna is depicted as a "strange child, also foreign, jealously guarding something" (Lawrence 25), portraying a more positive connotation towards Lydia than her daughter. This portrayal creates an outset where Anna is immediately put forward as someone who does not belong and is, as a result, alienated. This form of rejection by the British society results in skepticism and protectiveness in the young girl, expressed through her relationship with Tom Brangwen when he first marries Lydia. The strangeness and separation between Anna and Tom reaches a turning point when Anna finally accepts the farm as her home; "[m]y name is Anna, Anna Lensky, and I live here, because Brangwen's my father now. He *is*, yes he *is*. And I live here" (Lawrence 56). This indicates that Anna's belonging in the British society is a result of her own self-categorization. The society in itself rejects her until the point where Anna herself

makes the active decision to accept it as her own, and subsequently chooses to follow the necessary values and behavioral expectations. It is Anna's own sense of identity, which is her experienced identity, that now creates the foundation of her social identity.

As a child, Anna is largely attached to her mother, who is the most familiar to her. They are bound by both blood and culture, as well as important life experiences. From identity theory perspective, the two are connected by both their similarities as well as their difference from the English culture and society. This is also illustrated through Anna's lack of interest and connection to the people around her, apart from her parents. Anna feels as if "[i]n Cossethay and Ilkeston she was always an alien" (Lawrence 80), portraying her social exclusion from the English society. Due to this exclusion, she finds the members uninteresting and their values of low importance.

Anna's reaction coincides with two of the theoretical principles for social identity presented by Tajfel and Turner: The first is that the individual wishes to have a positive perception of oneself: the second is that negatively associated social groups will be abandoned. The exclusion has given Anna negative associations as well as a damaged image of herself. The solution for the redemption of her social identity is to gain access to another group where she is accepted. It is not until she encounters one of her mother's friends, a Polish man with the name Baron Skrebensky, that she is intrigued by and curious of someone apart from herself (Lawrence 80). Anna and Baron's common cultural and national bond makes up for similarities and likeness, which Tajfel has pointed out as one of the major influencing factors that links social identity to belonging.

The relationship between Anna and Tom is drastically altered with the birth of her baby brother. She becomes more independent from her mother and seeks comfort and support from Tom instead, as there now is someone who is more dependent on Lydia. This change, which also strengthens her relationship with the English society, gives Anna an increased

feeling of belonging. Through Tom teaching her the English alphabet and nursery rhymes, her social identity is being influenced by the English culture.

Despite her increasing "Englishness", alienation and social exclusion are still very much part of Anna's life. An example is when Anna joins Tom on a trip to the public-house. One of the landladies calls Anna "a fawce little thing" (Lawrence 70), referring to someone who is perceptive and perhaps quick to judge. Anna is confused by what the lady truly means by this, and her lack of understanding can be linked to a mismatch in social codes. Another example is when she joins Tom at the cattle-market where Anna is faced with new surroundings, foreign people and the feeling that "her father was embarrassed by her" (Lawrence 70). This interaction leaves Anna with a feeling of alienation and separation from her surroundings. In this sequence, her awareness of her differentness is confirmed: "Anna was very conscious of her derivation from her mother, in the end, and of her alienation" (Lawrence 71). Anna meets this experience of alienation with wonder and curiosity rather than fear and confinement. She therefore turns her estrangement into a want and desire for the feeling of belonging. This shift of focus is another reversed example of Durkheim's anomie ("Anomie") as Anna turns her exclusion from her current social placement into a lust for a different one.

As Anna grows older, the feeling of being different and of being an outsider intensifies. When starting school in Nottingham, Anna wishes to connect with the other girls attending the same institution. However, she fails to get their approval and is denied acceptance into their social grouping, leaving behind a lonely, alienated and resentful Anna. Unlike the presentation of the women at the Marsh, Anna no longer has a want or a wish to see what the world has to offer her, as this rejection has left her with a general mistrust of "the outer world" (Lawrence 82). Although she has encountered a similar situation earlier, Anna is suddenly aware of expectations and judgement because "the Marsh life had indeed a certain

freedom and largeness. There was no fret about money, no mean little precedence, nor care for what other people thought, because neither Mrs. Brangwen nor Brangwen could be sensible of any judgement passed on them from outside" (Lawrence 82). Now that she has experienced group exclusivity, Anna self-categorizes as an outsider, also resulting in a negative view of people belonging to groups she has been denied. The mistrust if the outer world is yet an example of Durkheim's theory of social anomie. The individual suffering from anomie will be "powerless to fulfill themselves because they have been freed from all limitations" (Durkheim and Giddens 173). Although the boundaries set by society might be experienced as limiting, they also provide a sense of stability and predictability. Anna has expressed her unhappiness with her life at the farm, yet she admits that it entailed "a certain freedom" (Lawrence 82). The freedom is likely a result of this stability and predictability.

