

LAWRENCE AND HIS THREE MAJOR NOVELS

A Thesis

Presented to

The Department of English Language and Literature

Faculty of Arts and Letters

Sanata Dharma

Teachers' Training Institute

In Partial Fulfillment

of the Requirements for the

Sarjana Degree



by

Tetty Yulianti

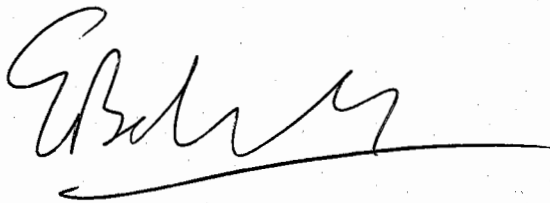
I 1050

Yogyakarta

1979

APPROVED BY

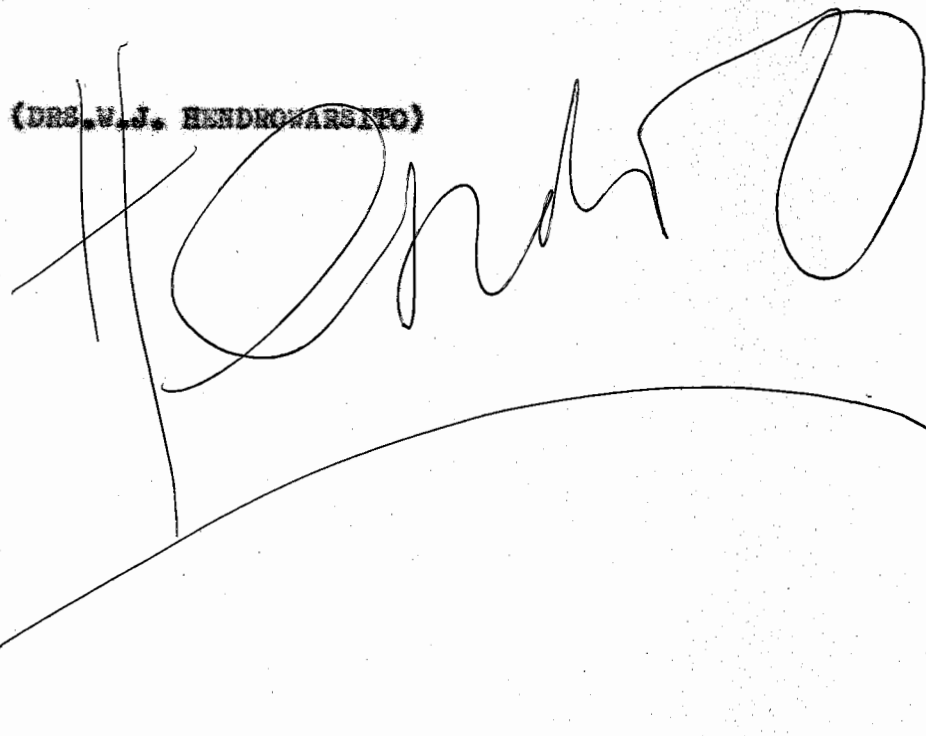
I.



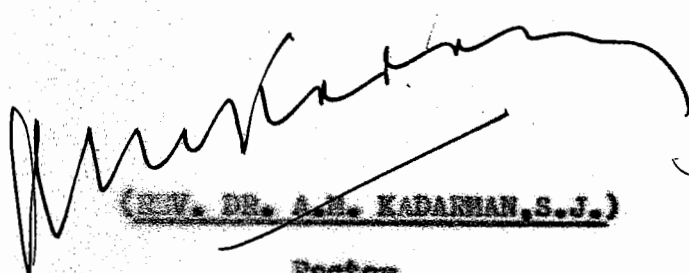
(REV. DRS. E.E. BOLSIES, S.J.)

II.

(DRS. V.J. HENDROWARSITO)

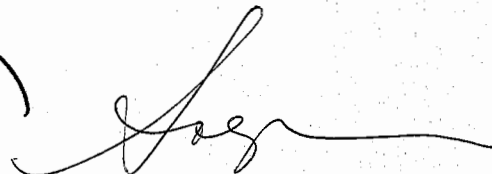


I.K.I.P. SANATA DHARMA



(REV. DR. A.M. KADARNIAN, S.J.)

Rector



(DR. SOEPOMO POEDJOSOEDJATONO)

Head of the Department

ACKNOWLEDGEMENTS

This thesis, presented to the Department of English of Sanata Dharma Teachers' Training Institute, is in partial fulfilment for the Sarjana Degree and is equally an expression of my gratitude to the Institute and to the Department in particular.

In writing and accomplishing this thesis, I owe a lasting debt to Rev. Drs. E.E. Bolsius, S.J., who kindly provided valuable suggestions, counsel and encouragement.

I am also indebted to Drs. W.J. Hendrowarsito, who as the second reader provided critical corrections and further suggestions.

To Dr. Soepomo Poedjosoedarmo, Head of the English Department of the same Institute, who accepted the actual presentation of my thesis, I offer my sincerest gratitude.

Finally, I dedicate this thesis to my parents who have given me the valuable chance to study at this Institute and who have been very much concerned with my personal progress in all respects.

Tetty Yulianti

TABLE OF CONTENTS

Title	1
Approvals	11
Acknowledgements	111
Table of Contents	1v
CHAPTER I : INTRODUCTION	1
1. Purpose of Thesis	1
2. Life of Lawrence	3
3. His Writings	8
CHAPTER II : SUMMARY OF THE THREE NOVELS	12
1. Sons and Lovers	12
2. The Rainbow	17
3. Women in Love	22
CHAPTER III : RELATIONSHIPS COMPARED	26
1. Paul Morel and Miriam Leivers	26
2. Will Brangwen and Anna Brangwen	31
3. Rupert Birkin and Ursula Brangwen	35
4. Gudrun Brangwen and Gerald Crich	40
CHAPTER IV : THE THEMES OF LAWRENCE'S MAJOR NOVELS	47
1. Sexual Bonds: Paul and his mother	47
2. Homosexual Relationships:	49
1) Ursula Brangwen and Winifred Inger	
(in The Rainbow)	49
2) Gerald Crich and Rupert Birkin	
(in Women in Love)	51
3. 1) A Changing World (in The Rainbow)	54
2) The End of the Liberal World as	
Shown in Gerald (Women in Love)	57
CHAPTER V : LAWRENCE IN HIS CHARACTERS	60
CHAPTER VI : CONCLUSION	65



A. Lawrence's world

65

B. Lawrence and His Achievements

74

Bibliography

CHAPTER I

INTRODUCTION

1. Purpose of Thesis

The original aim of this thesis is to present a simple evaluation concerning the works of D.H. Lawrence. Due to the fact that some of D.H. Lawrence's writings were opposed by the authorities and considered to be obscene by the society at Lawrence's time, the writer of this thesis finds it interesting to work on the "supposed-to-be-dirty" works.

The title of this thesis is Lawrence and His Three Major Novels which deals with his autobiographical novel, Sons and Lovers, and his two other novels, The Rainbow and Women in Love, which are considered to be the greatest of his works by most critical readers. Of all his novels, Women in Love is the author's favourite, and is the most laboriously composed. It took seven years from the time he began writing it until the time of its first publication in New York in 1920.

