

## Three Versions of Lady Chatterley Novel:with Special Reference to Three Gamekeepers

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The question still remains unresolved why Lawrence had to create the other two different versions of Lady Chatterley story after *The First Lady Chatterley*. Compared to the first version, the later stories have more careful and detailed description of the characters' background or personality or sexual acts. But among them was the most deliberate attention paid to the three gamekeepers. The modification in characterization of the keepers is the pivotal clue to the mystery of the creation of the three different stories.

The purpose here lies in proving that the gamekeepers hold something characteristic of a Hermaphrodite, that fact defines the implications of the key words "warmth" and "tenderness" which imply the author's real intention in the creation of *Lady Chatterley's Lover*.

Key words : intermediate, male, female, neutral, mythic, Hermaphrodite, wholeness

### I

Although lots of critics have discussed Lady Chatterley stories up until now, they have been likely to direct their interest to such themes as modern civilization versus barbarianism or the heroine Connie's awakening. Some of them turned their eyes to the comparative study of those three stories, and pointed out various differences between them. Among them, Michael Squires produced an interesting study containing the discussion about the difference in delineation of characters of the three gamekeepers. (CL 64-84) However, the question still remains unresolved why Lawrence had to create the other two different versions of Lady Chatterley after *The First Lady Chatterley*. Compared to the first version, the later stories have more careful and detailed description of the characters' background or personality or sexual acts. But among them was the most deliberate attention paid to the three gamekeepers. The modification in characterization of the keepers is the pivotal clue to the mystery of the creation of the three different stories.

The hero Parkin of *The First Lady Chatterley* is the most simple-hearted and unsophisticated among them, and besides, uneducated. The Parkin of *John Thomas and Lady Jane* is much the same in that he still has the simple-mindedness and lack of sophistication, besides having a solitary life. They have a lack of intelligence. However, this second Parkin is given the competence to speak standard English if he wishes to. In the third version, the name of the hero is altered to Oliver Mellors; the hero's career and intellectual level are greatly changed so as to be markedly different from the other two versions. Mellors is well informed of foreign languages and is well provided with a literary quality. It is, in that sense, inappropriate to regard the relationship between Mellors and Clifford as that of a non-intellect to an intellect. Unlike the other keepers, he has as much intellect and understanding as Clifford does. But the most noticeable and cardinal matter lies in the personality of the three keepers. Interestingly enough, three of them are all alike in being a "half man" (WL 81) like Birkin in *Women in Love* rather than the macho-type, which fact evinces a close association with the key words "warmth" and "tenderness" often seen here which imply the author's real intention in the creation of *Lady Chatterley's Lover*. In that sense, it is essential for better and clearer understanding to investigate how the characterization is modified.

Thus, the purpose here lies in proving that the gamekeepers hold something characteristic of an Hermaphrodite, that fact defines the implications of "tenderness."

## II

The first consideration will be placed on the physique (bodily structure) and disposition of the three gamekeepers. Clearly the author pays fastidious attention to what type of men they are.

The hero Parkin in *The First Lady Chatterley* is not the so-called "macho" most men are expected to be. Connie receives the impression that "He was smallish for a gamekeeper." (FL 11) when she saw him for the first time. In *John Thomas and Lady Jane*, a more well-thought-out description is given to his features. Here is shown the author's unusual eagerness to change this gamekeeper's characterization. For example, in this second version there is a scene in which Connie refers to his body when Parkin is asked to push the car Clifford is driving. To Connie, "He is not tough." (JL 522) He is "not big enough." (JL 547), and "not a powerful man," (JL 421) "not at all large and burly." (JL 421) And after returning from France, she hits upon a thing — "he might fairly easily

die.” (JL 522) She saw in him the danger of death. There is also the scene depicting how he is doing in Sheffield after retiring from his position as gamekeeper. It is about his hands: “He had had such sensitive, live human paws, rather small and lovable.” (JL 546) According to her memory, he has “white, silky, rather slender arms, and the delicate white male shoulders, and the man’s belly, so sensitive and white and slightly rounded.” (JL 546)

In the last version of Lady Chatterley story, Lawrence insistently refers to the gamekeeper’s figure. When Connie took a message from Clifford to Mellors, she receives the impression that he is “moderately tall, and lean.” (LCL 46) Again at the scene in which Mellors helped the motor-chair move forward, he looks “rather frail” (LCL 47). The references to his frailness are repeated in Chapters 14 and 15.