A major turning point for Anna is when she meets Will Brangwen, Tom's nephew. Through him, she is suddenly accepted and welcomed into social groups that she previously has had no access to and "somehow this young man gave her away to other people" (Lawrence 90). This also marks the introduction of romantic relationships and bodily desire in Anna's life. Unlike Tom, to Anna this is a positive and exciting feeling. This can be seen in Tom's reaction when Anna and Will are drawn passionately and close to one another outside at the Marsh; "a black gloom of anger, and a tenderness of self-effacement, fought his heart. She did not understand what she was doing. She betrayed herself" (Lawrence 98). It is Tom who claims that Anna is betraying herself, likely because she is acting differently from how he wishes her to act. Therefore, the betrayal is not of herself, but of societies and Tom's expectations on behavior.

The introduction of Will into Anna's life also signifies the shift between the influential relationships in her life. Earlier, her relationship with her family, and most importantly her father, has been the most important and prominent force of impact. At this point in the novel,

however, there is a shift in the balance of power between the paternal and romantic relationship, which ultimately leads Anna to prioritize her romantic relationship over her paternal relationship. By doing so, she frees herself from her life as a dependent girl and becomes an independent woman. Her place of belonging is no longer with her mother, father and siblings, but with her future husband. Fiona Becket describes this as a "necessary move away from (…) values and authority" (53), where Anna, for personal development, needs to break with her father in her quest for her own separate identity. Marriage functions as the catalyst for her shift from girlhood to womanhood as she moves her intimate relationship from her father to her husband (Lawrence 203).

The sixth chapter, titled "Anna Victrix" marks this new era in Anna's life. As a married woman, she has now entered the more adult parts of her life. She begins questioning her past relationship with the church with its do's and don'ts , as well as what she refers to as a want "to fulfill some mysterious ideal" (Lawrence 130). This marks the beginning of rebellion against the traditional behavioral expectations. Growing older and more reflective Anna discovers that "she was not very much interested in being good. Her soul was in quest of something, which was not just being good, and doing one's best. Rather she wanted something else: something that was not her readymade duty. Everything seemed to be merely a matter of social duty, and never of her *self*" (Lawrence 130). This confirms that by staying within these boundaries, Anna does not feel as if she is able to live as her most natural self. Her personal identity is blocked by her "social duty" to behave according to social expectations.

By abandoning this "social duty", Anna discovers an essential factor of her journey. She can now separate between expectations and her personal desires, and she is able to experience self-actualization. It This entails the awakening of her consciousness, leading to the realization that her full potential is not met in her current situation. The individual will

always strive to become greater on the social arena and to have high social status, within a group where one is able to be a part of the in-group (Hogg et al. 260; Tajfel and Turner 40). This is referred to as "self-enhancement". Anna hence has a lust for change and appears to have a greater opportunity of fulfilling this than Tom. As much as "Anna Victrix" function as a change in Anna's personal life, it can also be seen as a societal change as well. The social restrictions around Anna, though still present, are not as intrusive and traditionally bound as with the older generation. The society is therefore slowly moving on the scale away from social change towards social mobility.

Anna and Will are very different when it comes to their being influenced by others' opinions. Will is seemingly concerned with what others think of him. This is portrayed after their wedding when they spend most of their days in bed, and when Will eventually goes downstairs "he hastened to draw up the blind, so people should know they were not in bed any later" (Lawrence 121), but Anna is more preoccupied with her current state. He appears to be concerned about people's views and does not wish to be seen as a lazy person. His intergroup interactions appear to be what affects him the greatest.

In addition, societal expectations of behavior and mannerism appear to a large degree after their marriage. The two newlyweds experience that "at night, (…) the doors were locked and the darkness drawn round the two of them. Then they *were* the only inhabitants of the visible earth, the rest were under the flood. And being alone in the world, they were a law unto themselves, they could enjoy and squander and waste like conscienceless gods" (Lawrence 119). This bespeaks of a couple who find their most natural state in being alone, just the two of them. This confirms that societal expectations are experienced as restrictive as the couple feel free when they are able to create and live by their own terms. This also confirms that the interpersonal interactions between the two lovers are less or not at all under a burden of restriction or expectations as to their behavior.

However, a large change is seen once Anna becomes a mother. Although she is portrayed as a woman in search for something beyond herself and with a want for adventure, she finds her purpose and contentment in motherhood. She no longer expresses any want for the outside world. Her only want is to stay home with her family and "[t]he outside, public life was less than nothing to her, really" (Lawrence 184). She fully accepts and welcomes the traditional role of the female in the home, and her husband stands for the family's public affairs. The true desires are therefore fulfilled through this role and her identity is heavily influenced by it; "Mrs Brangwen was so complacent, so utterly fulfilled in her breeding. She would not have the existence at all of anything but the immediate, physical, common things" (Lawrence 297).

The character development that Anna experiences highly supports the basis on which social identity theory is built upon – i.e. that the identity is shaped, formed, developed and altered over time. She does not express the same desires through the entirety of her life, and her self-categorization also take on different roles as her life enters new eras. This, alongside other discoveries, will be elaborated on in the conclusion.

