



8-28-2023

The Rise of the Machine: The Annihilation of Human Connection in "The Rainbow"

Elizabeth Miller
Carroll University, emiller@carrollu.edu

Follow this and additional works at: <https://scholarsarchive.byu.edu/criterion>



Part of the [English Language and Literature Commons](#)

BYU ScholarsArchive Citation

Miller, Elizabeth (2023) "The Rise of the Machine: The Annihilation of Human Connection in "The Rainbow", *Criterion: A Journal of Literary Criticism*: Vol. 16: Iss. 1, Article 15.

Available at: <https://scholarsarchive.byu.edu/criterion/vol16/iss1/15>

This Article is brought to you for free and open access by the Journals at BYU ScholarsArchive. It has been accepted for inclusion in *Criterion: A Journal of Literary Criticism* by an authorized editor of BYU ScholarsArchive. For more information, please contact ellen_amatangelo@byu.edu.

The Rise of the Machine

The Annihilation of Human Connection in *The Rainbow*

Elizabeth Miller

As factory smokestacks began to take over the London skyline, England was catapulted into the world of industrialization. The onset of industry in this pivotal developmental period caused a major shift in how humans viewed their intimate relationships with one another and with the machinery that was overtaking the world. This notion is expressed through William Roberts's Vorticist painting *Two-Step*, as he simultaneously captures and denies the image of dance (see figure 1). While many see dance as a fluid and artistic symbol of positive, relational connection, this painting causes the viewer to feel unattached as the people look more like parts of a machine than human. It is clear that Roberts believes dancing is not graceful and fluid but rather a series of steps designed to create a product resembling a robot or machine. This robotic and mechanical replacement of human qualities and activities were becoming part of the norm throughout the period of industrial expansion. While Roberts and other Vorticists were satisfied with industry's growth, author D. H. Lawrence mourned the loss of genuine human connection. He loathed being alienated from humankind at the hand of the machine. He yearned for authentic moments of peak emotional ferocity. Yet he found

himself trapped in a dance with the spinning of a rusty gear.

While Lawrence did not fear the movements of Futurism and Vorticism as a whole, the ideas behind the movements—specifically regarding mechanization and machinery—left Lawrence uncomfortable and worried about what sort of future was ahead of him. These movements praised the idea of the machine and the forward push of solid mechanical labor. Lawrence detested these ideals and wished for a future that allowed humans to utilize the creativity and energy that only comes from human-to-human connection instead of relying on mechanisms and mindless routines.

Many critics have debated whether Lawrence identified himself as a Futurist. Giovanni Cianci argues in “D.H. Lawrence and Futurism/Vorticism” that “the Futurist proposals were immediately recognized . . . and convinced [Lawrence] of the necessity for the total redesigning of his own narrative plans” (42). Cianci claims that the rise of Futurism came at a critical time in Lawrence’s career, consequently shifting the author’s entire sociopolitical philosophy. He acknowledges Lawrence’s self-reflection as a recognition of his “contemplative stillness,” which futurists exalted greatly. Thus, Cianci deemed Lawrence a futurist (Marinetti 51). In contrast, I argue that this claim fails to recognize the most influential position taken by the Futurist movement—the indomitable admiration for the machine and industry—not to mention the Futurist hatred of women. Evidence has proven that these beliefs were heavily rejected by Lawrence, making his allegiance to the Futurist movement inconceivable.

Lawrence’s rejection of machine culture is outlined in Dan Jacobson’s “D. H. Lawrence and Modern Society” when he summarizes Lawrence’s opinion, saying, “the industrialization of society has brought about a catastrophic uprooting of man from nature” (82). This single phrase captures an identifiable fear that Lawrence was experiencing during industrialization. Jacobson discusses Lawrence’s critiques of the modern world and industrial growth and helps to further deny the Modernist author’s affiliation with the Futurist movement. Jacobson also recognizes that many artists of the time were unhappy with industrialization’s growth and identifies Lawrence specifically because his denial of these social practices is notable. Jacobson claims, “of all the haters of the modern world, Lawrence was the most intense and unremitting” (81). The writing in *The Rainbow* reflects the extreme denial of Futurist and Vorticist ideologies that were so clearly expressed during the progressive development of industry in 1900s England.