In most of his novels Lawrence deals with love and sex, and their role in the relationship between men and women. In Sons and Lovers he shows how the strong bond of love between a mother and her son creates complicated problems for the son in his sexual life. In The Rainbow he presents the truth about the life he believes in. He believes that "the relationship between husband and wife is the central fact of human existence, that the living nucleus of this relationship is the act of sexual union, that the act of sexual union is infinitely serious, complex, and difficult."¹⁾ And in Women in Love Lawrence is to present to

1) Mark Spilka, ed., D.H. Lawrence: A Collection of Critical Essays (Englewood Cliffs, NJ: Prentice Hall Inc. 1963), p.33

as an exploration of love between men and women as well as of male relationships. The 'love' being talked about in this novel is not to be interpreted in a romantic sense. "It is to be a relationship between 'fulfilled' individuals', who remain individuals (.....) but who each achieves through the other some contact with a hitherto unknown, non-human, and trans-human power."²⁾

The writer of this thesis tries to make some comparison of the relationships between men and women in the three novels. Later on she works on the themes and the appearance of the author in the plot as one of the main characters. And last but not least she tries to evaluate as objectively as possible the motivations that have influenced the course of Lawrence's works and also his achievements.

2) The Pelican Guide to English Literature, Vol. 7 (Aylesbury, Bucks: Hazell Watson & Vinoy Ltd., 1973), p. 311.

2. Life of Lawrence

David Herbert Lawrence was born in a small mining-village, Eastwood, Nottinghamshire, on 11 September 1885. He was the fourth child of a coal miner and his middle-class wife.

The marriage between Arthur Lawrence and Lydia Beardsall, Lawrence's parents, was not a success. As a result of the unharmonious relationship between the parents, the mother hated the father and turned to the children. She loved and was proud of her children. She fought fiercely to give them good lives. She did not want her sons to become miners and her daughters to become servants. There were five children in the family, three boys and two girls. In Sons and Lovers Lawrence drew his parents as Walter and Gertrude Morel and himself as Paul; he also describes his tormenting relationship with "Miriam" (Jessie Chambers).

David Herbert - or Bert, as the family called him, was a frail child who from the first drew much of his mother's attention and love. He nearly died of bronchitis barely two weeks after he was born.

He attended Beauvale Board School for five years. After winning a scholarship to Nottingham high school (1898), and a short time as a clerk, and as a pupil-teacher at Eastwood, at the age of eighteen he went to University College, Nottingham. In 1908 he left Eastwood for Groyden to teach at the Davidson Road School. His career as a school-teacher was ended in 1911 by the illness which was diagnosed as tuberculosis.

Lawrence had already begun writing, his first published work is a story in the Nottinghamshire Guardian (December 1907; reprinted with introduction by P.D. Wordworth, 1949).

His first novel, The White Peacock, was published in 1911, just a few weeks after the death of his mother. At this time he finally ended his relationship with Jessie Chambers and became engaged to Louie Burrows.

In April 1912 Lawrence met Emma Maria Frieda Johanna Weekly-Richtshofen of an old German feudal family who was, at the time, the wife of his former modern language tutor. Lawrence eloped with her to Germany in May 1912. "So began a restless, nomadic, gypsying life, and a difficult but intensely intimate marriage relationship which was to form the underlying theme of much of Lawrence's later fiction."³⁾

While abroad Lawrence worked on The Rainbow. He returned with Frieda to England in June 1913. There they met John Middleton Murry and Katherine Mansfield. The four became friends. After living for a time in Italy Lawrence and Frieda were married on their return to England in 1914.

The years of World War I were a dark period in Lawrence's life. He wandered restlessly about England and dreamed of an ideal community called "Konarska." He urged his friends to join him in it but failed.

In 1916 the Lawrences went to live in a cottage at Zennor, near St. Ives, Cornwall, for a planned emigration to Florida was postponed, partly because of Lawrence's health and partly because of difficulties over Frieda's passport. The Murrys came to live nearby. Unfortunately, there is a conflict between the two couples, which is reflected in Women in Love, in which "Gairton" is based on Katherine Mansfield.

During 1917 the Lawrence became the subject of suspicion and hostility in Cornwall. Lawrence was distrusted

3) Encyclopaedia Britannica, vol. 13, "David Herbert Lawrence (USA: Encyclopaedia Britannica Inc.: 1970), p. 825.

because he wrote and had a beard, and because his wife was a German. They were ordered by the police to leave in October 1917. So they spent the rest of the war in London and Derbyshire.

After the war Lawrence resumed his friendly relationship with Huxley because the latter accepted an article of his for The Athenaeum. But the rejection of a second article led them to another quarrel, and they did not meet for some years. Lawrence then thought of going to the United States, and in order to raise money from an American publisher he wrote Studies in American Literature (1923). Meanwhile Frieda left for Germany in October 1919; Lawrence went to Italy.

The Laurences later took a house near Taormina, Sicily. Lawrence's trip to Sardinia at this time led to his travel book Sea and Sardinia (1921). During 1920 his financial position improved.

In the summer of 1920 the Laurences went to stay with Frieda's mother in Germany. And there Lawrence wrote Fantasia of the Unconscious (1922), shortly afterward he completed his novel Aaron's Rod (1922).

Throughout 1921 Lawrence's desire to leave Europe was growing. He wandered about Italy, Germany and Austria, with Frieda or alone. Meanwhile he grew restless. His disgust with Europe was accentuated by trouble over Women in Love, which had been attacked in the London gutter press as "a loathsome study of depravity." He therefore accepted an invitation from an American couple, Earl and Achaiah Brewster, who were studying Buddhism in Ceylon, to take a bungalow there with Frieda. But they were soon repelled by Buddhism and Ceylon and went on to Australia. The novel

that resulted from this visit is Engano.

In August 1922 Lawrence accepted an invitation from Mabel Dodge, a rich American woman who admired his Sea and Sardinia, to join her at Taos, New Mexico. In March 1923 Lawrence left for Mexico, where he became fascinated by Aztec civilization. He then settled in a watering place on Lake Chapala and began writing The Plumed Serpent. He left for New York in June and planned to return to Europe but his home-sickness for Mexico failed the plan. His indecision exasperated Frieda, and she went off to Europe alone.

In December 1923 Lawrence arrived in London. There he was met by Frieda and Murry. Lawrence did not like Frieda's friendship with Murry. His dislike led to a story entitled The Border Line (published 1924). Meanwhile Lawrence was persuading his friends to return with him to Mexico to form a new society.

In March 1924 the Lawrences left London for Taos, accompanied by their aristocratic friend, Dorothy Brett. During the winter of 1924 - 25 Lawrence was seriously ill. For the rest of his life his health became increasingly bad.

Lawrence returned to Europe in September 1925. In May 1926 the Lawrences moved to Florence. His last years were chiefly spent in painting pictures and in writing and rewriting his last novel, Lady Chatterley's Lover. The book became the subject of a sensational court case because it contains many supposed-to-be-dirty words.

Lawrence's health grew rapidly worse while he was working on Lady Chatterley's Lover. The pirating of the novel in the United States and the closing of an exhibition

of his paintings by police in London (1928) made him angry. He relieved his anger by writing sarcastic verses: Nettles (1930) and More Fancies, included in Last Poems (1932). From May 1928, when he left Florence, until his death, Lawrence went from place to place in a desperate struggle for life. He worked till the end, completing Apocalypse (published 1931), a commentary on the Book of Revelation.

Lawrence died on March 2, 1930, at a sanatorium in Vence, in the south of France. "His life, although relatively short, had been strikingly active and full of dramatic contrasts At his death, Lawrence left behind him close to fifty volumes of novels, long and short stories, plays, poems, essays, and travel journals, not to mention an extensive personal correspondence and a mass of material that has been published posthumously. It is an unusually large production among the largest in the English letters. It is also an unusually varied and fascinating body of works, the fruit of one of the very great of literary talents of our time."⁴⁾

4) Diana Trilling, ed., The Portable D.H. Lawrence (Kingsport, Tennessee: Kingsport Press, Inc., 1977), p.1.