3.2.4. Ursula Brangwen

Ursula's life starts off as a disappointment to her mother, as her mother had so strongly wished for a boy. Her starting point might therefore be ruled as an out-group member of the social grouping of the family. Like Tom with Anna, Will finds the love, passion and affection he so desperately longs for in his daughter when she is first born. Despite Anna's first disappointment, Ursula is taken in by her mother as the father cannot provide what the infant needs, until she turns one and their bond is rekindled: "[w]hen he was in the house, the child felt full and warm, rich like a creature in the sunshine. When he was gone, she was vague, forgetful" (Lawrence 183). This indicates the feeling of belonging that Ursula has

personified within her own father, and this paternal relationship is vital for her attachment to her home. Without her father, she has a sense of loss and loneliness in the world, and the relationship becomes the codependent for happiness for both. Their interpersonal relationship trumps over the intergroup relationship as a result of this codependency.

Ursula has a lot in common with her mother, Anna, specifically when it comes to how she views and interacts with the world around her as Ursula "was always herself, the world outside was accidental" (Lawrence 183). The two women appear not to be tremendously affected by the outside world, and instead use this confinement as a protective shield. Already at an early stage, Ursula challenges rules and boundaries imposed upon her, as when she questions things such as "[w]hy must she avoid a certain patch, just because it was called a seedbed?" (Lawrence 187). These kinds of questions display a person driven mostly by her own perception and experience, and someone who is not afraid to question the structures that others have laid. They also support the idea that both Anna and Ursula live in societies that are much more socially mobile than the one Tom belonged to.

Both characters embody the increased focus on individualism that modernism brought along. Ursula's strong will and independent spirit coincides with the previously mentioned representation of Lawrence painted by T. S. Eliot. If Lawrence uses himself as inspiration for Ursula, the boldness and fearlessness come across as similar traits between the two. F. R. Leavis provides a similar argument highlighting a positive view on these traits. He describes Lawrence as a "most daring and radical innovator" (36), praising his way of standing out from the crowd. Signs of these personality traits are also seen in Lucy in *A Room with a View*, which will be further discussed in the conclusion.

Ursula forms a close relationship with her grandmother after the death of Tom Brangwen. They "seem to understand the same language" (Lawrence 212) and find comfort and kinship in each other. Understanding "the same language" can be understood as having

the same cultural and moral background, which is known as some of the most important factors that contribute to group belonging. The pair together create a calm and guilt-free environment for the soul purpose of being themselves; “Ursula came as to a hushed, paradisal land, here her own existence became simple and exquisite to her as if she were a flower” (Lawrence 213).

Ursula’s grandmother and the stories told about her ancestry awakens something in her that strengthens the bond with her Polish roots. She is intrigued and curious to hear about the past, and the more information she receives, the more she identifies and finds belonging to this part of her. Hence, Ursula contemplates “how she was truly a princess of Poland, how in England she was under a spell, she was not truly this Ursula Brangwen" (Lawrence 225), marking an important turn in her quest for her identity. By making this revelation, she starts to liberate herself from the English life and society in which she has been restricted. Her positive interaction with a different culture belonging to a different social group increases her connection with it, but also weakens her relationship to the current social group as this discovery has unveiled many dissimilarities between herself and the group. Ursula was always part of the out-group in the English society, and the Polish offers her a valid membership and a place in the in-group.

The societal restrictions and traditional values are represented throughout Ursula’s childhood. The Brangwen siblings are called silly names and alienated by children in their hometown, but it does not seem to have the greatest impact:

> By some result of breed and upbringing, they seemed to rush along their own lives without caring that they existed to other people. Never from the start did it occur to Ursula that other people might hold a low opinion of her. She thought that whosoever knew her, knew she was enough and accepted her as such. She thought it was a world

> of people like herself. She suffered bitterly if she were forced to have a low opinion of any person, and she never forgave that person. (Lawrence 220)

This confirms that the outside world does not impact Ursula's self-esteem or her own view on her value, yet the extract depicts a girl who longs for acceptance.

Ursula cares a lot about other people's opinion and does not wish for anyone to dislike her. As mentioned earlier, Tajfel and Turner argue that a member of a group will begin to act according to what they believe is expected of them (39). An example is Ursula's reaction after an incident where "[s]he did not feel guilty - she only knew she ought to feel guilty" (Lawrence 275). However, there is a shift in Ursula's mindset when Tom, her uncle, refers to the men living in the village; "[t]hey believe they must alter themselves to fit the pits and the place, rather than alter the pits and the place to fit themselves" (Lawrence 292). This further supports the claim that individuals will act in ways deemed appropriate because this will portray them as successful members of society.

Ursula fits well with the description of the women of the Marsh given by Lawrence at the beginning of the novel. She is the type of person who is very interested in the world outside of the small town of Cossethay, and her eagerness to learn and to be educated caters for this painted description. By acquiring more knowledge, she manages to find belonging and purpose for her own existence (Lawrence 225-26). Although the Marsh has been a safe and familiar place, it has also created challenges. Ursula struggles to be her own separate self (Lawrence 220). The Marsh and the small town do give Ursula a sense of belonging. She has however a want for a different life without the restricted minds of the people she has been around. The school in Nottingham allows her exploration of independence. Here she is able to "burst the narrow boundary of Cossethay, where only limited people lived" (Lawrence 221).