In his 1915 novel, *The Rainbow*, Lawrence examines the environmental

and social changes occurring in England throughout each generation of the fictional Brangwen family, beginning with Tom and Lydia in 1838 and ending with the final Brangwen descendent, Ursula, in 1905. He uses the text to provide commentary on the dwindling nature of human relationships and the growing reliance on industry. This essay will focus on how the growth of industry and machine culture acted as a catalyst for societal destruction in D. H. Lawrence's *The Rainbow*. I argue that machine culture is defined by the following social constructs: the worship of the machine, roboticism, the erasure of memory, and misogyny. The negative aspects of these constructs are displayed through the male characters in the novel, exposing Lawrence's attitude toward industrialization's destructive nature. In contrast, Lawrence provides a sense of hope through the female characters as their ability to self-reflect and form human connections saves them from the destruction of industrialization. This ultimately proves that women are the heroines who deliver England to a better future.

Historical Background

At the turn of the century, England was beginning a massive social, political, environmental, and industrial shift that jump-started a series of new movements. Victorian ideologies were being cast aside and replaced with new routines and social demands in response to the industrial growth happening all over the world. Because Lawrence was writing during this time of extreme transformation, recognizing the characteristics and missions of the movements that are discussed in *The Rainbow* is essential. The most notable movements were industrialization, Vorticism, and Futurism. While knowing the history of the movement is necessary, recognizing the outcome of these movements from Lawrence's perspective is paramount. This essay's argument will be propelled through a better understanding of these social demonstrations and the effect they had on society, explicitly concerning machine culture, the importance of preserving memory, and the prominence of misogyny.

The Worship of the Machine

The idea of “the machine” is an overarching identification of the effects of industrialization and acts as a symbol for worshipping a mechanical higher power that controls the way individuals think about their lives in an industrial world. England’s new wave of industry caused this mechanical progression and left a considerable mark on society by shifting how humans formed relationships with one another and their physical and societal environment. Psychologically, these changes affected the English population, and it is noted that “this new technology gave citizens an opportunity for leisurely activity and often a new perception of nature and the natural world as well as their place in it” (Joyce 20). With these changes in civilization, it was understandable that the English population was becoming obsessed with industrial growth—eventually resulting in the abundant worship of machinery and societal progression through industrialization.

In *The Rainbow*, Lawrence constructs his emotional complex with the idea of man becoming too invested in the machine evident through the male characters in his novel. He displays this through the men falling captive to the machine, losing all sense of self-worth, and becoming a slave to industrialization. Christine Connell explains, “The Brangwen family does not simply meet the effects of industrialization in terms of the relatively abstract changes in the land; in very concrete terms, the family also feels these effects through their sensory perceptions” (Connell 76). Through both Tom’s direct involvement in industrial growth and his weakness in resisting the machine, he becomes overly invested in the mechanical lifestyle. This poor investment and inability to break out of the mechanical cycle eventually plague him with an unhappy life.

Upon his father’s death, Tom is left in charge of the family colliery, where he oversees the mines and takes charge of the employees. The lifestyle that comes with running the colliery leaves him critical of the machine-type work, yet he still falls victim to its siren call. In the “Shame” chapter, Ursula begins to reflect and recognize that the machine lifestyle is taking over her uncle. Tom tells a story about one of his workers who passed away. When he makes a strange comment about the dead man’s wife finding a replacement soon, he defends his claim by saying, “One man or another, it doesn’t matter all the world. The pit matters . . . the pit owns every man . . . what’s left of this man, or what’s

left of that—it doesn't matter altogether. The pit takes all that really matters" (Lawrence 323). Tom proves that machine culture is prominent and recognizable to readers and the characters within the book. He identifies a man's struggle to escape the confines of the machine, claiming that "the pit," also identified as the machine, owns every man, making a substantial claim that industrialization is the overarching master making slaves out of those who fall to its power.

Tom makes these claims and refers to these matters as if they were separated from himself when in reality, he has fallen victim to the same plague as many of his workers. This distinction is pointed out by Ursula when she ponders,

In spite of his criticism and condemnation, he still wanted the great machine. His only happy moments, his only moments of pure freedom, were when he was serving the great machine. Then and then only, when the machine caught up with him, was he free from the hatred of himself, could he act wholly, without cynicism and unreality. (324-25)

Tom is trapped in the culture of mechanization, and while he can recognize this struggle in others, he is unable to recognize his own mechanical addiction. This self-unawareness is what leads to his cyclical, inescapable life of dread and dissatisfaction. It also proves that men trapped in machine culture cannot see life outside the machine's grip, displaying the enslaving nature of industrialization and man's inability to escape.