3. His Writings

- 1911 The White Peacock, novel
- 1912 The Trespasser, novel
- 1913 Love Poems and Others
Sons and Lovers, novel
- 1914 The Widowing of Mrs. Holroyd, play
The Prussian Officer and Other Stories
- 1915 The Rainbow, novel
- 1916 Twilight in Italy, travel
Amores, poems
- 1917 Look! We Have Come Through!, poems
- 1918 New Poems
- 1919 Bay, poems
- 1920 Touch and Go, play
Women in Love, novel
The Lost Girl, novel
- 1921 Movements in European History (by 'Laurence H. Davidson')
- Psychoanalysis and the Unconscious, essays
Tortoises, poems
Sea and Sardinia, travel
- 1922 Aaron's Rod, novel
Fantasia of the Unconscious, essays
England, My England, stories
- 1923 The Ladybird, tales (in America, The Captain's Doll)
Studies in Classic American Literature
Kangaroo, novel
Birds, Beasts and Flowers, poems
- 1924 The boy in the Bush, novel (with H.L. Skinner)
- 1925 St. Mavr: together with The Princess, stories
Reflections on the Death of a Porcupine, essays

- 1926 The Plumed Serpent, novel
David, play
Sun, story
Glad Ghosts, story
- 1927 Mornings in Mexico, travel
- 1928 (Selected Poems), Augustan Books of Poetry series
Rawdon's Reef, story
The Woman Who Rode Away, stories
Lady Chatterley's Lover, novel
The Collected Poems of D.H. Lawrence (introduction
by Lawrence)
Pansies, poems
My Skirmish with Jolly Roger, essay
The Escaped Cock, short novel (later called The
Man Who Died)
Pornography and Obscenity, essay (expansion of
Jolly Roger)
- 1930 Nettles, poems
Assorted Articles
A Prepos of Lady Chatterley's Lover, essay
The Virgin and the Gypsy, novel
Love Among the Haystacks, stories
- 1931 Apocalypse, essay
The Triumph of the Machine, poem
- 1932 Lady Chatterley's Lover (abridged edition)
Etruscan Places, essays
The Letters of D.H. Lawrence (ed., Aldous Huxley)
Last Poems
- 1933 The Lovely Lady and Other Stories
We Need One Another, essay
The Plays

The Tales

- 1934 A Collier's Friday Night, play
A Modern Lover, stories
- 1935 The Spirit of Place, prose anthology (ed.,
 E. Aldington)
- 1936 Foreword to Women in Love
Phoenix, essays (ed., E.D. McDonald)
- 1940 Fire and Other Poems
- 1944 The First Lady Chatterley
- 1948 Letters to Bertrand Russell (ed., Harry T. Moore)
- 1949 A Prelude, story
- 1956 Eight Letters to Rachel Annand Taylor
- 1957 The Complete Poems
- 1962 The Collected Letters (ed., H.T. Moore)
The Symbolic Meaning (early versions of the
American Literature Essays,
 ed., Armin Arnold)
- 1964 The Complete Poems (ed., V. de Sola Pinto and
 W. Roberts)
Paintings of D.H. Lawrence (ed., Herwin Levy)
- 1965 The Complete Plays (first professionally edited
 edition)
- 1968 Lawrence in Love (letters to Louie Burrows, ed.,
 James T. Boulton)
- 1970 The Quest for Hecanina (letters to S.S. Koteliarsky,
 ed., George J. Zytaruk)
- 1972 John Thomas and Lady Jane (second draft of Lady
 Chatterley's Lover)
- 1973 The Escaped Cook (authentic edition ed., by Gerald
 Lacy, with new material)

Reprints and pamphlets of only a few pages are not listed.

NOTE:

In addition to several stage productions of Lawrence's work, including Tennessee William's adaption of the story 'You Touched Me', six of Lawrence's stories and novels have been made into films: 'The Rocking-horse Winner' (1950), Sons and Lovers (1960), Lady Chatterley's Lover (1956), 'The Fox' (1968), Women in Love (1969) and The Virgin and the Gypsy (1970). (The Flamingo was filmed in Mexico in 1972, but not released as late as 1976). Several films about Lawrence have been made for television, including two produced at Taos, New Mexico: the American poet John Ciardi presented Accent in 1962, and in 1968 Peter Davis filmed a B.B. C. feature, 'D.H. Lawrence at Taos'. Lawrence studies are popular in universities all over the world, and Lawrence's own University of Nottingham has devoted two summer schools to his work.

Taken from: The Priest of Love;

a life of D.H. Lawrence

(Harry T. Moore)

CHAPTER II

SUMMARY OF THE THREE NOVELS

1. Sons and Lovers

In this book Lawrence actually tells the story of his parents' married life. Taking the Nottingham coalfield where he was brought up as the background, he shows how the strong bond of love and delicate relationship between Paul Morel and his mother brings them to mutual possession. And how Paul's attachment to his mother creates complicated problems for the development of his manhood. When other women, Miriam, and then Clara, inevitably come into his life, he is thrust into a more complicated situation which he can hardly bear.

The novel begins with the marriage of two people who have very different backgrounds. Walter Morel, a coal-miner, marries Gertrude Coppard, who belongs to a middle-class society. As the story develops, it becomes clear that Walter Morel is made the victim of the novel. Because of the different backgrounds and natures, both husband and wife cannot achieve a harmonious relationship in their marriage. Thus they seek consolation in other things - the husband goes to drinking while the wife turns to the children.

The birth of William, their first child, provides Mrs. Morel with somebody to take care of, somebody to console her in the bitterness caused by her unharmonious marriage. She turns from the father to the child. But it is Paul, the third child, who is really her boy. She has never wanted the child, yet he is born. She feels guilty to the child because his existence is not caused by a

union of love between her and her husband since she no longer loves him.

Then William dies. His death has a negative influence upon Mrs. Morel. For months she seems to be aware of nothing, she even neglects Paul. Her being indifferent and out of spirits almost drives Paul mad. He cannot bear it. And finally Mrs. Morel awakes to the fact that being deeply buried in her grief will not help her to get her dead son back. It happens when Paul gets pneumonia that she becomes conscious of the possibility of losing another son. And from that time on, a very strong bond of affection is forced between mother and son. But as Paul grows older and becomes a young man, other women come into his life. First comes Miriam. She is the only girl in her family. Her brothers consider her as nothing; and this makes her become a romantic girl. She seems to be cut off from ordinary life by her religious intensity. For her the world is 'either a nursery garden or a paradise, where sin and knowledge were not, or else ugly, cruel thing.' (p. 185)

How Paul and Miriam come to love each other is started by a common ^{the} feelings they have for something in nature. The growth of their love is also much helped by Paul's interest in her family's religious intensity. From his mother Paul gets the warmth of life and from Miriam he gets the urge to develop this warmth into intensity, so that his insight and vision become deeper. But Mrs. Morel does not like this relationship because she senses something unusual in Miriam, something which will overpower Paul's soul if he keeps on seeing her. Moreover, her own possessive feelings towards Paul cannot accept

Paul's being in love with another woman. So Paul has to suffer from two kinds of influence created by the two women. He does enjoy being together with Miriam, but whenever the thought of his mother being hurt by it comes into his mind, he cannot help treating Miriam cruelly. He feels gloomy and hopeless between the two women. He does not know what to do.

He is dissatisfied with himself and with everything else around him. The deepest of his love belongs to his mother, and when he feels that he has hurt her, he cannot bear it. He seems to lose the thread of his life. He knows he will not be able to draw himself from Miriam; she always wants to overpower, to take out the soul of anything she loves as he notices in Miriam's treatment of flowers. The same thing occurs in their love-relationship.

It seems that both women - Mrs. Morel and Miriam - fight against each other to keep Paul for themselves. But at last Miriam has to surrender because Paul's attachment to his mother is the strongest of all. He is ready to sacrifice himself for his mother because he knows that he is the only one she has in the world after William died. But deep in his heart Paul feels uneasy. He is still young, he needs something other than a mother's love - a relationship with a girl he likes, more or less on intimate terms. Unfortunately the girl he meets is not the kind of girl his mother likes. Thus these two attachment to two different kinds of women almost drives him mad. He fights against Miriam because he cannot bear to see his mother suffer from his relationship with the girl; on the other hand he also fights against his mother because her influence upon him

prevents the development of his manhood.

