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D. H. Lawrence's Lady Chatterley's Lover: A Marxist Feminist Study

ABSTRACT

Lady Chatterley's Lover narrates a story of the relationship between an upper class married woman, Constance, and a working class game keeper, Oliver Mellors . However, this paper draws on Marxist feminism that explains women's status and oppression from the viewpoints of famous philosophers as Karl Marx and Friedrich Engels. In addition, it argues with the following questions: What are the class structures established in the text and what are the social binary oppositions between classes ? What groups control the economic means of production?

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رواية د. هـ. لورنس عشيق السيدة تشاترلي: دراسة نسوية ماركسية

إيلاف طارق محمود/ كلية التربية للبنات - جامعة تكريت

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الخلاصة:

تتناول رواية د. هـ. لورنس "عشيق الليدي تشاترلي" قصة الحب بين كونستنس وهي امرأة متزوجة من الطبقة العليا و أوليفر ميلر وهو حارس الطرائد من الطبقة العاملة. يحاول هذا البحث تسليط الضوء على الماركسية النسوية التي توضح الاضطهاد وحالة المرأة من وجهة نظر كارل ماركس وفريدريك انجلز. كما يحاول الإجابة عن الأسئلة الآتية: ما الهياكل الطبقيّة التي تم تأسيسها في النص؟ وما الجماعات

التي تتحكم في وسائل الانتاج الاقتصادية؟.

الكلمات الدالة: الرواية، لورنس، الماركسية، الماركسية النسوية.

1. Introduction

D. H. Lawrence's *Lady Chatterley's Lover*, attempts to demonstrate that regaining life from machine is feasible. As surprising as it may look, he uses sex as a central piece in his argument. Yet, once again, one can perceive the ugly head of that monster that sucks away these people's lives, rendering males impotent and women undersexed, tearing relationships apart, and making talks, to which the sexual act also belongs, difficult, according to Lawrence (James 55). The title of this novel is about the relationship between the two main characters, Constance and Mellors (Shawn1) Undoubtedly, Lawrence develops his persona by carefully portraying the interactions in this work. In fact, he emphasizes the link between life and rationality, the sensuous and the cerebral, which he feels is essential in modern books. Lady Chatterley and her lover are drawn together by this idea, despite the fact that Lady Chatterley is an aristocrat's wife and Oliver is a lowly gamekeeper on their property (ibid.). In other words, *Lady Chatterley's Lover* narrates a story of the relationship between an upper-class married woman, Constance, and a working-class gamekeeper, Oliver Mellors (Augustine57).

Besides that, this story depicts the battle of humans to liberate themselves from the "iron prison" of modernity and uncover their true identities and inner natures through sexuality, which is one of humanity's most fundamental drives, but it has been eroded by contemporary mechanization and industrialization. In the novel, Lawrence is not concerned with sex but rather

with his fragmented ego. "Lawrence regards the rise of industry as a profound denial of the development of feeling" (Akşehir 10).

Above all the destruction inflicted by the Industrial Revolution and the First World War, many people lost their trust in modernity. It appeared that the modernist ideals of equality, freedom, justice, and progress are all but impossible to achieve. Therefore, "Lawrence mingles both nature and myth to evoke his idea vitally as well as to regenerate a visualized kind of normal life" (Butrus126).

2. Marxist Feminism

Marxism like many theories has a clear relationship with other theories, for instance feminism. Feminism introduces many discourses such as "Liberal feminism, radical feminism, Marxist and socialist feminism, psychoanalytic feminism, existential feminism, postcolonial feminism, eco-feminism, and postmodern feminism". Each discourse is concerned with its subject matter. Marxist feminism is distinguished from other varieties of feminism by its dialectical approach (Mojab and Gorman 4).

Feminist theories took several turns over the passage of time. That is how different branches of feminist theories came into existence. According to Donovan (2000), some of the dominant branches of feminist theories include the 19th century cultural feminism, Marxist feminism, radical feminism and postmodernist feminism. Though these different branches of feminism focused on different perspectives, all of them have the same outlook that women are oppressed and there is a need to bring women out of this oppression (Mahboob 13) Marxist feminists blame the capitalistic mode of production as one of the main causes for

male domination and women's oppression in society. They made an attempt 'to locate a material basis for women's subjugation; to find a relationship between the modes of production, or capitalism, and women's status; to determine, in other words, connections between the realms of production and reproduction' (Donavan 89)

Additionally, Marxist feminism examines classism as the elementary of women's oppression (Harsono 3). Moreover, Ahyar Anwar mentions in his book entitled *Teori Sosial Sastra* that Marxist feminism holds that social class or social structure is the essential habitat that causes unfairness and discrimination of women (3). Furthermore, the crucial subject illuminated in Marxist feminism is women's independence in economic matter. Women are capable of fulfilling life necessities by their own selves (Harsono 4).