Tamara Ketabgian connects this detrimental environment that is created by the growth of industrial presence to the body and minds of men claiming, "The Victorian industrial imaginary crucially prefigured these postmodern sketches, through its emphasis on prosthetic feelings and communities, on collective flows of force and influence, and the uncertain limits of bodies, minds, and subjects" (Ketabgian 4). This sentiment sums up the situation the Brangwen men and other Englishmen find themselves in when they fall victim to the machine. Mechanization becomes such a significant part of their humanness and culture that they wholly begin to identify with the inner workings of the societal machine. Because of this, men are unable to manifest fulfilling and satisfying relationships and lives.

This is evident through the destruction of Ursula and Tom's relationship after her reflective epiphany. She feels such a strong disconnect from her uncle because of his prioritization over the machine that their relationship will never be the same and will eventually become non-existent. Because of Tom's unfortunate alliance with the machine, he is seemingly unaffected by Ursula's feelings.

Contrastingly, Ursula feels a strong genesis of hatred for the machine. She says, “Her soul’s action should be the smashing of the great machine. If she could destroy the colliery and make all the men of Wigginton out of work, she would do it. Let them starve and grub in the earth for roots, rather than serve such a Moloch as this” (Lawrence 325). This level of disgust stems from her femininity and her inherent desire for relationships and connection. Because the relationship Ursula now has with her uncle is diminished, her reflection displays the inward desire she has to create and maintain relationships. The existence of Ursula’s derogatory feelings toward industrialization is a direct result of her womanness—the forcefield to the effects of industrialization.

Roboticism

This immunity to industrialization is also seen through Ursula’s rejection of the robotic nature of her teaching position. Roboticism and the desire to become mechanized are products of machine culture. According to Andrew Kalaidjian, “the human body was increasingly regarded as a unit of labor to be weighed and balanced based on its contributions to a larger system of material production” (Kalaidjian 45). This mindset was prominent throughout the industrial expansion of England and is perfectly displayed through a statue titled *Rock Drill* (1915) by Jacob Epstein (see figure 2). The piece takes the shape of a man who is made with only parts of a machine. This statue can be interpreted as overly glorifying human mechanization and robotics. This piece takes on the literal adaptation of humans becoming machines. The presence of these conversations and ideas circulating the art world is evidence that these societal ideologies surrounding machine culture were coming to life and were holding powerful prominence in the minds of English people. Because of this, an obsessive aura hovered around mechanical expansion, transforming even one’s vision of humanness, as displayed by Epstein’s Vorticist work.

Lawrence displays this exact mindset through the individuals who are employed at the school where Ursula Brangwen works. The school’s desire was to transform employees into machines of prosperous labor and make robots out of the children. The more people infected with the sickness of industrialization ultimately meant the creation of more cogs in the wheel of society’s machine.

Ursula finds herself trapped in this cycle. She says, “The class teaching itself, at last, became almost mechanical. It was a strain on her, an exhausting

weariness strain, always unnatural . . . When the work had become like having her, and her soul was left out, that is gross elsewhere, then she could be almost happy” (Lawrence 378). These ideas and concepts were becoming exceptionally real to Ursula. Having seen the machine take hold of her uncle, her awareness of its destruction is even more prominent. These reflective ideas were prominent in not just the fictional mind of Ursula but also the literal minds of many English individuals at the time. These thoughts are reflected in Ketabgian’s writing: “What might it mean to feel like a machine? Could emotion, which we generally conceive as an interior psychological state, exist as an exterior physical instinct more akin to the motions of a machine? Are mechanical feelings still feelings? And should we regard them as *human* feelings?” (Ketabgian 53). Emphasizing the final question, the men in *The Rainbow* serve as evidence of the impossibility of having mechanical and human thought. Specifically for the men in the novel, once they have a taste of mechanization, humanness begins its intense dissipation.

This gender contrast is once again evident through Ursula’s internal thoughts. She says, “Sometimes she lost touch, she lost her feeling, she could only know the old horror of the husk which bound in her and all mankind. They were all in prison, they were all going mad” (Lawrence 458). Her recognition is what grants her the ability to escape the confines of the machine. Her feminine instinct to strive for human connection is proof of her intrinsic ability to deny the machine—“the most repetitive and nonhuman aspect of industrial rationalism” (Ketabgian 458). Ursula can deny the effects of industrialization and the destructiveness of the societal machine because she has the ability to harness the most significant qualities of humanness: reflection, self-awareness, and connection.