Strong as it is, the influence of Mrs. Morel on Paul is not able to overcome the primary need of a youth who is developing into a man. Finally Mrs. Morel realizes that she can do nothing to prevent Paul from seeing Miriam. Thus Paul begins to see Miriam again. They keep on seeing each other for some time, but finally Paul does not feel right about it. There is always a failure between them. And Paul decides to stop seeing Miriam.

When Paul has decided to put an end to his relationship with Miriam, he tells his mother about it. Mrs. Morel - surprised as she is - does not say anything, but she notices that there is a new quietness about Paul, and she wonders why. She knows now that she cannot interfere with his life anymore. He will make his own way; he has to find the real values of his life by himself, free from other people's interferences.

Then Paul begins to see more and more of Clara Dawes. She is married to Baxter Dawes, but her marriage is not happy. They have not divorced yet, they live separately. Clara lives with her mother. She works in the same place where Paul also works. Paul has known Clara for a long enough time. It is Miriam who introduced them.

His relationship with Clara is somewhat different from that with Miriam. Miriam tends to take his soul out of him and make it her possession. Clara is a mature woman; she is experienced in dealing with a man. Paul comes to her when she is lonely and needs a man. Thus Paul is a kind of substitute husband through whom she can fulfil her needs as a woman. The case is the same with Paul; through Clara he can be a real man, a mature man who has reached his man-

hood. For him, Clara is the kind of woman he really needs in connection with the frustrated development of his manhood. Besides, his mother does not object to his relationship with Clara, as she does to that with Miriam.

Clara is a woman whose pride is hurt as a result of her separation with her husband. Paul is a man who needs a woman - her love, her body, and her understanding altogether. His desire for a woman matches her need of a man.

As a young man, Paul loves Miriam, and then Clara. But it seems that his love for them is not whole. He cannot give all his love to them because there is still his mother - loving him and caring for him - he cannot leave her behind. His attachment to her is above everything, and this is the thing which prevents him from developing himself into a mature and independent man. But Mrs. Morel at last realizes that her son finds difficulties in his relationship with women because of her. She knows she is the cause, but she cannot help it. Thus she feels helpless.

Whenever he falls in love with a girl, Paul feels that he has done his mother wrong. That is why he is always in a complicated situation as long as his mother is still alive. However, Clara does help him in his developing himself into manhood. Through her he is able to find the thing which he has searched for a long time, and thus he can feel at rest for a while.

Eventually Paul and Clara begin to have quarrels. And Clara realizes that she never has had and never will have Paul. Their relationship is just a matter of passion - a physical fulfillment.

When Mrs. Morel falls seriously ill, Paul begins to withdraw himself from Clara. From that time on he just

cares for his mother, and when at last his mother dies, he feels as if he wants to die too. Thus he has to fight against himself in order to unfasten the strong bond his mother has made unto him. In the end, he succeeds in breaking the strong attachment he feels to his mother. He turns away from her and takes another direction from hers, meaning to say that he tries to go on living in his own way, regardless of his previous attachment to his mother.

2. The Rainbow

The novel begins with the coming of the canal in 1843. The existence of the canal seems to separate the life of the Brangwens into two parts: the life before and after the canal is constructed. The change in their surroundings changes their pattern of life too. Before the canal is built, the Brangwens are just simple people who are not very much involved in public relations. Then after the canal is built, gradually they move into society.

It is Tom, the youngest of the Brangwens, who becomes the man of the first generation in the novel. He is made a man who is 'guilty of his own nature' because he is a failure at school. His life is rooted in his mother and sister. He gets his first sexual relationship from a prostitute. This experience strates him very much for it never occurs to him that there is a kind of woman which is far more different from his mother and sister.

After his mother died, he begins to stay out of the house because at home he always has quarrels with his sister, Effie. Then when Effie gets married, he is left alone in the house with just the loyal servant of the

family - Tilly. And he escapes from his loneliness by drinking much. Indeed he wants to get married in order to get out of the quandary he finds himself in, but he has not found his woman yet.

Then at the age of twenty-eight, he meets the woman he has been looking for. After the meeting he tries to find out who she really is. The fact that the woman - Lydia Lensky - is a foreigner satisfies him. But he has to go through painful efforts of resolution before he can bring himself to propose to Lydia. In the beginning of their marriage, Tom finds it difficult to get along with her, but finally, after two years of marriage, they are able to create a harmonious relationship.

Then the narrative of the novel begins to concentrate on Anna, Lydia's daughter from her first marriage. At first, the child who used to have her mother completely to herself, cannot accept the new life she is put into after her mother's marriage with Tom. She is at once jealous and afraid of the strange man who has married her mother. She remains against her stepfather for a while, but gradually the little girl and her stepfather form 'a little life together'. Of her own preference, Anna loves Tom most. Thus Anna's life begins to obtain its place in 'the span of the heavens' created by her mother and her stepfather.

As she grows older, she grows closer to her stepfather. When her cousin Will comes to Ilkerton, the only man she knows is her father. When she starts a boy-girl relationship with Will, Tom feels betrayed. To him, Anna is still a child who needs his love and protection.

Then the young lovers tell the parents that they want to get married. When Tom speaks to Anna angrily about

her wanting to get married, Anna hurts him so much by crying out that he is not her father that from that moment on Tom feels that he has missed something in his life 'because a girl cares nothing for him'.

Thus, the close relationship between Tom and Anna breaks down after her marriage. Anna now goes more to her mother. Then suddenly Tom dies, drowned in the flood in the Marsh.

After Tom's death, Lydia cannot keep up the kind of life she led together with him before. Her medium of communication has gone now, and she is drawn back to the state of life she was in before Tom came into her life.

As for the relationship between Anna and Will, it is a perfect bliss during their honeymoon days. But eventually Anna wearies from the sweetness of their honeymoon. And this frightens Will because she turns him away and busies herself in daily activities; he wants them to be always like that time - when they sank in the wonderful days of a newly-married couple.

Later on, their marriage is just a matter of sexual fulfilment. To Will, who is symbolized as a hawk, Anna is his prey through whom he gets his satisfaction. But then the prey begins to turn against him. She becomes a hawk as well, no longer a prey.

After the shared bliss of the honeymoon, Will subsides into daily activities and Anna subsides into motherhood. Then the new life-cycle begins, there is a gap between them. Anna has her own world and Will has his own as well.

As for Ursula, the first child of the marriage between Anna and Will, she forms a very special relationship

with her father. To Will, this close relationship with his daughter is an outcome of the failure between him and Anna.

As Ursula passes from girlhood into womanhood, gradually she gains self-responsibility. She becomes aware of herself that she must go somewhere, she must become something. It is at this time that she meets Anton Skrebensky who attracts her very much. They become lovers. Then Skrebensky goes to war and Ursula is left alone. During this period, she concentrates on her study and she feels drawn to her class-mistress - Winifred Inger. Ursula admires her very much for she is an experienced and mature woman.

As the days pass, the two women become more intimate. Their lives seem suddenly 'to fuse into one, inseparable'. Ursula develops rapidly during the few months of her intimacy with her mistress. Winifred introduces her to various men and women who are highly educated.

The examination comes and then the school is over. It is a long vacation. Winifred goes away to London and Ursula is left alone in Cossethay. It is during this time that Ursula begins to reject her mistress.

Later on, she asks her mistress to go with her to her uncle Tom and stay with him for a while at his house, for she is imagining the possible marriage between her mistress and her uncle. Ursula's intention is fulfilled with the marriage of the two people who have been so close to her.

Ursula comes back to Cossethay. Her schooldays are over. Now she comes home to face 'that empty period between school and possible marriage'. She decides to take a job as a teacher. Later on she gives up her job and prepares herself to go to college.