3. *Lady Chatterley's Lover* from a Marxist Feminist perspective

Lady Chatterley's Lover was written in the context of the despair, unfairness, and inhumanity of man that had been created by industrial capitalism. D.H. Lawrence was inspired to write it by this situation (Ile 54). It is immediately apparent from the very beginning of the narrative.

Ours is a tragic age, so we refuse to take it tragically. The cataclysm has happened, we are among the ruins, we start to build up new little habitats, to have new little hopes. It is rather hard work: there is now no smooth road into the future: but we go round, or scramble over the obstacles. We've got to live, no matter how many skies have fallen (2).

This text shows that modernist writers began to mirror a more fragmented image of the world, which was often pessimistic and self-observer, investigated the alienated individual consciousness in retreat from the 'nightmare of history' which is modern society (Selden et al 86). "He expressed his criticism of the mass

destructive war and the side-effect of the mechanism” (Kuai59). War had resulted in a lot of suffering; people had to 'scramble over the obstacles' and live, "no matter how many skies have fallen". Modern life has brought alienation and hostility between people and industrial ugliness to their surroundings. There is Wragby Hall and its upper class occupants, separated from the industrial mining village of Tevershall by Wragby Wood (3), which represents the working class. In brief, this novel is about the clash between classes: The ruling and serving class. Moreover, it is one of the binary opposition between these two different classes. Therefore, Lawrence's novel stands as a scathing critique of how the ruling class has been brought to control everything. Marx and Engels in *The German Ideology* (1972) explained that, the ideas of the ruling class are in every interval, the ruling ideas, i.e. the class which is the ruling material power of society, is at the same time its ruling intellectual effort (64). In brief, "Consciously and unconsciously, the ruling class will force its ideology on the proletariat, also called the wage slaves" (Bressler 169).

Significantly, Marxism's main concern is class and money (Marx and Engle 1). Class may be described as a social division based on occupation, money, and so forth. This class division in society frequently results in conflict between these classes (Obayomi 1). Class and conflict have long been a source of contention for modern literary writers. Many modernist writers, including D. H. Lawrence, have dealt with this problem in their writings. During that time period, people in the upper class made every effort to distance themselves from those in the lower class. The high class aristocracy regards individuals from the bottom class as objects or animals that contribute to society's damage. In this aspect, class may be classified as a social differentiation based on occupation, money, and so forth. This social

distinction between classes frequently results in conflict between these classes (ibid).

Evidently, Sir Clifford Chatterley's is a representative of the propertied class. He is Constance Chatterley's husband. She is a member of the upper class also. Clifford Chatterley proposed to her in 1917. However, he gets paralyzed forever after their marriage (2). Nevertheless, a rich man like him could easily manage himself. He has a wheelchair and a bath-chair with a small motor attachment. Thus, he could drive for himself whatever he wants (3). Lawrence shows that individuals like Clifford could not lose, since they could buy everything with money.

Having suffered so much, the capacity for suffering had to some extent left him. He remained strange and bright and cheerful, almost, one might say, chirpy, with his ruddy, healthy-looking face, arid his pale-blue, challenging bright eyes. His shoulders were broad and strong, his hands were very strong. He was expensively dressed, and wore handsome neckties from Bond Street. Yet still in his face one saw the watchful look, the slight vacancy of a cripple (3).