The above are the main characteristics in the physique of the three keepers. However, looking back at the previous works, almost all the central figures are gifted, to a lesser extent, with the attributes of this kind. Take Birkin, for example, in *Women in Love*. He is rather “lean (WL 20),” compared with Gerald who has strong masculinity. In the end of the Chapter called “Creme de Menthe,” Birkin is referred to as a “half man.” The similarity in depicting the difference in their physique between Birkin and Gerald is also seen between Ramón and Cipriano in *The Plumed Serpent*. Ramón is of the Birkin-type in contrast to Cipriano who is quite similar to Gerald. Ramón is the leader who promotes the restoration movement of the ancient god Quetzalcoatl in Mexico and makes sensational speeches to the crowds as Quetzalcoatl himself. And interestingly enough, he emphatically calls himself the god of “the opposites (PL 90).” Furthermore, still more riveting is the fact that this god owns the “womb (PL 125)” himself; a very womanlike attribute. Both Birkin and Ramón possess a female feature in common; they are partly woman. Which shows that Lawrence long had an interest in the existence of an intermediate (IS 19) with both sexuality.

Another intriguing factor leads the reader to the realization of the author’s real intention in creating the gamekeeper; which is that he keeps a mythic quality. That quality is detected in the scene in *The First Lady Chatterley* in which Connie unexpectedly sees Parkin bathing himself with the upper-body naked to the waist behind his hut in the wood. She feels herself captivated by his strangely overwhelming vigor arising from his body itself. His flesh is quite different from any that she had ever seen, belonging to another world which she has never recognized; which seems to lie beyond the world around her. She thinks to herself, “a divine body with that silky skin! his body in itself was

divine ... pure body" (FLC 27) That gives her every indication of something "alert," (FLC 27) "detached," (FLC 27) or "aloof." (FLC 27) A great shock with a growing astonishment strikes Connie who admits to herself that she is almost dried up because she has lived with the bodiless man for a long time. The beauty of Mellors's body is so intensely bright that she almost loses her sight, because she feels herself half suffocated by the Clifford's will never letting her alone. Connie, who herself acknowledges that her soul is almost dead physically as a result of the spiritual and abstract life, is deeply affected. Clifford's attitude in the first version is nothing but an "insidious" (FLC 27) denial of life. The identical depiction occurs in *John Thomas and Lady Jane*, too:

The white torso of the man had seemed so beautiful to her, opening on the gloom. The white, firm, divine body, with its silky ripple, the white arch of life, as it bent forward over the water, seemed, she could not help it, of the world of gods. There still was a world that gleamed pure and with power, where the silky firm skin of the man's body glistened broad upon the dull afternoon. Never mind who he was! never mind what he was! She had seen beauty, beauty alive. That body was of the world of the gods, cleaving through the gloom like a revelation. And she felt again there was God on earth; or gods. (JL 263)

When he brings holly and pheasants for Christmas, he looks like a "part of the wild out-doors." (JL 271) Further, appraising words of the unearthliness of his body continue such as "the soft furtiveness of his movement" (JL 250). Much stronger emphasis is placed in the second version than in the first one on the beauty and mythic quality of his physique. That bathing scene of the final version is described as impressively as that of the previous versions. Connie, shocked at the very core of her body, thinks of his bodily magnificence as "a certain beauty of a pure creature," (LCL 66) and admires that it is "not the stuff of beauty, not even the body of beauty, but a certain lambency, the warm white flame of a single life revealing itself in contours that one might touch: a body!" (LCL 66) Furthermore, she adores it as "a lonely pistil of an invisible flower" or "the resurrection of body." (LCL 85) When she first met him, she was strongly and deeply impressed with him, whose figure is "invisible", and maintains "distant eyes" and "soft movement." (LCL 46) The quality of his voice is "neutral" and "fearless." (LCL 46) In addition, he has an "impersonal look," "blue, impersonal eyes," "a certain warmth," and looks at Connie "impersonally." (LCL 46) Like the above, his unworldly