In her last year in college, when she is twenty-two years old, she hears again from Skrebensky who is now a first lieutenant in South Africa. Then Skrebensky comes home to England. They become lovers again. Then they plan to get married and leave for India, Skrebensky's new post.

Then it happens that Ursula fails in her examination; it is a blow to her and it hardens her soul. Before the marriage even has a chance to take place, their relationship breaks. Ursula leaves Skrebensky. It is then that Skrebensky marries another girl, his colonel's daughter. He and his new bride depart for India right after their marriage.

After Skrebensky leaves for India, Ursula finds out that she is pregnant by him. She does not know yet that he has already married. She writes him a letter - telling him that now she is ready to marry him.

One afternoon, she takes a walk alone and at this moment she is caught in an illusion - she is as if pursued by unseen horses. She manages to run away and has a miscarriage. She falls ill for a fortnight. During the illness she realizes that now she is a free being - now she is no longer bound to Skrebensky because the child is gone. Now Skrebensky belongs to her past. When the cablegram from Skrebensky arrives - telling her that he is already married, an old pain and anger and contempt stir in her. But gradually she grows better. She awakes to the fact that the world is now going to have a good future - she is going to have a new world which is full of promises and she will lead a new brighter life.

3. Woman in Love

3. Women in Love

The novel begins with the conversation between the two sisters - Ursula and Gudrun Brangwen - about marriage and is directly followed by the wedding of Laura Crich. The first man-woman relationship to appear in the book is that between Rupert Birkin and Hermione Roddice. Right from the beginning, it is obvious that Lawrence makes this relationship a failure. It represents the wrong kind of relationship between a man and a woman. Hermione always wants to impose her will on Birkin. She wants him to do whatever she intends to do. For Birkin, Hermione's insistence of her will enrages him very much.

The relationship between Birkin and Hermione comes to an end right after the incident of Hermione's hitting Birkin on the head with a paper-weight. And Birkin goes straight to Ursula.

Ursula is different from Hermione. If Hermione is ready to give Birkin physical fulfilment without even getting his love, Ursula insists on Birkin's loving her. There is a long argument about whether there is really love or not between them. But in the end, Birkin's stubbornness is melted by Ursula's insistence on his admitting his love for her.

In the first draft of "Women in Love", Birkin's relationship with Gerald Crich is portrayed as a homosexual attachment. This can be seen when Birkin refuses to declare his love to Ursula, and yet proposes a swearing of love to Gerald as the oath of brotherhood. The scene in which Gerald and Birkin wrestle in the chapter called 'Gladiatorial' serves as the confirmation of Birkin's proposal to Gerald which can be considered to be the pledge of brotherhood.

between them. But this pledge of brotherhood has come to nothing for Birkin as Gerald belong to a different nature.

Birkin and Ursula are now ready for marriage. They get married, give up their jobs and decide to 'wander a bit'. In the event, they go on an Alpine holiday together with Gerald and Gudrun.

As for Ursula, at first the idea of going somewhere unknown before makes her enthusiastic, and she does have a happy time in the Tyrol. But at last she gets fed up. Somehow Birkin ____ who proposes the idea of going somewhere, ____ in this case to the Tyrol ____ has the same feeling as Ursula. They decide to go home, leaving Gerald and Gudrun in the Tyrol.

Gudrun - Ursula's sister - is a completely different type of woman from Ursula. She has spent several years in London, working at an art-school, as a student, and living a studio life. Now she comes back to her hometown.

As for Gerald, he attracts Gudrun very much. He is a handsome young Englishman who belongs to the ruling class. As a boy, Gerald has 'hated remorsefully the circumstances of his own life'. He has 'ignored the whole of the industrial sea which surged in coal-blackened tides, against the grounds of the house'. Yet after a young manhood 'spent in an unsatisfied quest for adventure' he has 'discovered at last a real adventure in the coal-mines' (Ch. XVII). It happens when his father asks him to help in the firm. He has been educated in the science of mining, but it has never interested him before. Now, suddenly, he lays hold of it; suddenly he is part of the great industry.

Then it happens that Gerald makes a revolution in the mining industry - replacing men with machines. He knows that the miners hate him for what he does, but he does not mind it

at all. He has to satisfy his will, that is taking the coal out of the earth profitably. And this can be done successfully if he brushes aside 'the whole Christian attitude of love and self-sacrifice', which has been his father's policy in running the firm. And he, at last, succeeds. He fires the old managers, clerks and pensioners, and replaces them with a set of clever mining and electrical engineers. The miners must pay for the cartage of their coals; they must pay for their tools, for the sharpening of the tools, for the care of lamps. And this saves hundreds of pounds every week for the firm.

In spite of his success in running the firm, Gerald finds himself in a terrible void. The breakdown actually comes at the death of his father. When the father dies, Gerald takes the desperate plunge into the salvation of love. He goes to Gudrun in order to escape from the infinite void which will destroy him. Since then begins the see-saw battle between them that ends in Gerald's death.

It is when they are in the Tyrol that Gudrun realizes that she and Gerald cannot go side by side. It is also in the Tyrol that Gudrun meets Loerke, a German sculptor, a fellow-artist to her. Though not good looking Loerke attracts Gudrun very much. Gudrun finds herself oddly drawn to him, and the same happens to Loerke as well. And as the desire for mutual destruction between her and Gerald grows stronger, Gudrun goes more to Loerke.

As for Gerald, the relationship between Gudrun and Loerke, which is becoming more and more intimate everyday, makes him angry with Loerke. Gerald despises Loerke, but when he feels Loerke's influence over Gudrun, he grows mad. He does not understand why Gudrun has become so interested in Loerke — he cannot see anything attractive or important

at all in the German sculptor. Thus Gerald and Gudrun quarrel over Loerke and they draw more apart.

After the quarrel, the relationship between them grows worse. Gudrun wants to be free of Gerald forever because she finds Gerald boring for his machine-like character. And at last Gudrun is free of Gerald, after Gerald, in his indefinite nausea, seeks his death in the snow.



CHAPTER III

RELATIONSHIPS COMPARED

1. Paul Morel and Miriam Leivers

The relationship between Paul and Miriam is overshadowed by Paul's attachment to his mother. Beside that both Paul and Miriam are of rather peculiar character. Paul is a man who suffers from an Oedipus Complex; he cannot do anything without thinking of whether what he is doing suits his mother's will or not. Thus he is not a man of free will; he cannot decide anything heartily for he has to consider what the effect of his deed on his mother will be. As for Miriam, she comes from a family which all consists of boys who think that women are subordinate to men. Therefore they treat their sister as if she is nothing but an instrument to keep the house clean and to cook their meals. But Miriam does not like to be treated thus. She wants to be considered, and in Paul she sees something different from her brothers whom she considers as 'brutal louts'. Paul she eyes rather wistfully as 'a new specimen, quick, light, graceful, who could be guile and who could be sad, and who was clever, and who knew a lot, and who had a death in the family. The boy's poor morsel of learning exalted him almost sky-high in her esteem.' (p. 178) Yet Miriam tries hard to scorn Paul because he would not consider her as she wants to be considered; because 'he would not see in her the princess but only the swine girl' (p. 178); because he scarcely observes her.

Paul's relationship with Miriam is more or less supported by Paul's feeling appreciated at her house. He finds that the Leivers can understand his art; they can make him attached to his work whereas his mother only cares for

himself and his achievements. And gradually the intimacy with the family concentrates for Paul on three persons - the mother, Edgar, and Miriam. But step by step the girl seeks him out.

From his mother Paul draws the life-warmth, the strength to produce while Miriam urges this warmth into intensity. And it is because of the intensity to which she rouses him that he seeks her. But his mother does not approve of his relationship with Miriam. Whenever he comes home after seeing Miriam, his mother will always wear an antagonistic mask over her face, and he will feel guilty and at the same time resented. He does not understand why his mother is so hateful towards Miriam. Yet her attitude towards his relationship with the girl affects his own attitude towards the relationship. He will not admit that their relationship is that between lovers. He keeps the intimacy between them abstract, just as ^a matter of the soul ____ he sees it as a platonic friendship (purely spiritual attraction between persons of opposite sex). He denies that there is anything else between them. The fact that he might want her as a man wants a woman has in him been suppressed into a shame.