Clifford appeared from the very early pages as shy and more nervous than of all classes beneath his class, "frightened of middle-and lower-class humanity, and of foreigners not of his own class" (10). Orwell mentions in his novel *Down and Out in Paris and London* (2012) the following text, which completely reflects the case with Clifford's "intelligent, cultivated people," the very people who might be expected to have liberal opinions, never mix with the poor. What do the majority of educated people know about poverty? " (Orwell 86)

Answering the fundamental Marxist questions such as who the oppressed characters are and who the oppressor is firstly, coming to Lawrence's life deeply, it was a life of hardship, especially in his childhood. His life has had a great influence on his works because the novelists of realistic depiction utilizes their

expressiveness to communicate through clear imagery to influence the reader's consciousness and emotions (Saf 19) Lawrence matches his sympathies for the working class and criticizes the fairness and equality obtained in capitalist society. Meanwhile, he was the son of a coal miner and his mother belonged to a middle class family. That is why Lawrence mostly portrayed class differences and the impact of mechanisation in his writing. According to Marxist philosophy, "the writer of the social environment will be portrayed in his or her writings". He or she is largely concerned with demonstrating social and economic growth. Also, these writers demonstrate that the disparity between socioeconomic classes is a great concern. They also "emphasize the portrayal of social tensions between capitalist and working-class populations". According to them, capitalism is responsible for the destruction of an individual's humanity (Ascl 33).

Mellor is the gamekeeper and one of the oppressed characters who is Clifford's catenary. He is also well aware of the fight between the upper and lower classes in the novel. He is a hater of others with aristocratic power and the way they govern the lives of others (276). The voice of the proletariat;

The proletariat are, roughly, the first group-in the *Communist Manifesto's* slightly flamboyant description- "a class of labourers, who live only so long as they find work, and who find work only so long as their labour increases capital" (Marx & Engel 73).

He is the defender, yet he sharply condemns them for pretending to be unconscious of the issue. Mellors is not only following, he embodies the organic way of being, and the wood in which he lurks is a spatial metaphor for the natural order, or what Lawrence commonly referred to as 'the living planet' (Miller 6). Many observers claimed that Mellor's character is Lawrence himself, which means that Mellor's anger is that of Lawrence's. It appears that Mellors' father was a coal

miner, as was Lawrence's, but he was rather an intelligent student and became a clerk after school again, like Lawrence (6). Additionally, the importance of his character to describe the isolation of modern man against what the bourgeoisie had brought; Marx and Engel state that "the new literature in prose and poetry coming from the lower classes in England and France would prove to them that the lower classes of people are quite capable of rising spiritually without the blessing of the Holy Spirit of critical criticism." (qtd in Saf 14-15).

It is a lifeless world dominated by people like Clifford, who has yet to exist except by sponging off the efforts of his fellow beings. According to some reports, "certain really vital sorts of human experience appears to be dying at the same time that robots are coming to life" (Berman 25). As a result, everything in Connie's environment looks meaningless, lifeless, and cold. It is her sense of "isolation, a sense of the frailty of their position, a sense of defencelessness that she experiences, in spite of, or because of, the title and the land". People are getting dehumanised to the point that they are practically becoming things rather than humans. Lawrence continued showing the optimistic view; "Everything was motionless, the old leaves on the ground keeping the frost on their underside. A jay called harshly, "Many little birds fluttered"(Lawrence 58).

When Clifford and Connie awoke in the frosty morning, Clifford was unaware of the eleven-o'clock hooter at Stacks Gate colliery, but Connie was. As if the clock reminded him of something more important than "the forest," which he claimed was "the heart of England," (Lawrence 59). and his desire to inherit to save his family's generation. Apparently, the clock summons him to save the miners, who are exhausted and in desperate need of assistance. However, he

continued speaking carelessly despite the clock's ringing (Lawrence 59). Thus, the workers are dehumanised for one reason: the ruling class is dominating everything;

The ideas of the ruling class are, in every age, the ruling ideas, i.e., the class which is dominant material force in society is at the same time its dominant intellectual force. The class which has the means of material production at its disposal has control at the same time over the means of mental production so that in consequence the ideas of those who lack the means of mental production are, in general, subject to it. The dominant ideas are nothing more than the ideal expression of the dominant material relationships, the dominant material relationships grasped as ideas, and thus of the relationships which make one class the ruling one; they are consequently the ideas of its dominance (Cited in Bashir and et al 143).