For Ursula, school does not only bring knowledge of subjects and information, but it also provides her with knowledge of social behavior and rules. Like the younger versions of

both her mother and grandmother, Ursula is a free spirit who does not like restriction and rules that are unnecessary for her. A turning point comes when Ursula accepts that she must limit herself and submit to the customs at educational institutions. At first, she fights back, but finally subdues to the system. By doing so, she loses part of her identity, leaving the girl "sadder and wiser" (Lawrence 226). This is an example of a character giving into the pressure of society, as opposed to following their natural instinct and desire. For Ursula's process of identification, this experience is crucial, and she exhibits a change from this point forward in the novel. She is now more self-conscious and aware of her surroundings, implicating that she is uncertain of how to behave as she is skeptical as to how her behavior will be accepted by others;

> this feeling of the grudging power of the mob lying in wait for her, who was the exception, formed one of the deepest influences in her life. Wherever she was, at school, among friends in the street, in the train, she instinctively abated herself, made herself smaller, feigned to be less than she was, for fear that the undiscovered self should be seen, pounced upon, attacked brutish resentment of the commonplace, the average Self. (Lawrence 227)

"The grudging power of the mob" refers to the stereotypes and expectations of society. Admittedly, Ursula does in fact care about what other people think of her, as it is stated that it becomes "one of the deepest influences in her life" (Lawrence 227). It becomes obvious that the "emotional significance attached to [a] membership" (Tajfel 2) is such a substantial part of one's self-concept, and Ursula simply cannot escape from it.

The talk of Sunday, which has been brought up earlier in the novel, becomes a topic of discussion. Ursula talks of a "weekday world" and a "Sunday world" (Lawrence 237), where she puts the outside world in the first category and the second filled with religion, peace and relaxation. The "Sunday world" represents a world where Ursula can be her true self and

follow her desires, whereas the other portrays duties, rules, expectations and pressure from society. She finds herself being overtaken by the "weekday world" and accepts the destiny of having to learn how to live this life; "[h]er body must be a weekday body, held in the world's estimate. Her soul must have a weekday value, known according to the world's knowledge" (Lawrence 237-8). Ursula here fully surrenders her personal identity and gives into the conventions and expectations put on her by society. Although this may alienate her from her own personal identity, it may well increase her feeling of belonging to the physical environment surrounding her.

The introduction of Anton Skrebensky into Ursula's life marks a vital turning point, similar to when Anna and Will first met. She is at once fascinated and drawn towards him, not because of his appearance, which she several times states to be 'ugly', but due to his soul and his "world of passions and lawlessness" (Lawrence 250). Ursula perceives him as a person who is true to himself and who does not care about the opinions of others. It is highly attractive for Ursula that he is so self-confident, and that he does not alter because of outer influence (Lawrence 244). Anton's disregard for outer influenced can be seen in his conversation with Gudrun, Ursula's younger sister:

"You look very lazy," said Gudrun.

"I am lazy," he answered.

"You look very floppy," she said.

"I am floppy," he answered.

"Can't you stop?" asked Gudrun.

"No - it's the perpetuum mobile."

"You look as if you hadn't a bone in your body."

"That's how I like to feel."

"I don't admire your taste."

"That's my misfortune."

(Lawrence 246-7)

Ursula is inspired and refreshed by Anton's ability to separate himself from general perceptions of accepted behavior. She is attracted by his independence because she lacks herself. Just like Tom did for Lydia and Will for Anna, Anton offers Ursula an impasse into a different world and makes "her feel the richness of her own life. Skrebensky, somehow, had created a deadness round her, a sterility as if the world was ashes" (Lawrence 265). This freedom that Ursula experiences whilst with Anton expresses her release from the expectations and boundaries she feels within society.

Immediately after meeting Anton Skrebensky there is a sense of detachment between father and daughter similar to that between Anna and Tom, signifying the moment when the paternal relationship must give way to the romantic one. The introduction of romantic relationships into Ursula's life also introduces the aspect of desire and passion. Ursula has a rather rough time when it comes to love calling it "[d]aring and reckless and dangerous" and that the act itself is "playing with fire" (Lawrence 253). Yet for Ursula, passion seems to be exhilarating and exciting, and she has little shame and personal torment related to this sensation.

Ursula does not only explore desire in relation to romantic love and relationships with others, but also desire towards discovering herself: "it was begun now, this passion, (…) the passion of Ursula to know her own maximum self" (Lawrence 254). Contrary to Anna and Tom, Ursula has a larger focus on developing and discovering her personal identity rather than her social identity. Instead of attempting to categorize herself in order to fit the pre-existing molds, she wants to find out who she truly is through becoming "her own maximum self" (ibid). In this sense, Ursula is the only character that goes against the assumptions about social identity by Tajfel and Turner. The idea of the self is very important yet difficult for

Ursula. She struggles to find her own identity, and at the same time struggles to question whether "she was never herself, since she *had* no self" (Lawrence 282). It appears as if Ursula fights to self-categorize herself in society, which will make it very difficult for her to feel belonging anywhere or with anyone. She feels no belonging to her hometown of Cossethay, "no connection with other people" and struggles with the idea that she was and always remained "always herself" (Lawrence 289).