Memory Erasure

Tom Jr. is not the only man in Lawrence’s novel to face the destructive nature of industrialization. Likewise, Ursula is not the only woman to gain immunity from the grips of mechanization. Tom Sr. is another example of industrialization’s poisonous grasp; he displays his weakness through resistance to reflection and loss of memory of the past.

Vorticist and Futurist movements focused solely on the progression of society and the continuation of industrialization in the future. The Futurist

manifesto says, “We want to demolish museums and libraries, fight morality, feminism and all opportunist and utilitarian cowardice” (Marinetti 51). This erasure of memory comes directly from the mechanization of the human mind, which was becoming more and more prominent as industry began to control almost every element of human life. While this theme reigns true with the men of the novel, Lydia Brangwen displays her preservation of humanness through her reflective ability and value in her past experiences.

In the novel’s early pages, Lawrence describes life on the marsh with vivid descriptions of the men’s devotion to the land. He writes, “They mounted their horses, and held life between the grip of their knees, they harnessed their horses at the wagon and, with hand on the bridal-rings, drew the heaving horses at their will” (Lawrence 10). The men completely controlled their lives and harnessed their ability to work the earth and bend the land to their will. This power existed because of the lack of industry in Tom Sr.’s youth. This is imperative for recognizing how the growth of industrialization affected the mindset of even those who grew up in a period when the industry’s reach was not as vast. Connell explains, “For Lawrence, the relation between the human and the material universe is so essential that it is itself the basis for all other human relations” (Connell 74). While this was true for Tom Sr. in the younger years of his life, the rapid expansion of industry in England changed the way he saw the world, causing a complete separation from his past.

As Tom grew older, industrialization’s prominence followed him. Like his children, he too was captured in the trap of industrialization—forever unable to break the cycle of the machine. While the inability to escape the machine meant the purgatory of meaningless life for his son, Tom Sr. met a worse fate as his fall into the curse of industrialization resulted in his ultimate demise. Because Tom Sr. had lost all touch with the environment he used to know so well, he was punished by the earth for his lack of connection. While out riding in a drastic rainstorm, Tom fell from his horse and was taken over by the earth.

As he staggered, something in the water struck his legs, and he fell. Instantly he was in the turmoil of suffocation. He fought in the black horror of suffocation, fighting, and wrestling, but was always borne down, borne inevitably down. Still, he wrestled and fought to get himself free, in the unutterable struggle of suffocation, but he always fell again deeper. Something struck his head, a great wonder of anguish went over him, then the blackness covered him entirely. (Lawrence 229)

Tom's decision to go out in the rainstorm is evidence of his memory loss. This terrible and eventually fatal decision was made because Tom had lost his ability to read nature and recognize facts that he once knew. Industrialization took him so far away from his roots that Tom became lost in the world he knew so well in his youth. Lawrence says, "driving along the road he knew so well. He knew it so well" (227). Emphasizing the word "knew" as in past tense, he once knew this trail, but this loss of memory that has presented itself through industrial growth proved that his past knowledge had failed him, and he led himself down the path of his destruction.

In the drowning scene, Lawrence's imagery of suffocation and blackness symbolizes the torment of a life lived in the chains of industrialization. He displays the unavoidable punishment that is reserved for those who forget their genesis and experiences. Tom was unable to escape the cyclical life of mechanization because he was trapped in a lifestyle where he could not connect with the ground below him. Mary Ann Melfi explains, "Tom avoids self-exploration and opportunity for growth, and he chooses to remain unknown to himself. Further resisting consciousness" (Melfi 367). By closing the memories he had that showed Tom the most fruitful way of life, he was punished by the earth and taken over entirely. I argue that Lawrence uses Tom Sr.'s fate as a warning to others who may find themselves slipping away from the natural hold of the earth. Furthering the idea that the erasure of memory causes a separation from nature and the past that equates to man's ultimate destruction.

While Tom poses as yet another male who is lost to the grip of industrialization, Lydia—like Ursula—presents another form of industrial immunity through her ability to reflect and recognize crucial wisdom from her past. Mary Ann Melfi describes,

Conscious deliberation must be involved in connecting the inner world to the outer. Without the conscious exploration of one's inner past, one can not connect knowledge of the beyond to one's self and make it real and knowable. Therefore, a conscious and, above all, truthful rendition of one's past is crucial for the evolution of the spirit" (363).