Connie is unable to proceed; she desires assistance from others, but everyone is busy. It is completely consumed by the concept of money. Civilized society is insane. The individual asserts himself within his disconnected sanity, money, and admiration in these two modes. Modern men, as Michaels and Clifford demonstrated, are insane in their lives, activities, and love. Thus, no one gives a damn about Connie's wishes; she is lost; Connie possesses money; she lacks other essentials. Connie is displeased when she begins her journey toward Clifford's dream of inheriting Wragby, despite the fact that she is well aware of its absurdity. How could she have heirs to Wragby while Tevershall was creating a new race of mankind? "overly concerned with money, as well as social and political issues" (Lawrence 223)

Constance embodies the Marxist feminism, she is a member of the upper class. Clifford Chatterley proposed to her in 1917, nevertheless, he had returned to Flanders after only a month because he was called up to fight. He came back from the war, with the lower half of his body paralyzed for the rest of his life. 1920 saw the young couple return to Wragby Hall, the family's ancestral home in the Yorkshire Dales. After his father's death, Clifford was elevated to the rank of baronet, Sir Clifford, representing the

propertied class, which resulted in his wife being named Lady Chatterley (1). Her life with Clifford is definitely changed after getting paralyzed in war. She used to take care of her husband just like a machine. Connie used to wake up for her daily duty (101). Delaney states: Marxist feminists stress that only a revolutionary structuring of property relations can change a social system where women are more likely to be exploited than men (206)

Furthermore, Clifford asks her for a heir to Wragby, in spite of his impotence. However, she is displeased when she began her journey toward Clifford's dream of inheriting Wragby despite the fact that she was well aware of its absurdity. How could she have a heir to Wragby, while Tevershall was creating a new race of mankind?" Over-conscious in the money, and social and political side" (223). Additionally, Constance feels sympathy with others, people who are beneath her class, she fights many times with Clifford, since he dehumanizes those who are less than his social class. Schwarzmans states that;

Connie could bear no more Clifford's actions and selfishness, she sympathized with the workers. Here, she declared her angry Connie admonishes Clifford that he earns more money from the work of his miners than what the miners themselves receive. Marx calls this "extracting surplus value" (qtd Ball 135), a phrase used for making a profit from labour: The capitalist is able to live luxuriously and well while the worker can barely eke out a living (85).

She is rich and represents the type of rich people who cares for others, regardless their social class. While walking alone in the woods, she hears a gunshot and followed the sound "someone was ill-treating a child"(82). If her family has Money and a business, the child would not be forced to live in the woods, resulting in such a situation; instead, she would be occupied with education or playing with children her own age. However, she was a member of the family who require money only to carry on their normal lives. "An' sixpence an all! oh , your lady ship, You shouldn't, why,

isn't lady Chatterley good to yer! you're a luck girl this morning!" (87). Thus, Marxist feminism sees feminism as a deliberate intervention into the hierarchically structured system of female power. Not only principles such as domination, the uneven distribution of power, oppression, and exploitation are essential for comprehending patriarchy, nevertheless they are also essential for overturning patriarchal authority. This conceptual arsenal differentiates Marxist feminism from liberal and postmodernist feminisms (Mojab and Gorman 4).

Nonetheless, Her sister, Hilda rebelled against Clifford and requested a servant instead of Connie; he reluctantly agreed, recommending Mrs. Bolton, the Traversshell parish nurse. Mrs. Bolton had recently retired from parish duties in order to pursue private nursing work. Clifford had an odd fear of entrusting himself to a stranger, but Mrs. Bolton had nursed him through scarlet fever once, and he recognized her (113). However, in the pit, her husband, Ted Bolton, was accidentally killed, leaving her with two sons. She was one of the victims of this evil ideology. Capitalists ruled and took everything, and her husband was a victim of circumstances. Her persona concerns on another part of Marxism, which is feminism. Marxist Feminism, as defined by Engels, emphasizes on women's economic dispossession and views man as the ruling capitalist. They direct their attention toward the household and social relationships between man and woman. Women's social position dictates their worth in their home lives, particularly married lives. Economically disadvantaged women bear a disproportionate share of patriarchal oppression, whereas financially secure women have more social protection. Marxist Feminist thinkers regard private property as the source of men's atrocities against women. Private property contributes to economic injustice and disparities in men's and women's relationships in the domestic sphere in particular, and in the social sphere in general (Ismail19).