Both Tom and Ursula, struggle with the restrictions within the school system. As the famous French philosopher, Louis Althusser argues, institutions, like schools and families, are part of the social system that contributes to an ideological idea of behavior (Cranny-Francis et al. 47). These ideological ideas of behavior are reinforced by institutions like these because they are a natural part of our everyday lives (Cranny-Francis et al. 47). Institutions with a clear hierarchical order and well-known restrictions creates an environment characterized by similarity. Therefore, it also becomes obvious who stands out from the norm. These institutions also leave little room for self-expression, resulting in a difficult environment for self-exploration and personal growth.

The great turning point for Ursula occurs when she "felt herself in a great loneliness, wherein she was sad but free. She had departed. No more would she subscribe to the great colliery, to the great machine which has taken us all captives" (Lawrence 294). Ursula has accepted that she will not belong to the masses, and that she undertakes her role as being an outsider in the world. Ursula is a product of her soul, passions and emotions, and must follow these in order to live a fulfilled and happy life. This relates to her experience of passion and desire as she has positive feelings connected to these moments of pure and natural reactions and emotions. She separates herself from Winifred Inger and her uncle Tom, as they are described as being at peace when fulfilling their purpose in what Ursula calls 'the big machine' (Lawrence 294-95). They find their belonging and identity in their purpose in

society, whereas Ursula finds hers in following her desires. The same applies for Tom Brangwen as "[n]either marriage nor the domestic establishment meant anything to him. He wanted to propagate himself" (Lawrence 296). His wish confirms Ursula's idea that he finds his pleasure in fulfilling the expected course of life created by society.

As Ursula grows older and becomes more secure in her own person, she begins her revolt with the expectations around her and questions "[w]hy should she give her allegiance to this world, and let it to dominate her, that her own world of warm sun and growing, sap-filled life was turned into nothing? She was not going to do it. She was not going to be prisoner in the dry, tyrannical man-world" (Lawrence 346). A change is now apparent in Ursula. She now wishes to free herself from the restraint and boundaries set by the society around her. Again, the theme of patriarchy is brought up once again with the reference to the "tyrannical man-world". Ursula is a product of the society she is living in, and if "every cultural product assumes patriarchal heterosexuality as the norm, then it is not surprising that someone who cannot accept that position comes to feel that they are abnormal" (Cranny-Francis et al. 92). This social system therefore brings an additional feeling of restriction for her, and it perhaps enhances the lust for breaking with it.

Ursula's journey enters a new era with full alienation from society and its inhabitants. She has "nobody [to] speak to, nowhere to go for escape. But she must keep on, under this red sunset, alone, knowing the horror in humanity, that would destroy her, with which she was at war" (Lawrence 338). Her escape from society, or at least the society she has been living in, is in full bloom at this point. She feels no belonging with other people, hence no one to confine in. Yet, this total alienation from society seems to strengthen her. Durkheim's social anomie is also absent. Ursula is totally alienated from society, yet she does not fall into a state of despair or boundlessness. Eventually, Ursula must find her way back to society as she realizes that "[s]he could not really escape this world of system and work […]. She must have her

place in the working world, be a recognized member with full rights there. It was more important to her than fields and sun and poetry, at this time. But she was only more its enemy" (Lawrence 346). The realization that she is a member of society is inevitable. If she was to fully separate herself, the state of social anomie might develop.

By the end, Ursula has become highly self-aware and feels "ashamed because she did feel different from the people she had lived amongst" (Lawrence 353). The alienation has ultimately caught up with her, and her awareness of being an outsider is not accepted but transforms into existential questioning. She questions her purpose, her place and her identity, not knowing "what she was" (Lawrence 368). A lot of this uncertainty of her own identity is caused by her feeling of constant sense of herself. Ursula talks about being different in phases, and this seems to confuse her on her journey of self-discovery (Lawrence 368).

3.2.5. Gender identity

From the outset, Lawrence paints a picture of how males and females should behave, according to their present societal standards. The females are presented as more outward-looking, and males as rather inward-looking and more content with the closeness of the world that surrounds them. Females are described as "different" from men, as creatures that "looked out from the heated, blind intercourse of farm-life, to the spoken world beyond" (Lawrence 4). Lawrence here is not specifically writing with references to individual characters, but rather uses this opening to set the standards, or stereotypes, on gender identity. By establishing the understanding of how the social order works, Lawrence uses a form of gender-typing to give the readers an insight into these unwritten rules. This functions as the categorizing tool not only for the readers, but also for the characters living in this society. The characters understanding of themselves will be within the context of these gendered expectations.