Lydia Brangwen is the perfect embodiment of this principle, as she has always understood the importance of reflection. To her, self-awareness and reflection on the past are skills that need to be practiced, nurtured, and passed down, as if this ability were a family trade or remarkable artifact. In the first chapter of the novel, Lawrence describes Lydia's inner thoughts about her reflective ability

and says, “It was this, this education, this higher form of being, that the mother wished to give her children so that they too could live the supreme life on earth” (Lawrence 12). Lawrence once again displays that with womanness comes resistance to the machine through Ursula and Lydia’s ability to reflect and build relationships.

This practice of reflection is a legacy that Lydia passes down to her granddaughter, Ursula, through their consistent visits with one another. The reflective stories become so important to Ursula that Lydia’s “sayings and stories accumulated with mystic significance and became a story of the Bible” (Lawrence 241). These seemingly small details hold tremendous importance because the pureness of Ursula’s memory shows how significant relationships are to one’s ability to learn the necessity of self-reflection. Lawrence is attempting to teach the readers of the 1900s that recognition of both the good and bad of the past is essential for positive personal and societal growth. This belief is displayed through the relationship between Ursula and her grandmother—arguably the only sound and fruitful relationship to exist in the entire novel. With this learned skill and behavior, both Lydia and Ursula can protect themselves from the clutches of Modernist mechanization.

Misogyny

While Ursula and Lydia have displayed an outward exception to the demolition of humanness caused by industrialization, the misogynistic society that existed within machine culture resulted in some women’s escape being less apparent and fruitful. Misogyny was not exclusive to industrialization. The disrespect of women was practiced throughout the Victorian era and did not stop at the turn of the century. In modern times, it is not unusual to hear vehicles, boats, and other large machines referred to as “she” or some other feminine description. This language has been embedded into contemporary vernacular as excellent working machines are described with female pronouns. In a newspaper ad for a sailboat, the description says, “she should travel well over 20 miles an hour in fresh breezes on good, hard sand, and her cost would be almost 30 pounds” (see figure 3). Here it is evident that female-associated language is now connected with the smoothness and efficiency of machines, not women, or even humans for that matter. This change in language and new identification of mechanization as feminine once again displays how humanness is being replaced by

industrialization—specifically for women. This misogynistic culture valued machinery over women, resulting in a permeating disrespect that placed all women at the very bottom level of society and industry at the top.

Lawrence makes this social construct evident through Anna Brangwen and her marital relationship with her husband, Will Brangwen. As the relationship progresses, their sexual relations are not a result of strengthening relationships and building connections. Instead, these relations become robotic and mechanical—lacking any ounce of love or affection—but rather an industrial desire to maintain life. “He was unsatisfied, unfulfilled, he raged in torment, wanting, wanting. It was for her to satisfy him: then let her do it . . . he was ashamed that he could not come to fulfillment without her. And he could not. And she would not heed him. He was shackled and in the darkness of torment” (Lawrence 169). As this paper has worked to prove that women have an inherent repulsion to industry, Anna’s experience is different because her body is the physical idol of mechanization in this circumstance. As a young woman, she felt genuine love and attempted to formulate an authentic and fruitful relationship with her husband. However, upon her husband’s failure to deny the machine, he brings Anna to his downfall by transforming her into a machine for breeding.

This is evidence of the misogynistic culture of industrialization. Anna herself has become a breeding machine. Her ability to bear children has no longer become a gift of womanhood but an industrial requirement per her role in the machine. She has lost all feelings about her life because she was forced to become a machine, producing babies in a society that wishes the same fate upon her children. Lawrence describes Anna Brangwen:

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 . . . Not a thing did Mrs. Brangwen care about, but the children, the house, and a little local gossip. And she would not be touched, she would not let anything else live near her. She went about, big with child, slovenly, easy, having a certain lax dignity, taking her own time, pleasing herself, always, always doing things for the children, and feeling that thereby she fulfilled the whole of womanhood. (328)

The process of female reproduction becoming mechanical displays the misogynistic characteristic of industrialization and the unimportance of female emotion in machine culture. While men need women to ground themselves, the

emotional connection does not exist, thus displaying disrespect for women and their apparent lack of importance.