traits are introduced incessantly. The author never fails to underline that "he was rather frail" (LCL 47), just like in the other versions. It is no doubt what Lawrence intended by means of the repeated use of such adjectives as "lonely," "invisible," "distant," "neutral," "impersonal." Such qualities are good enough to impress upon us readers his mythic appearances.

### III

Next, consideration should be on a problem of another sex in one sex here. In the first version, the author never specifies the gamekeeper's female traits, though he represents that he is quite close to Birkin in physique. But there arises a great change in the second story: his womanly characteristics are clearly shown. This is the great difference between the first and the later two versions. The hero Parkin confesses his secret hidden inside when Connie visits him at his mother's house after returning from France. The following is a dialogue between Parkin and Connie:

"... My mother allers said as *I was on'y ha'ef a man*. 'Appen I am! "Appen I am! An' if I am, I mun manage at that."

"But why *should* you be like other men?" she cried. "They 're only stupid. Why *shouldn't* you be different, and more lonely! *Don't* try and force yourself to be just like other men, will you? Promise you won't! You'll only ruin what you are."

"It's no good if I do!" he said. "I'm never no better, so I needn't try an' force myself. *If I've got too much of a woman in me*, I have, an' I'd better abide by it. And if I can't fend for myself, I'll come to you —"

He spoke with intense bitterness. The idea that *he was too womanly* was terribly humiliating to him: and manliness meant stupid, unimaginative insentience to him.

"Why do you mind?" she said, tears coming to her eyes. "It's foolish! When you say you have too much of a woman in you, you only mean you are more sensitive than stupid people like Dan Coutts. You ought to be proud that *you are sensitive, and have that much of a woman's good qualities. It's very good for a man to have a touch of woman's sensitiveness*. I hate your stupid hard-headed clowns who think they are so very *manly* —"

She was angry, angry at the implied insult to womanhood, and at his stupidity regarding himself. "Ay!" he said. "I know — Ca' it sensitive, ca' it what you like, I

canna get on wheer other chaps gets on. I canna get on wi' other chaps — I want ter be by myself. ... But if I'm handicapped, I'm handicapped. Sir Clifford's handicapped another road. I should 'ave liked to go to Canada — to get away, an' 'appen make somethink of my life — out there. ...

“No!” she said hastily. “Don't go to Canada yet! You won't, will you? Trust me first, won't you? I've been to Canada and America, and I know I don't want to live there. You wouldn't like it. Perhaps you'd be able to be alone — but you wouldn't like it. It would kill something in you — the most sensitive bit of you, it would kill it. I know! You have got a gift. — a gift of life. Don't spoil it. And don't take it away from me. You've got to help me to live, too. *Don't have silly ideas about being manly. You've got a gift of life, which so few men have.* Don't destroy it. (JL 529-530) (italics mine)

This confession of Parkin's and the reaction of Connie's are in perfect accordance with Lawrence's idea on “an intermediate sex” revealed in *Study of Thomas Hardy* and with Birkin's determination that he should accept everything in him and live along with it. Also in the third version occurs the author's notion of this kind in a little more developed way, although his way of narration is slightly different from in the former versions. This is seen in the scene in which Connie is talking about her life with Mellors in the future, who is staying in London after quitting his job in the wood:

“...You've got more than most men. Come, you know it,” she said.