The female is depicted as an adventurous being with a lust for knowledge and interaction with the world that surrounds her, as when Lawrence says:

> the woman wanted another form of life than this, something that was not blood-intimacy. Her house faced out from the farm-buildings and fields, looked out to the road and the village with church and Hall and the world beyond. She stood to see the far-off world of cities and governments and the active scope of man, the magic land to her, where secrets were made known and desires fulfilled. She faced outwards to where men moved dominant and creative, having turned their back on the pulsing heat of creation, and with this behind them, were set out to discover what was beyond, to enlarge their own scope and range and freedom; whereas the Brangwen men faced inwards to the teeming life of creation, which poured unresolved into their veins. (Lawrence 4-5)

This description of the female gender comes in contrast with the historical depiction of the female or feminine behavior. These conventional roles show that the male is the representative figure of the household, interacting with the world outside of the home. The female, on the other hand, is the caretaker whose main task is to take care of the house and affairs restricted to inside the walls of the home. Therefore, the contrast between the traditional idea of gender and a more open approach towards gender norms is already challenged by Lawrence from the outset. Critics, like Simone de Beauvoir (1988), have noted that this depiction of the male and female is outdated and is not representative for the more modern perspective. However, as Cristopher Nash points out, Lawrence, with this description of the differences between the two genders at the beginning of the novel, uses this as a catalyst for the backdrop for “the primal, ecstatic energies of nature acting in people” (1980). Although, according to Beauvoir, this might differ from contemporary perspective,

the depiction created by Lawrence functions as the starting point for the analysis on what impact the aspect of gender has on their journeys of self-discovery.

The Rainbow is a novel that spreads out across three generations, and therefore also touches upon different periods in time. On this basis, Lawrence tries to portray the variation of mechanisms in the relationships between the different generations of the Brangwen family. It is therefore necessary to consider the rapid change in gender relationship after the Industrial Revolution, which is a change that is most definitely noticeable in *The Rainbow*. This might be an explanatory reason for characters deviation from the traditional gender roles. The three generations might also give an insight into the change in the importance of the gender roles, and not solely the attributes related to them. Tom has a large focus on identity. Much of his experienced identity is based around the fact that he is a man, whereas the experienced identity of gender is decreasingly important for Anna and Ursula. As far as Ursula is concerned, her gender has little to do with her understanding of herself and her social identity, but her idea of gender has more to do with how genders interact with each other and the roles attached to them.

An example that may point out a very interesting remark about gender roles is presented as Ursula and Skrebensky are reunited after many years of separation. They have only known each other in their youths, and Ursula expresses that she feels this new manliness in him as quite strange and foreign. She reminisces back to "[w]hen he was only a youth, fluid, he was nearer to her" (Lawrence 373). Earlier on, Ursula found both his more masculine and his more feminine traits attractive, but now his masculine features give her negative associations. Ursula experiences Skrebensky's masculine features to be a sign of the separation between them. It is likely that this newly discovered separateness she is experiencing in not only caused by his now more prominent masculine features, but also because they have lived separate lives for all those years. Ursula is however aware that this

change in dynamics is natural and that "a man must inevitably set into this strange separateness, cold otherness of being" (Lawrence 258). This realization might be a sign of her awareness of the natural distinctions that the separation of genders provides. In accordance with Tajfel's argument, it is likely that the identities of Ursula and Anthony have been changed by their respective choices and interactions. This in turn explains their experience of having developed in different directions, which clarifies their feeling of alienation from each other.

The scene where Tom Brangwen meets Lydia offers an interesting perspective on the shift of masculine and feminine behavior in the novel. Tom is assertive, insecure and "afraid to death of being too forward" (Lawrence 16) upon their first encounter, whereas Lydia is presented as daring and tough. This representation of gender differs from the traditional view on gender behavior in the sense that the female possessed traditionally masculine features and the male traditionally feminine features. The representation does however support the concept of gender that Lawrence has established as the norm because the women in *The Rainbow* already are presented as outward looking and adventurous.

The norm creates a system for the individuals to recognize appropriate behavior, and Sandra Bem suggests that "[n]ot only are boys and girls expected to acquire sex-specific skills, they are also expected to have or to acquire sex-specific self-concepts and personality attributes, to be masculine or feminine as defined by that particular culture" (354). This understanding of masculine and feminine behavior poses a whole new issue when it comes to the identification of oneself. If Bem's argument is to be understood correctly, the individual must not only act in a way that is seen as conventionally appropriate but must also incorporate these conventions into their own personality and fully embody them. Bem's suggestion might help explain the exclusion and identity confusion that Tom experiences. He struggles with the masculine perception of himself and continuously doubts his intuition. His more feminine

attributes heighten the confusion, and the lack of a masculine self-concept might be a result of this.

To conclude, the aim has been to explore how the social identities of Tom, Anna and Ursula are influenced by factors such as intergroup interactions, behavioral expectations, stereotypes and gender-typing, and what influence this has had on their feeling of belonging in society. Throughout their respective journeys of self-discovery and identification, they are all influenced by the society around them. Assumptions by Tajfel and Turner (2011) on social identity are confirmed as it is vital for all three characters to experience their social identity as positive. This in turn can be explained as a feeling of belonging somewhere and being accepted by other social beings that the individual feels attached to. The three characters do however come to different realizations, and also reach different levels of identification.