On the other hand, the way in which Ursula views her mother and father causes her to recognize the immense damage industrialization can have on one's individuality. The life she witnesses her mother living sparks reflective thoughts about Ursula's life as a woman trying to break the chains of both industry and British distaste for female success. She reflects, "She felt that somewhere, in something, she was not free. And she wanted to be. She was in a revolt. For once, she was free and she could get somewhere. Ah, the wonderful, real somewhere that was beyond her, it's somewhere that she felt deep, deep inside her" (Lawrence 377). Her ability to reflect on what she is witnessing in her life and then take steps to change the cycle is why her womanness is superior to those who fail to incorporate this practice into their lives.

Women's Victory Over Industrialization

While the men in this novel have a solid negative affiliation with industrialization and humanity, Lawrence wrote the women in the novel to represent an antidote to the poison of industrial society. Remembering that women were not highly respected in Victorian/Modernist society is substantial because I argue that Lawrence had a definite purpose in formulating female heroines to most closely resemble his feelings toward industrialization. Had Lawrence written Ursula's character as a man, I conclude that the ideals expressed in this novel would have been more well-received.

Lawrence employs the female characters—specifically Ursula and Lydia Brangwen—to remedy the destructiveness of machine culture and industrialization. Melfi's perspective on reflection and connection is why the women in the novel hold such an essential role in creating a more promising future. The multi-generational relationship between Ursula and Lydia helps strengthen the forcefield of protection from the societal impact of machine culture. Lydia is the only person of the first generation of Brangwens with the ability to reflect on her past and utilize that knowledge to better her current life. This is passed on to Ursula, making these women the most potent prevention from mechanical damnation. Melfi explains,

The spiritual devolution in successive modern generations of Brangwens who have forgotten how to connect the inner life of the past to the present is a process Lawrence wants us to witness with horror. He demonstrates for us through Lydia Brangwen the power of accurate memory and the potency of words springing from the depths within a connection to which our modern world has increasingly become more oblivious. (369)

Though Ursula is not directly mentioned in Melfi's discussion, the inheritance she earns from her grandmother ultimately includes her in the discussion. He portrays these women as those who prioritized authentic human connection and the ability to self-reflect over industrialization's constant and expansive growth, hence deeming them the heroines who will deliver England to a better future.

Both of these women are tied to the idea that connection's importance appears to be well-received amongst critics. This mission is completed because these women can break the cycle of the machine through their ability to build legitimate relationships through a human-to-human connection, in addition to harnessing the ability to reflect on their past experiences. The need for connection is one of the most critical points in this novel because the writing is a reflection of Lawrence's perspective of the fleeting presence of humanness. Humans were being replaced by machines, and those who were not replaced by metal and moving parts became machines themselves. This is seen through the entire Brangwen family, with the exception of Ursula and Lydia. Because of these two women's ability to reflect in a world where industry was at the forefront of all things, they were given the chance to escape industrialization. Their escape explains that the only way to connect the earth was to consider the way things used to be. In this sense, reflection becomes the only ticket to earthly connection.

This interpretation works in conjunction with my claims about women's importance in the novel because of their connective ability. While some critics recognize why reflection and connection are imperative to the novel's overall message, they fail to recognize that the only characters with the ability to accomplish these goals were women. Acting as the forcefield to industrialization, I argue that without the presence of these women in the novel, the eternal solution to industrialism's devastation would not exist, destroying the novel's progressive nature and propelling the vision of women's importance in society downward.

Conclusion

As expressed through the discussion of this novel, the anti-industrialism tones reflect much more than just disapproval of England's mechanical growth. While Lawrence expresses his distaste for the rapid industrialization and exaltation of technology. He also conveys the importance of women in this growing society and their built-in ability to propel society forward. In contrast to his female characters, Lawrence criticizes the male-led Modernist society for its excessive devotion to industrialization and machine culture. He emphasizes the display of England's societal practice of misogyny, erasure of memory, and machine culture to express his attitude toward the destructiveness of industrialization. All this leads to a denunciation of the Vorticism and Futurism ideologies that—in Lawrence's eyes—were dissolving the most remarkable elements of humanity. The strongest and most notable contradictions that serve as the antithesis of industrialization include a woman's connection to the earth and other humans, her ability to reflect on the positive and negative elements of her past, and the undeniable importance of her presence in building a stronger future for all. The evidence presented in this essay proves that D. H. Lawrence flooded his novel with his sociopolitical imagination to provide commentary on the transformative mechanical nature of 1900s England.