“In one way, I know it.” He was silent for a time, thinking. Then he resumed: “They used to say *I had too much of the woman in me* —. But it's not that. I'm not a woman because I don't want to shoot birds: neither because I don't want to make money, or get on. I could have got on in the army, easily — but I didn't like the army. Though I could manage the men all right: they like me, and they had a bit of a holy fear of me when I got mad. ... I like men, and men like me. But I can't stand the twaddling, bossy impudence of the people who run this world. That's why I can't get on. I hate the impudence of money, and I hate the impudence of class. So in the world as it is, what have I to offer a woman?”

“But why offer anything? It's not a bargain. It's just that we love one another,” she said. “Nay nay! It's more than that. ... A man must offer a woman some meaning in his life, if it's going to be an isolated life, and if she's a genuine woman.—

I can't be just your male concubine."

"Why not? She said. (p.276)"... I can see the point of my own existence — though I can quite understand nobody else's seeing it."

"And what is the point of your existence?"

"I tell you, it's invisible. ..."

"And what will the real future have to be like ?"

"God knows! I can feel something inside me, all mixed up with a lot of rage. But what it really amounts to, I don't know."

"Shall I tell you?" she said, looking into his face.

"Shall I tell you what you have that other men don't have, and that will make the future? Shall I tell you?"

"Tell me then,!" he replied.

"It's the courage of your tenderness, that's what it is: like when you put your hand on my tail and say I've got a pretty tail."

....."That!" he said. ....

"Ay!" he said. "You're right. It's that really. It's that all the way through. I knew it with men. I had to be in touch with them, physically, and not go back on it. I had to be bodily aware of them — and a bit tender to them — even if I put 'em through hell. It's a question of awareness, as Buddha said. But even he fought shy of the bodily awareness, and that natural physical tenderness, which is the best, even between men; in a proper manly way. Makes 'em really manly, not so monkeyish. Ay! It's tenderness, really; it's really cunt-awareness. Sex is really only touch, the closest of all touch. ... (LCL 276-277) (italics mine)

Here again is revealed another womanly idiosyncrasy peculiar to the gamekeeper. The difference between the second and the third version lies in that the question of the femininity in the gamekeeper is expanded to the "touch" between men: that is, something homosexual. The trace of homosexuality, just like a shadow of heterosexual aspect, has been identified in almost all his main works such as *The White Peacock*, *Sons and Lovers*, *Women in Love*, *Aaron's Rod*, *Kangaroo*, and *The Plumed Serpent*. *The Blind Man and Captain's Doll*. But noteworthy is that Lawrence's homosexuality functions as a supplement for the heterosexual relationship; that the former is subordinate to the latter. Lawrence imagines that life itself is a composite of manhood and womanhood; it is quite natural that a man in a woman should sometimes be attracted by a real woman,

and vice versa. That is just what Lawrence's homosexuality represents. In that sense, Lawrence's homosexual inclination diverges from Plato, E.M. Forster, O. Wilde and W. Whitman.

The investigation above indicates enough that all the keepers hold the womanly disposition as well as the appearance of that sort. Clearly the very necessity of recreating this story was in the alteration in characterization of the gamekeeper.

#### IV

The last question to be examined will be made into how the hero's peculiarities are connected with the question of "tenderness" which is the main concern of this novel. Apparently, this womanlike gamekeeper is dissimilar to an ordinary man living in another dimension. Therefore, his "warmth" or "tenderness" is different in quality from "gentleness" in a gentleman, and also from religious "benevolence"; which is not conscious, and beyond worldly intention. The qualities which are acquired by one living away from the real hardened world. The hero dwells in the woods of so-called "sacred trees of life (LCL)," which is the sanctuary full of life severed from the present world. The reason why nerve-worn Connie feels refreshed when she comes here remains in her "touch" with the breathing world. His uncommon property tells her that he is a resident of the unearthly world.