She felt again in a wave of terror the grey, gritty hopelessness of it all. With such creatures for the industrial masses, and the upper classes as she knew them, there was no hope, no hope any more. Yet she was wanting a baby, and an heir to Wragby! An heir to Wragby! She shuddered with dread (224)

Connie becomes more free when Mrs. Bolton is employed in Wragby. She is the Traversshell parish nurse. Thus, Mrs. Bolton, it appears, has thought about her. Bolton had recently retired from parish duties in order to pursue private nursing work. Clifford has an odd fear of entrusting himself to a stranger, but this Mrs. Bolton has nursed him through scarlet fever once, and he recognizes her (113). In the pit, her husband, Ted Bolton, is accidentally killed, leaving her with two sons. She is one of the victims of this evil ideology. Capitalists rule and take everything, and her husband is a victim of circumstances. However, Marxist feminism is seen through the character of Mrs. Bolton. Marxist feminism focuses on women's economic dispossession and views men as the ruling capitalists. They direct their attention toward the household and social relationships between men and women. Women's social position dictates their worth in their home lives, particularly married lives. Economically disadvantaged women bear a disproportionate share of patriarchal oppression, whereas financially secure women have more social protection. Marxist-feminist thinkers regard private property as the source of men's atrocities against women. Private property contributes to economic injustice and disparities in men's and women's relationships in the domestic sphere in particular, and in the social sphere in general (qtd in Ismail19).

Mr. Bolton was killed bravely, saving four of his colleagues, but his masters claim he was afraid and attempting to flee, refusing to obey orders. Thus, he is assassinated as if it was his fault (115). Moreover, due to their mental and psychic exhaustion, workers who are driven to produce more than their maximal efficiency have no energy for mental development (Helemejko 19). However, Mrs.

Bolton, therefore, receives three hundred pounds as a gift, not as compensation; "Gramsci argued that the ruling classes achieve domination not by force or coercion alone, but also by creating subjects who "willingly" submit to being ruled (Loomba 30).

Additionally, she was unable to raise the money collectively to purchase a shop; therefore, the masters gave her shillings a week, asserting that she might spend the money on drink, "leaving her suffering every Monday while her children received the money". However, women like her persisted. She chose to pave her own path, to raise her children, and then, in her fourth year, she enrolled in and completed a nursing course. She was determined to maintain her independence and custody of her children. What exactly are these distinctions? She told Bolton that she felt a strong sense of superiority over the Colliers she had cured. She behaves as if she is a member of the upper class, but there is a simmering resentment against the ruling class in this room. Indeed, it is not her fault; it is the fault of the ideology promoted by the capitalists, emphasizing their superiority and disregarding the suffering of others. Thus, she must behave in this manner in order to establish her right to be a woman of class through her actions. Drs. Siswo Harsono in his research, "The reflection of Marxist Feminism in Suzanne Collin's *Mockingjay*" declares that for Marxist feminism, women must survive for their entire lives since they are predominantly responsible for themselves and their families. They exist and strive alone according to their own capabilities (4). Even though she was acutely aware of Mrs. Clifford's snobbery from the start, she was aware, but what did she do? Even with Mr. Clifford, she grew increasingly mute (Lawrence 188).

Bolton appeared to be a woman who is comfortable around females. She seems a woman of experience with females and males. She said to Connie one day, "All men are babies when you come to the bottom of them" (Lawrence 141), and Sir Clifford found in Mrs. Bolton everything he required, including attention and a mother. They both embody Hegel's concept;

According to Marx, the battle of one class against another, emanating from Hegel's concept of the master-slave interaction between individuals, is at the heart of the historical process, and the only way out is for the ruling bourgeoisie to be overthrown (qtd in Schwarzmans86).

Mrs. Bolton and Clifford maintain their social class distinctions, and Clifford certainly derives enjoyment from his role as master with Mrs. Bolton. He teaches her to type and to play chess and Mrs. Bolton is captivated by their connection, particularly in the aftermath of Connie's departure (Lawrence 143). Though she despises the Oedipal nature of their physical relationship, "It was his mere relaxation, letting go of all his manhood and reverting to an infantile attitude that was truly twisted". Finally, it is Clifford's power position that determines the level of physical closeness she will have in order to obtain the social acknowledgment she has lacked her whole life.

Moreover, Mrs. Bolton was a tool employed by Lawrence to get access to the nobility and expose their truth, "she enjoys their intimacy and feels that aristocracy is nothing (Obayomi 1). Furthermore, to motivate Clifford; "He felt a new sense of power flowing through him: power over all these men, over hundreds of colliers over and he is getting things into his gripe (156). He is losing his life, but with Mrs. Bolton, he is born. "New life came into him."(156) Clifford starts practicing his authority as the manager. He comes with what Marx declares, the ruling class must continuously update its means of production in order to keep the subordinate

classes' dependence and obedience. They will also achieve the maximum in the earnings they receive from the workers as a result of this. In one way or another, he does things that he admires, good as a madness, and invents new ways and techniques to make his work successful (Bressler 169). Thus, Lawrence utilizes Clifford's actions to be like the following; " To keep industry alive, there must be moving industry, like a madness"(315);