With regards to Tom, the self-discovery is abrupted by his sudden death. It is difficult to determine whether he fully comes to term with who he is or if he fails to do so. It is however safe to ascertain that society impacts Tom's sense of belonging to a large degree, and that his feeling of not living up to its standards deeply harms his personal development. This is especially prominent with regards to masculine and feminine behavioral traits. For Anna, belonging is found in her role as a mother. She is seemingly not as influenced by social forces as Tom, yet she does end up fulfilling the traditional expectations society has imposed on her. It is hard to determine whether this decision is solely a product of social influence or her true desire. It is however clear that by committing to her acceptance as being somewhat different, and self-categorizing herself to be so, it is easier for Anna to accept and handle the situations where these differences occur. She does not question herself and her purpose, but rather the societal standards that exist.

Ursula is the character that struggles the most with the pressure that society has on her. Throughout her journey, she is constantly dragged between her independent mind and her

need for social acceptance and belonging. Finally, Ursula does come to terms with who she is as well as with her place in the world, and she throws out the expectations that have put a shadow on her life as she expresses that "[h]er soul was sure and indifferent of the opinion of the world of artificial light" (Lawrence 381). This escape from society leads her to self-fulfillment and marks the point of discovery and satisfaction of coming to terms with herself and her place in the world. By renouncing the opinions of the others, she is able to accept herself and to be truly free and serene with where she is, both physically and personally. This notion of coming together with her soul, her passion and her desires feels natural, untroubled and correct, as if "[s]he had never been more herself… she was strong" (Lawrence 381). Ursula conclusively feels foreign to and alienated from society, but ultimately finds belonging and comfort within herself.

4. Conclusion

Though both regarded as modernist novels dealing with issues of identity and foreignness, *The Rainbow* and *A Room with a View* have a great deal of differences in addition to their obvious similarities. Although both novels were published in the early 20th century, they share a contemporary view on social identity. The contemporary society is also largely focused on individualistic thinking and exploration of oneself. Identity has only become increasingly a topic of discussion in more recent years with an increased focus on discrimination in relation to issues such as race, sexual orientation and gender roles. *A Room with a View* and *The Rainbow* also discuss and challenge a lot of the same issues. Issues of race are diverted into issues linked to nationality and foreignness. Sexual orientation is brought up in *The Rainbow* with the lesbian relationship between Ursula and Winifred Inger. Questions on expectations linked to gender and gender roles are also very visible throughout both novels. These questions are very apparent in Ursula and Lucy's journeys as a portion of their battles with society is challenging what is expected of them purely based on traditional gender roles and behavior.

Similar to Lawrence and Forster's pictured societies, contemporary society is also anchored in the same human need for belonging and social acceptance. Examples of this need can be seen with the invention of social media and the increased focus on popularity, as well as increased need for physical contact despite the increase of technological communication tools. Like the modern man, all the characters are to some degree influenced by the people around them, and they all have a need to be accepted and strive to be so. The road to acceptance is however based on different grounds. They may act either according to social expectations or to instincts and desires. Their choice does however not determine their sense of belonging or alienation. Some of the characters decides to break with societal expectations yet do not express a feeling of alienation.

There are some differences with the end results for the characters. In *A Room with a View* Lucy ends up finding her belonging. She comes to terms with her place in society and finds her identity and purpose through following her desires. The same applies for Anna and Ursula in *The Rainbow*, but Tom's sudden death prevents him from reaching the same conclusion. Tom's failure of reaching self-realization might be a comment of Lawrence' on the rise of individuality, as Anna and Ursula have greater opportunity to explore their identity. In the society where Tom lives, individuality is not as important as being a part of the system that society is based upon. This system is highlighted in the beginning with the presentation of the Brangwen's purpose and placement for generations. As a result, Tom is prohibited from the same exploration as the generations that follow because these are societies imprinted with social mobility.

The issue of generations is important when comparing the two works. Although not as obvious as focus point, differences between generations are also brought up in *A Room with a View.* There is a definitive difference between Lucy and her mother. Most obvious are their differences on values and what is seen as having importance in life. Lucy's mother is extremely eager for her daughter to get a high social ranking on the social ladder. To Lucy, this is not very important at all. She is much more preoccupied with developing her personal identity than her social identity. This is the same generational development on social identity that is presented in *The Rainbow*. Tom is similar to Mrs. Honeychurch in the sense that he is much more controlled by the influencing forces in society. Anna and Ursula are similar to Lucy as they are also not as negatively influenced by the feeling of being an outsider, but more interested in how they themselves might place themselves in society.

Lawrence is seen as a critic of modernity, but, for the most part, *The Rainbow* not showcase this idea. Instead, as earlier mentioned, the novel displays a society with more individual freedom which comes with the modernity Lawrence supposedly despises. The

increased social mobility and individual focus are experienced as positive as the individuals are able to break free from the restrictions that have been prohibiting them from personal development. Forster is seen as a supporter of modernity and humanism and he puts large focus on the human reason (D. Friedman 19). As Forster is known for having a more positive attitude towards Lawrence's literary work, it comes as no surprise that they inhabit some of the same core values and ideas.