The first version impressively conveys the remarkable unearthliness of his physique. That body is so "divine" and "pure" (FLC 16) that she is greatly spellbound. His "mere physical presence" (FLC 31) seems so grateful to Connie, because she is always suppressed by the forceful will of Clifford. Unlike Clifford, the keeper is "physical," not "spiritual" at all, nor profaned by egocentric will. The use of "physical" or "physically" emphasizes that Parkin is in total contrast to Clifford as human existence. Unlike a fully-self conscious being, his speaking voice sounds "soft" and "warm." Different from Clifford who is "a net-work of nerves" (FLC 41) itself, this gamekeeper remains "the naked man," and "the passion," "the mystery (FLC 132)" itself. Parkin is gifted with "the warm blindness of life," (FLC 130) and then "the half-dreamy warmth of the unawakened life" (FLC 130) too. Furthermore, his eyes hold "the soft dilation of passion," (FLC 47) and his passion keeps "peculiar naked softness." (FLC 47) Among them does his body possess "the beauty... in his naked, dilated passion," (FLC 48) which is nothing but "the beauty of a live thing." (FLC 48)

As seen in the above, there is the more neutral repeated use of "warm," "soft," and "naked." The "touch" with such physique enables her to recover from the almost dried-up life and then to start breathing animately. Her irritating self-consciousness disappears somewhere and she feels herself a different woman. She does not even feel like bathing herself because "His warmth remained, and stayed in her." (FLC 39)

In the first version, it is highlighted that the gamekeeper's "divine, pure" body is totally separated from that of Clifford who "is perfectly limited to himself (FLC 41)" and cannot live in a "naked" way.

In the second version, the unearthliness of his body is more impressively depicted, which has "pure beauty" (JL 263) and is full of vivid life. However, the most noticeable is that his body is "soft" and at the same time "powerful." Besides, it gives off a "gentle" light. Here is shown the "double flame" that only the real body holds. In the last chapter, Connie reaches the same recognition that there are two kinds of vitality:

She realized there were two main sorts of energy, the frictional, seething, resistant explosive, blind sort, like that of steam-engines and motor-cars and electricity, and of people such as Clifford and Bill Tewson and modern, insistent women, and these queer vacuous miners: then there was the other, forest energy, that was still and softly powerful, with tender, frail bud-tips and gentle finger-ends full of awareness. She herself was seized by both kinds of energy. (JL 565)

This is the realization which Connie acquired through the physical experience with Parkin: the realization that there are manly wilderness and womanly softness in life-energy. This twofold energy is also seen in the cowslips which she came across on the way to the woods. Connie recognizes "Something so delicately sensitive and so softly daring" (FLC 87) there. What causes her to shed tears when she holds a baby pheasant in her hands is this same "pure energy of feeble, but strong and warm life (FLC 28)": which stays beyond reach of the Clifford-like "self" confined in the old hard shell. That is the world where the "naked self" arises. The acquisition of awareness that "the quick of the universe is in our bodies, deep in us (JL 382)" enables us to obtain the "naked self" out of "daily consciousness."

From the above, apparently Parkin's physical peculiarities are concerned with the pure life in wild life such as plants and animals. The mystery which Connie recognized in "the trees, buds, eggs, and something burning secretly" (JL 333) in the woods is identical to

that unfathomable power which inescapably captivated Connie at the first sight of the keeper's nudity. Her withered soul is deeply moved and softened by the exact "naked, fragile" life. As a result, she "feels a strange woman wakened up inside herself (JL 342)": "a woman at once fierce and tender" (JL 342)." The phallus leads her to "the spacious new world (JL 342)." She finally accomplished her physical transformation, and abruptly thinks to herself, "a man and a woman becomes one again in the never-ending world (JL 343)." The "never-ending world" is "one body: the body of men and the animals and the earth (JL 282)" to which Tommy Dukes alludes in the final version and at the same time "the world of life" which "keeps alive" everything in the universe, including on the earth. There is no "I" there, nor "he", nor "she." That is the place where two meet and form an eternal composite: where that irksome, isolated "I" does not exist. Connie, just like Kate in *The Plumed Serpent*, profoundly realizes that an individual is just a bit. The "isolated, personal me (WL 145)" insisted by Birkin in *Women in Love* is denied here. This Connie's denial of fragmentary existence is in close connection with "the strange third thing that was both of them and neither of them" (PL 389)" in *The Plumed Serpent*.