Mrs. Herel's disapproval of Paul's relationship with Miriam is based partly on her own attachment to the son she loves best and partly on Miriam's peculiarities.

As we have already known, Mrs. Herel's marriage is a complete failure; she and her husband never come to harmony. Thus she turns her love to Paul. So when there is somebody else coming between her and Paul, her first reaction is trying to defend her beloved son from the stranger who wants to snatch him from her grip. She is afraid to be left alone because she cannot bear another failure. Once is enough.

As for Miriam, in Mrs. Morel's eyes, 'she is one of those who will want to suck a man's soul out till he had none of his own left', who 'will never let him become a man'. (p. 199) But Mrs. Morel does not realize that her own possessive attitude towards Paul also prevents him from becoming a man.

Thus Paul is torn between the two women. And there happens a see-saw battle between them. Once in a while, Mrs. Morel will win Paul completely for herself, then all of a sudden, Miriam takes him away from her. Then Paul will turn against his mother. No one ever wins Paul absolutely.

Paul now feels life changing around him ____ the conditions of youth are gone with Annie's marriage and Arthur's staying away from home. They just come home for holiday and for rest ____ Paul becomes more and more unsettled and restless. There is 'that strange, half-empty feeling about the house, as if the birds had flown'. (p. 304) Yet his place is at home, beside his mother. And still there is something else, something outside the house he wants. At this time, Paul has already become acquainted with Clara Dawes. And there is a triangle of antagonism between Paul and Clara and Miriam.

Finally Paul goes more to Clara as the force of manhood in him nearly breaks the surface. Now he will run after his satisfaction like his father, and Miriam watches his development bitterly. As for Paul, he is rather ashamed of himself for what he has done to Miriam. He knows that he is breaking away from Miriam ____ that he is being unfaithful to her, and he is ashamed; and because he is ashamed he hates her. Yet 'he could not leave her, because in one way she did hold the best of him. He could not stay with her

because she did not take the rest of him, which was three-quarters. So he chafed himself into raveness over her.' (p. 307)

The relationship between them breaks with Paul's letter to Miriam, telling her that they cannot go on together:

'May I speak of our old, worn love, this last time. It, too, is changing, is it not? Say, has not the body of that love died, and left you its invulnerable soul? You see, I can give you a spirit love, I have given it to you this long, long time; but not embodied passion. See, you are a nun. I have given you what I would give a holy nun - as a mystic monk to a mystic nun. Surely you esteem it best. Yet you regret - no, have regretted - the other. In all our relations no body enters. I do not talk to you through the senses - rather through the spirit. That is why we cannot love in the common sense. Ours is not an everyday affection. As yet we are mortal, and to live side by side with one another would be dreadful, for somehow with you I cannot long be trivial, and, you know, to be always beyond this mortal state would be to lose it. If people marry, they must live together as affectionate humans, who may be common-place with each other without feeling awkward - not as two souls. So feel it.

'Ought I to send this letter - I doubt it. But there - it is best to understand. Au revoir.'

(p. 307 - 308)

But in spite of his writing the letter to her, telling her that they cannot go side by side since their love is not a common love between a man and a woman, Paul knows that he belongs to Miriam.

As time goes by, Paul knows that he has to go back to Miriam. Now he recognizes that there has been something missing in his relationship with her that is in the physical bondage. With her, he feels bound up inside himself. There is always a strong desire battling with a still stronger shyness and virginity in their relationship. But it seems as if virginity is a positive force, which fights and wins in both of them. If only he could get things right, they would get married. He will try what he can do. And with this decision Paul goes back to Miriam. His mother notices that he goes again frequently to Miriam. And it is a great bitterness for her that he has gone back to Miriam. She

realizes that there is no use of any further interference. She knows how he is suffering for want of a woman, and she begins to give up at last. She knows she has finished you.

Now Paul courts Miriam like a lover. At last the young couple succeeds in defeating the force of virginity in them — the girl, because of her love for the boy; and the boy, because of the powerful force of passion in him which he cannot bear any longer. But after some time of love and bliss, Paul begins to realize that there can never be but failure between them, always failure. 'If he were really with her, he had to put aside himself and his desire. If he would have her, he had to put her aside'. (p. 354) He is always willing to put her out of count, and act from the brutal strength of his own feelings.

As time passes by, the sense of failure grows stronger. Mrs. Morel knows it but she decides to stand aloof till Paul says something. Finally he says to her that he will tell Miriam that their relationship is finished. And he comes back to her mother.

Why the relationship between Paul and Miriam is never a success is summed up in Chapter IX entitled "The Test on Miriam"; there is a long argument between them — one puts the other in the wrong — when Paul tells Miriam that they ought to break off. From the argument, each concludes that the blame is on the other's side:

He sat in silence. He was full of a feeling that she had deceived him. She had despised him when he thought she worshipped him. She had let him say wrong things, and had not contradicted him. She had let him fight alone. But it stuck in his throat that she had despised him whilst he thought she worshipped him. She should have told him when she found fault with him. She had not played fair. He hated her. All these years she had treated him as if he were a hero, and thought of him secretly as an infant, a foolish child. Then why she had left the foolish child to his folly?

His heart was hard against her.

She sat full of bitterness. She had known - oh, well she had known! All the time he was away from her she had summed him up, seen his littleness, his meanness, and his folly. Even she had guarded her soul against him. She was not overthrown, nor prostrated, not even much hurt. She had known. Only why, as he sat there, had he still this strange dominion over her? His very movements fascinated her as if she were hypnotized by him. Yet he was despicable, false, inconsistent, and mean. Why this bondage for her? Why was it the movement of his arm stirred her as nothing else in the world could? Why was she fastened to him? Why, even now, if he looked at her and commanded her, would she have to obey? She would obey him in his trifling commands. But once he was obeyed, then she had him in her power, she knew, to lead him where she would. She was sure of herself. Only, this new influence! Ah, he was not a man! He was a baby that cries for the newest toy. And all the attachment of his soul would not keep him. Very well, he would have to go. But he would come back when he had tired of his new sensation.

(p. 364)

After his mother's death, Paul goes to stay in Nottingham. There he meets Miriam again. She offers him a marriage because she wants to 'prevent (him) wasting (himself) and being a prey to other women - like - like Clara'. (p. 506) But when Paul lets her know that he will marry her if she wants to, Miriam withdraws herself from him. She knows now that she cannot 'take him and relieve him of the responsibility of himself', she can 'only sacrifice herself to him - sacrifice herself everyday, gladly.' And that Paul does not want. He wants her to hold him and say, with joy and authority: 'Stop all this restlessness and beating against death. You are mine for a mate.' (p. 508) But she has not the strength to do so. And it is the end then between them.

2. Will Brangwen and Anna Brangwen

In "Sons and Lovers" we find the love between a boy and a girl which is overshadowed by the boy's attachment to his mother. In "The Rainbow" Lawrence goes somewhat further. The love between Anna and Will is, in the beginning, not

overshadowed by anything 'till they got married. The problem arises only after their honeymoon: Anna wants to go back to the outside world - the world of daily activities such as doing the housework, giving a tea party etc. - while Will wants to stay as they are - keeping themselves aloof from the outside world, one for the other, not for anybody else.

Thus there arises the first conflict between the young couple. Will is always hanging around Anna, and Anna - disturbed by his hanging around her - turns on him. So quarrel after quarrel arise between them. Now that the bliss of the honeymoon is over, Anna feels her husband's presence disturbing for he does nothing but wanting her to be near which is mere foolishness. She wants him to come to his senses, to return to life - to work for living people. Surely one cannot just stay in bed and make love the whole day otherwise one will be like a kind of drug addict - having no future and missing the real joy of life.