The novels, in different ways, criticizes the current society and how they affect the individuals within them. Both novels portray their criticism of contemporary society through a sense of detachment from its current state. For Lucy this detachment is seen in her attraction to the Italian, which is distinctively different from the English traditions, values and lifestyle. For Tom it is portrayed through his failure of coming to terms with his own identity. Anna detaches herself from the contemporary society by committing to her life in the home she has created with her children. Ursula's detachment from society is what brings her freedom and opportunity for self-realization. By creating characters that wishes to separate themselves from their society, Forster and Lawrence indicate that society is flawed and should be changed. In this way, the example of Lawrence's criticism of modernity in *The Rainbow* is expressed. For Forster, this might function as a way of showcasing the importance of the human reason, expressing that it should not be confined or restricted by rules that does not suit that individual.

Due to their critique of current society, the novels express a positive attitude towards exploration and adventure. Although Lucy is influenced by the traditional English values, the explorative desires triumph. Ursula expresses wonder and excitement about her brother's adventure abroad, similar to Lucy's excitement about her Italian experience. She too has an urge to go beyond the immediate surroundings and discover both part of herself and the world that is unknown to her. Ursula revisits the desire for adventure after Anthony's proposal.

Ursula sees herself as “a traveller on the face of the earth” and portrays Anthony as “an isolated creature living in the fulfillment of his own senses” (Lawrence 352). By calling herself a “traveller” Ursula is described as restless and unsettled. Lucy is also a traveller due to her constant lust for and openness towards new experiences.

Both Lawrence and Forster show interest in individuals who stand out from the general crowd. Their characters, to lesser or greater extents, all display an interest in knowing their inner selves. In their own lives, both Forster and Lawrence themselves were outsiders due to Forster’s homosexuality and Lawrence’s exposure to harsh criticism. That is why both share an interest in the question of identity formation and belonging. The era of modernism in which the novels were written contributes to this fact, due to its periodical interest on the topic of individuality and consciousness. However, both writers express a special wonder and attraction towards otherness that moves beyond modernism.

Despite this joint attraction, the novels offer an opposing view on foreignness. In *A Room with a View* we see an attitude in the main character that is positive towards the foreignness, referring to it as exciting and new. Lucy is constantly drawn towards everything that opposes the restrictions in the English society. The novel therefore can be seen from the Italian perspective, also understood as the foreign perspective. On the other hand in *The Rainbow,* this foreignness can be seen from the English perspective. Foreignness is seen as scarier, at least in beginning with Tom as the representing character, but becomes increasingly more attractive as the generations move towards the contemporary viewpoint.

It was previously brought up that Ursula might inhabit some personal traits found in Lawrence himself. They are both people who are unafraid of expressing their opinions, even if this will exclude them from society. Lawrence shows a pro-feminist perspective in many of his works, including *The Rainbow*. This female empowerment is showcased in Ursula. Although challenged when it comes to social identity, she is never portrayed negatively for

chasing her desires and passions. It does not appear as if Lawrence wishes to subdue the woman, and through Ursula, females are encouraged to accept and welcome being different.

The topic of gender and gender identity is crucial in several of the characters journeys. Tom is highly controlled by the expectations of masculine behavior and he continues to struggle with this through the entirety of his life. Because he cannot fulfill the expectations, he is left feeling inadequate and, as a result, self-identifies as an outsider. Similar to Lucy, Anna to some extent questions the sex-typing of society. In "Anna Victrix" she too begins wondering if she wants to do something that is not her "readymade duty" (Lawrence 130). As she starts questioning these expectancies, she confronts the traditional roles of the female. Yet, she ultimately settles within the traditions. Lucy's rebellion with gender roles and gender expectations is prominent after her awakening in Italy, which was previously discussed. Out of the four characters in the thesis, Ursula is the one who challenges the conventional gender roles the most. Not only does she challenge them by experimenting with her sexuality through entering into a romantic relation with a woman, but also by questioning the male dominant establishments in society.

Both Forster and Lawrence portray the female gender as more outward looking than the male gender. In Forster's novel, this is illustrated through the adventurous nature of Lucy. Her desire to explore beyond the home breaks with the traditional roles of the male and the female. In *The Rainbow*, the introduction is also used to portray females as the more outward looking of the genders. This is embodied through the characters Anna and Ursula. Anna's fascination and interest in the Skrebensky's is similar to Lucy's attraction to the Italians. Skrebensky and Italy represent a sense of differentness and excitement for the two women, as well as their lust for exploration. Like Anna, Ursula also has a wish for excitement and change which is presented through her many residences and questions of existence. Both Forster and Lawrence depicts females in a positive way, and the female characters

questioning of the expectations of behavior function as catalysts for questions of gender stereotyping.

The analysis of *A Room with a View* and *The Rainbow* prove that belonging is a vital feeling for all individuals, but also that exclusion can lead to an acceptance in itself. Solely because one is or feels excluded from society it does not necessarily mean that the individual feels alienated. It has also shown that, for some, expectations of masculine or feminine behavior are just as important contributor to the formation of social identity as the influence of outer forces.

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