In the third version, Connie has the impression from Mellors in the passage that follows:

...with a read face and red moustache, and distant eyes. ... with the same curious swift, yet soft movement, as if keeping invisible. He was moderately tall, and lean; and silent. ... neutral words. ... with a perfectly fearless, impersonal look, ... a quick, thoughtful glance [...]. impersonally wanting to see what she looked like. ... impersonal eyes a look of suffering and detachment, yet a certain warmth. ... so aloof, apart. ... He was rather frail, really. Curiously full of vitality, but a little frail, ... (LCL 46-47)

Like in the first and second versions, his eyes are "warm" and "kind" with "a vividness," but "not far from death itself." Mellors seems to her "a curious kind of person (LCL 47)" because she lives a mechanical life, separated from life itself. She thinks that "there is something special about him (LCL 47)." The author strongly stresses that the keeper is an inhabitant of a dimension alienated from our common world. His words and way of seeing things are both beyond individualness and earthliness, but contain warmth. This man gives Connie the impression that he is rich in vigor, though he lives aloof,

away from this real world.

Lawrence, in the second version, emphasizes that the keeper has "naked," "soft," "warm" flesh which is full of a flame of life, but in the final version, the stress is placed on the aloofness of that flesh; his mythicalness is more impressively depicted. His such qualities are indicated in the careful and numerous use of new words such as "distant," "invisible," "neutral," "aloof," which shows how he is beyond the realm of "personal" and "individual." There exists the same quality as seen in the "soft" and "easily squashed" courage (JL 87) "in cowslips and "the frail but strong life" in the baby pheasant. The very reason why she is determined to live along together with him without paying attention to the difference of classes lies here in this point. She ventured into a life based on such "tenderness."

## V

The legend of androgyny is inseparable from the genesis of the universe. It symbolizes the unity before separation of sex. The stories that the universe is created by the gods with both sexes can be found in almost all cultural blocs. That is, humanity had seen into the neutrality in sex of the original creation from ancient times. They were magnetized by the mystical Eros who is nothing but the reincarnation of energy to unite the opposites. Plato regarded the myth of Eros as a sacred revelation of truth.

Plato is not the only person who was driven to the dream of returning to the unseparated state. D.H. Lawrence was one of those who were deeply attracted by the idea of restoring the primordial wholeness. The quest for this primordality begins in the harsh discussion of love between Birkin and Ursula in *Women in Love* and again appears in *The Plumed Serpent* with the male hero-god having a womb and then lasts until his last writing *Apocalypse* where is his own cosmology unfolded. It is a general idea that *Lady Chatterley's Lover* is the one in which a favorable relationship between man and woman is quested. True, it is a romantic myth, but it is a myth of germinal sex. The author's intention lies far beyond a worldly love affair. Apparently the hero of this story takes over the attributes of the androgynous hero-god Don Ramón.

Lawrence, as stated previously, was strongly attracted by the vision of primordial "old Adam." It can be said that androgynous Adam is subsisting in almost all the works in his later years. The hero-god Ramón calls himself "the god of the opposites," suggesting his androgynous traits. Furthermore, in *The Man Who Died*, the hero and the heroine

have no names which symbolize worldliness, and are just called “man” and “woman” or “priestess” respectively. Which shows the fact that they belong to life itself beyond daily existence.

The gamekeepers are the successors of Birkin and Ramón, and at the same time the ancestor of the “man” in *The Man Who Died*. There are lots of things elaborately amended until the final version such as the background of Connie and the character of Clifford. Among them is no other person modified in character than the keeper. The fact that he altered the name of the gamekeeper in the last version and also womanized his character gradually in the process of revising the story tells well what he intended in characterizing the keeper. And what is more, it is suggested that a new life will be born between the heroine and the androgynous hero. Here lies the reason why the author emended the story a couple of times. He represented our necessity of returning to the primordial being by creating the androgynous protagonist and there expected the prototype of humanity as he should be in the future.

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