Because of his failure in trying to make Anna stay content with their lives, Will remains 'complete in his own house, black will'. (p. 152) Now for him she does not exist. His face holds an ugly pallor and has no expression. And Anna is afraid of him; his will seems to strangle her. There is no understanding between them, there is just 'acquiescence and submission, and tremulous wonder of consummation.' (p. 156)

Anna also resents Will's love for carvings. There is always a quarrel between them whenever the conversation comes to the subject of carvings. And after each quarrel, Anna is quite willing to make it up with him. She wants him to come to her, and he does come to her, but fierce and hard, 'like a hawk striking and taking her.' (p. 162) When he is satisfied after getting satisfaction out of her, she

turns against him. And they begin to glower at each other even over small and simple things. When one wants to be on good terms again with the other, the other ignores him/her.

Despite their antagonism, they still have passion for each other; they still love each other:

So it went on continually, the recurrence of love and conflict between them. One day it seemed as if everything was shattered, all life spoiled, ruined, desolated and laid waste. The next day it was all marvellous again, just marvellous. One day she thought she would go mad from his very presence, the sound of his drinking was detestable to her. The next day she loved and rejoiced in the way he crossed the floor, he was sun, moon and stars in one.

(p. 167)

However, Anna is beginning to feel uneasy because of the lack of stability. When the perfect hours come back, she knows that they will pass away again. She can be very happy whenever Will is not home, but whenever he is at home her heart cools off. She just wants to be happy, to be natural 'like the sunlight and the busy day-time' (p. 170). But Will seems to expect her to be part of himself - to be unnatural. Thus she fights him off.

Gradually Anna realizes that Will is not like an ordinary man. He clings to her, he is 'pulling her down as a leopard clings to a wild cow and exhausts her and pulls her down.' (p. 185) He wants to have her completely under his power; he keeps her under the silent grip of his physical will. Anna realizes it all, and she turns fiercely on him, and fights him.

As for Will, he does not understand why Anna fights him. He has given everything to her and she means everything to him - she is his life - he depends on her. If she is taken away from him, 'he would collapse as a house from which the central pillar is removed.' (p. 186) And then Will becomes frustrated for he is not able to get away from her:

'She was as the rock on which he stood, with deep, heaving water all round, and he was unable to swim. He must take his stand on her' (p. 186). Thus he clings to her fiercely and abjectly. He dare not loosen his grip on her for if he does so he will fall, and he will have nothing left. Yet Anna is pushing him off. At last Will relaxes. He does not care anymore what becomes of him; he lets her go. And Anna is relieved. She knows she has triumphed over him.

We also recognize that the dominance in Anna has for its complement a dependence in Will. And Will's inability to stand by himself drives Anna mad. The failure in seeking a harmonious relationship between them makes them look for consolation in other things. Anna subsides into motherhood, she is satisfied with her role as a mother - bearing children, looking after them and busying herself with the household. On the other hand, Will "subsides into an inert day-to-dayness of home, work, and church".⁵⁾

He ceased to fret about his life. He relaxed his will, and let everything go. What was between him and his wife was a great thing, if it was not everything. She had conquered, really. Let him wait, and abide, wait and abide. She and the baby and himself, they were one. The organ rang out his protestation. His soul lay in the darkness as he pressed the keys of the organ.

To Anna, the baby was a complete bliss and fulfilment. Her desires sank into abeyance, her soul was in bliss over the baby. It was rather a delicate child, she had trouble to rear it. She never for a moment thought it would die. It was a delicate infant, therefore it behoved her to make it strong. She threw herself into the labour, the child was everything. Her imagination was all occupied here. She was a mother. It was enough to handle the new little limbs, the new little body, hear the new voice crying in the stillness. All the future rang to her out of the sound of the baby's crying and cooing, she balanced the coming years of life in her hands, as she nursed the child. The passionate sense of fulfilment, of the future germinated in her, made her vivid and powerful. All the future was in her hands, in the hands of the woman. And before this baby was ten months old, she was again

5) F.R. Leavis, D.H. Lawrence: Novelist (Aylesbury, Bucks: Hazell Watson & Vincy Ltd., 1973), p. 151.

with child. She seemed to be in the storm of second life, every moment was full and busy with productiveness to her. She felt like the earth, the mother of everything.

Brangwen occupied himself with the church, he played the organ, he trained the choir-boys, he taught a Sunday-school class of youths. He was happy enough. There was an eager, yearning kind of happiness in him as he taught the boys on Sundays. He was all the time exciting himself with the proximity of some secret that he had not yet fathomed.

(p. 207 + 208)

Thus the marriage between Will and Anna becomes gradually just a matter of sexual fulfilment:

In the house, he served his wife and the little patriarchy. She loved him because he was the father of her children. And she always has a physical passion for him. So he gave up trying to have the spiritual superiority and control, or even her respect for his conscious or public life. He lived simply by her physical love for him. And he served the little patriarchy, nursing the child and helping with the housework, indifferent any more of his own dignity and importance. But his abandoning of claims, his living isolated upon his own interest, made him seem unreal, unimportant.

(p. 208)

3. Rupert Birkin and Ursula Brangwen

The kind of relationship between Birkin and Ursula is, like the two previous ones, not a smooth one. It takes a very long time for them to come to a union. The problem lies in Birkin's tendency to have an equal bond of love with both a man and a woman.

Birkin is a rather strange character. He wants to love like any other man, but he does not love any woman. He has no capacity to love or to desire a woman positively but he is consumed by sexual desire, and he wants to be fulfilled. And he gets this physical fulfilment from Hermione, his first lover. Yet his relationship with Hermione is a failure right from the very beginning. When this relationship breaks, he goes straight to Ursula.

In the beginning, Birkin and Ursula find difficulties in their relationship, for each has his or her own ideal of love and marriage. Birkin does not believe in the kind of marriage Ursula offers to him because he thinks that Ursula wants 'love to administer to (her) egoism, to subvert (her). Love is a process of subservience with (her) - and with everybody.' (p. 170) He even hates it. Though he knows that his life rests with Ursula, he would rather not live with her than accept the love she proffers. Her love is the old way of love which seems 'a dreadful bondage, a sort of conscription', whereas Birkin wants something clearer and more open. Therefore he hates sex. For his sex is a limitation. It turns a man into a broken half of a couple, and the woman into the other broken half. Whereas he wants to be single in himself, and the woman also single in herself. His ideal of man-woman relationship is 'a further conjunction, where man had being and woman had being, two pure beings, each constituting the freedom of the other, balancing each other like two poles of one force, like two angels, or two demons.' (p. 224)

Birkin wants to be with Ursula as free as with himself, single and clear and cool, yet balanced, polarized with her. But Ursula is as if 'a queen bee on whom all the rest depended.' (p. 224). She is ready to give herself wholly to a man, but this only when she is certain of the man so that she can worship him 'as a woman worship her own infant, with a worship of perfect possession.' (p. 225)

As for Ursula, she knows what kind of love Birkin ^{is} wants. But she is not at all sure that this is the kind of love she herself wants. She wants to have him as her own on condition that he loves her absolutely, with complete self abandon. But Birkin does not believe in final self-abandonment. For Birkin, the individual is more than love

or than any relationship. For Ursula, love far surpasses the individual. She believes that love is everything.

Thus they face many difficulties. At first, Birkin won't admit his love to Ursula. It is only when Ursula insists on his admitting his love to her that he does so. But later on, when Ursula comes to his house - crying and deeply hurt by her father's treatment of her - Birkin realises that she is really the woman meant for him: 'the one living grain in him matched the perfect youth in her' (p. 416). Birkin recognizes that marriage with Ursula is 'his resurrection and his life' (p. 417).