Connie's relationship with Mellors is not built on the basis of mutual benefit; rather, it is built on love, and they find what they need in one another. Her connection with the world is being fixed through her relationship with Mellor. Connie is both bodily and emotionally shorn, and as a consequence, able to start accepting the world as it is (Obayomi 8). Together these two qualities empower them to revolt against civilization by living according to their own rules, rather than those established by society (ibid). "The awareness of their misery and the processes contributing to it will cause the transformation of a "class-in-itself" into a "class-for-itself" (Helemejko 19)

Connie is upset about all that the industrial revolution and war causes, as well as the dominance of the authorities and how they enslave poor people. Her discussion with Clifford is useless. He asks, "Why is Tevershall so ugly, so hideous? Why are their lives so hopeless?"(266). He believes that the propriety of ruling was for them from the early beginning. "The masses have been ruled since time began, and till time ends, ruled they will have to be. It is sheer hypocrisy and farce to say they can rule themselves" (268).

Furthermore, Clifford believes that the upper class' dominance over the lower class was an immutable fact of human civilization that could not be changed.

He even makes use of biblical analogies in order to bolster his standing as a member of the ruling elite. He contends that property ownership has now become a religious issue, as it has been from the time of Jesus and St. Francis (Bista 158). Clifford argues that the ruling class and the serving classes are incompatible with one another. He finds them uninviting, and he believes that everybody should keep to his or her own unique duty (Schwarzmann 83). Indeed, the issue of class conflict has ancient origins.

He completely is a symbol of the contradictory character who says something and did something else. Generally the English society is represented in his character, where social differences and racism are highly maintain. On contrary, the fact that ruling class cannot exist without the working class. Or as Marx mentioned;

Marx perceived the material conditions of human being as a determining factor of what he called superstructure. The state and the law are the exact reflection of the relations of production existing in the society. "The basis" is the main factor forming different views, feelings and social consciousness.(Helemejko 14)

"Connie admonishes Clifford that he earns more money from the work of his miners than what the miners themselves receive". It is called by Marx "extracting surplus value," in which it is utilized for making a profit from workers: The capitalist has the right to live luxuriously and well while the labourer may barely eke out a living (Schwarzmann 85). Connie realized that the only constant things of all classes was money. And what then? What does life give other than the care of money? Nothing. Bell and Cleaver in their article "Marx's Crisis Theory as a Theory of Class Struggle" (2002) defined money as the "universal equivalent" (24)

One of the main questions asked by Marxism is that "does the work suggest a solution to society's class conflicts"?. Indeed, Connie used to beg Mellors for a sign

of hope, and she discussed how society might be rebuilt. The working classes must abandon their subjugation to the industrial machine and reclaim their bodily lives. Machines must be eliminated and men reintroduced. Mellors thought that one of the solutions to the class struggle and problems is to teach people to be able to survive and live in fair and pretty surroundings without needing to pay, “And that's the only way to solve the industrial problem: train the people to be able to live and live in handsomeness without needing to spend” (444). This is a means for Mollers to vent his fury at living in a culture where money-makers govern the globe and treat people like machines, and at being forced to obliterate human reality for their own benefit. In his article “Marxism and Bolshevism in D. H. Lawrence's *Lady Chatterley's Lover*”

4. Conclusion

To conclude, *Lady Chatterley's Lover* is a pre-war novel intended to criticize the industrialist and capitalist eras in which the bourgeoisie seized everything: money, education, economy, and the proletariat as machines for wealth accumulation. Thus, Marxism is evident in the picture of two distinct classes: Clifford, the English nobility guy, and Mollars, the gamekeeper with anti-ruling class attitudes. Furthermore, as the principal caretakers of their families and themselves, Marxist feminism says that women must fight for their life. They rely only on their own strength to survive and battle. Therefore, this principle can be cleared remarkable in Constance and Mrs. Bolton. Constance no more bears Clifford's selfishness toward her, and the way treating people of working class as nothing more than machines, she directs her attention to the nature, where she finds her true love with Mellors, the working class man. Whereas Mrs. Bolton is another representative of Marxist feminist, regardless of the circumstance which is passed

through, she keeps strong and independence for the sake of her sons and not to be controlled by Clifford, on the contrary, she becomes the reason behind his success as well as life.

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