Figures



Figure 1: William Roberts, *Two-step II* (circa 1915)

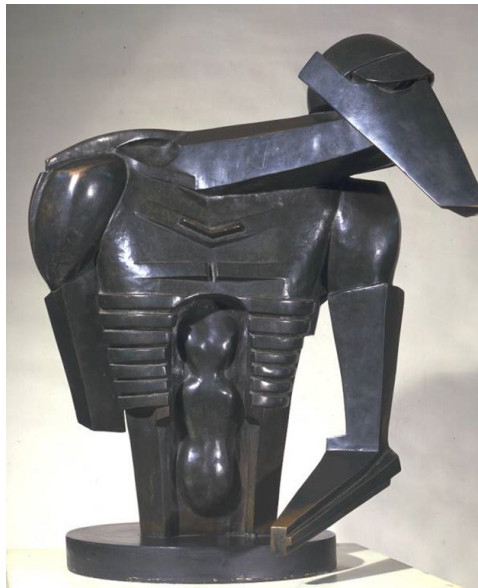


Figure 2: Jacob Epstein, *The Rock Drill*. (1913–1915)



Figure 3: "Sailing on Land, A Sand Boat at Hembridge." *The Illustrated London News*, The British Newspaper Archive, 1700s-Present, Feb 8, 1913, p.188.

Works Cited

- Cianci, Giovanni. "D.H. Lawrence and Futurism/Vorticism." *AAA: Arbeiten Aus Anglistik Und Amerikanistik*, vol. 8, no. 1, 1983, pp. 41–53. *JSTOR*, <https://www.jstor.org/stable/43025444>.
- Connell, Christine M. "Inheritance From the Earth and Generational Passages in D. H. Lawrence's *The Rainbow*." *The D.H Lawrence Review*, vol. 36, no. 1, 2011, pp. 72–91.
- Esmaeil, Najar, and Kazemifar Reza. "Suffrage Movement and the Subversion of the 'Juridico-Discursive' Power in the Victorian Period: Elizabeth Robins and The Concept of 'New Women.'", vol. 18, no. 2, Dec. 2016, pp. 42–47. *EBSCOhost*, <https://doi.org/10.9744/kata.18.2.42-47>. Epstein, Jacob. *The Rock Drill*. (1913–1915).
- Jacobson, Dan. "D. H. Lawrence and Modern Society." *Journal of Contemporary History*, vol. 2, no. 2, 1967, pp. 81–92. *JSTOR*, <https://www.jstor.org/stable/259951>.
- Joyce, Melissa. "Industrialisation and Environmental History in Victorian England: Wolverhampton, Wolverton, and the Railroad." *International Journal of Humanities & Arts Computing: A Journal of Digital Humanities*, vol. 1, no. 1, Mar. 2007, pp. 19–33. *EBSCOhost*, <https://doi.org/10.3366/E1753854807000074>.
- Kalaidjian, Andrew. "Positive Inertia: D. H. Lawrence and the Aesthetics of Generation." *Journal of Modern Literature*, vol. 38, no. 1, 2014, pp. 38–55. <https://10.2979/jmodelite.38.1.38>
- Ketabgian, Tamara Siroone. *The Lives of Machines: The Industrial Imaginary in Victorian Literature and Culture*. University of Michigan Press, 2011.
- Lawrence, D. H. "The Rainbow." *Penguin Classics*, 1915.
- Lewis, Wyndham, *BLAST: Issue 2*. John Lane, New York. 1914.
- Marinetti, Filippo Tommaso. "Manifesto of Futurism: Published in Le Figaro," February 20, 1909. United States, Yale Library Associates, 1983.
- Melfi, Mary Ann. "'The Shake of the Kaleidoscope': Memory, Entropy, and Progress in Lawrence's *The Rainbow*." *JEGP: Journal of English and Germanic Philology*, vol. 100, no. 3, 2001, p. 355. *WorldCat.org*.
- Richards, Jill. "Model Citizens and Millenarian Subjects: Vorticism, Suffrage, and London's Great Unrest." *Journal of Modern Literature*, vol. 37, no. 3, 2014, pp. 1–17. *EBSCOhost*, <https://doi.org/10.2979/jmodelite.37.3.1>. Roberts,

William. *Two-step II*. 1915

"Sailing on Land, A Sand Boat at Hembridge." *The Illustrated London News*, The British Newspaper Archive, 1700s–Present, Feb 8, 1913, p.188.