Birkin and Ursula are now ready for marriage. "The kind of marriage they wish to make, however, is more expressive revolt against the established order,⁶⁾ Birkin wants 'something clearer, more open, cooler,' (Ch. XVI) than just 'the hot narrow intimacy between man and wife' (Ch. XVI). Thus Birkin declares they'd 'better get out of their responsibilities as quick as they can' and 'wander a bit' (Ch. XXIII) and it is then that they decide 'to write their resignations from the world of work there and then' (Ch. XXIII). Their rejection of the world they know extends to a renunciation of all possessions. For Birkin, houses and furniture and clothes are 'all terms of an old base of world, a detestable society of man' (Ch. XXVI), 'and in their determination to avoid having things of their own, they refuse to be bound even by a chair they have bought at a jumble market and give it away'.⁷⁾

'You'll never get it in houses and furniture - or even clothes. Houses and furniture and clothes, they are all terms of an old base world, a detestable society of man. And if you have a Tudor house and old,

6) The Rainbow and Woman in Love, ed. Colin Clarke (Bristol: Western Printing Services Ltd. 1969), p. 197.

7) Ibid., p. 158.

beautiful furniture, it is only the past perpetuated on top of you, horrible. And if you have a perfect modern house done for you by Poirat, it is something else perpetuated on top of you. It is all horrible. It is all possessions, possessions, bullying you and turning you into a generalization. You have to be like Rodin, Michael Angelo, and leave a piece of raw rock unfinished to your figure. You must leave your surroundings sketchy, unfinished, so that you are never contained, never confined, never dominated from the outside.'

She stood in the street contemplating.

'And we are never to have a complete place of our own - never a home?' she said.

'Pray God, in this world, no,' he answered.

'But there is only this world,' she objected.

He spread out his hands with a gesture of indifference.

'Meanwhile, then, we'll avoid having things of our own,' he said.

'I can tell the man I don't want it,' he replied.

She pondered again. Then a queer little movement twitched her face.

'No,' she said, 'we don't want it. I'm sick of old things.'

They retraced their steps.

There - in front of some furniture, stood the young couple, the woman who was going to have a baby and the narrow-faced youth. She was fair, rather short, stout. He was of medium height, attractively built. His dark hair fell sideways over his brow from under his cap, he stood strangely aloof, like one of the damned.

'Let us give it to them,' whispered Ursula. 'Look, they are getting a home together.'

'I won't aid and bet them in it,' he said petulantly, instantly sympathizing with the aloof, furtive youth, against the active, procreant female.

'Oh yes,' cried Ursula. 'It's right for them - there's nothing else for them.'

'Very well,' said Birkin, 'you offer it to them. I'll watch.'

(p. 402 - 403)

But they have not decided yet just what they will do and where they will go. And Birkin suggests that they should 'wander away from the world's somewhere, into (their) own nowhere', so it is possible for them 'to be free, in a free place, with a few other people' (Ch. XXIII). He admits, though, that it is not really a locality he is seeking, but 'it's a perfected relation between (them), and others -I' (Ch. XXIII). In the end they go on to Alpine holiday, together with Gerald and Gudrun.

As for Ursula, at first the idea of going somewhere unknown before makes her enthusiastic, and she does have a wonderful time in the Tyrol, but at last she gets fed up - like anybody else when he is faced with similar activities all the time. It is a typical characteristic of man that he is never satisfied with what he's already got - he always wants something more. Somehow, Birkin - who has proposed the idea of going somewhere, in this case to the Tyrol - has the same feeling as Ursula:

Ursula went out alone into the world of pure, new snow. But the dazzling whiteness seemed to beat upon her till it hurt her, she felt the cold was slowly strangling her soul. Her head felt dazed and numb.

Suddenly she wanted to go away. It occurred to her like a miracle, that she might go away into another world. She had felt so doomed up here in the eternal snow, as if there were no beyond.

Now suddenly, as by a miracle she remembered that away beyond, below her, lay the dark fruitful earth, that towards the south there were stretches of land dark with orange trees and cypress, grey with olives, that ilex trees lifted wonderful plump tufts in shadow against a blue sky. Miracle of miracles! - this utterly silent, frozen world of mountain-tops was not universal! One might leave it and have done with it. One might go away.

She wanted to realize the miracle at once. She wanted at this instant to have done with the snow world, the terrible, static ice-built mountain-tops. She wanted to see the dark earth, to smell its earthy fecundity, to see the patient wintry vegetation, to feel the sunshine touch a response in the buds.

She went back gladly to the house, full of hope. Birkin was reading, lying in bed.

'Rupert,' she said, bursting in on him. 'I want to go away.'

He looked up at her slowly.

'Do you?' he replied mildly.

She sat by him and put her arms round his neck. It surprised her that he was so little surprised.

'Don't you?' she asked troubled.

'I hadn't thought about it,' he said. 'But I'm sure I do.'

(p. 438 - 439)

Yet Ursula alone cannot complete Birkin's life for he wants 'eternal union with a man' as well. He seeks this in Gerald. But at the end of the novel, Birkin is left to regret the fact that Gerald's death 'has put an effective

and to his hopes of union with a man⁸⁾;

'Did you need Gerald?' she asked one evening.

'Yes,' he said.

'Aren't I enough for you?' she asked.

'No,' he said. 'You are enough for me, as far as a woman is concerned. You are all women to me. But I wanted a man friend, as eternal as you and I are eternal.'

'Why aren't I enough?' she said. 'You are enough for me. I don't want anybody else but you. Why isn't it the same with you?'

'Having you, I can live all my life without anybody else, any other sheer intimacy. But to make it complete, really happy, I wanted eternal union with a man too: another kind of love,' he said.

'I don't believe it,' she said. 'It's an obstinacy, a theory, a perversity.'

'Well -' he said.

'You can't have two kind of love. Why should you?'

'It seems as if I can't,' he said. 'Yet I wanted it.'

'You can't have it, because it's false, impossible,' she said.

'I don't believe that,' he answered.

(p. 541)

4. Gudrun Brangwen and Gerald Crich

The relationship between Gudrun and Gerald is not that of a normal relationship between a man and a woman. When she first catches sight of Gerald, Gudrun finds something strange in him - 'his gleaming beauty, maleness, like a young, good-humoured, smiling welf, did not blind her to the significant, sinister stillness in his bearing, the lurking danger of his unsubdued temper' (p. 15 - 16). And Gudrun feels that she 'shall know more of that man.' (p. 16)

As for Gerald, he is not interested at all in Gudrun in the beginning. But later on, Gerald sees her as 'a dangerous, hostile spirit, that could stand undiminished and unabated'. Thus there is then an established bond between them because they are two of a kind - (a sort of diabolic freemasonry subsisted between them'. (p. 135) But in this relationship, it is the woman who has power over the man, and she

8) Ibid., p. 165.

knows it:

..... Henceforward, she knew, she had her power over him. Wherever they met, they would be secretly associated. And he would be helpless in the association with her. Her soul exulted.

(p. 135)

The relationship between Gerald and Gudrun develops when Gudrun acts as a private teacher to Gerald's youngest sister. And it comes to a climax when Gerald comes into Gudrun's room during the night after his father's death. At the moment he is like a kite cut off its string - he is like a baby who needs its mother's comfort. In this state, Gerald takes the desperate plunge into the salvation of love. Then begins "the see-saw battle between them that ends in his death."⁹⁾ As Dr. Leavis states further in his book, Gerald's love is 'desperate need and utter dependence, and these make him a deadly oppression to (Gudrun)'. While Gudrun's 'love' for Gerald 'takes on more and more malice'. "The love between Gerald and Gudrun is always one of self-assertion on the one hand and self-surrender on the other, now the man, now the woman being dominant. There is never fulfilment for both together, but always for one only, while the other lies awake and conscious, hatred growing within."¹⁰⁾ This has been made clear right in their first love-making after the death of Gerald's father:

He buried his small, hard head between her breasts and pressed her breasts against him with his hands. And she with quivering hands pressed his head against her, as he lay suffused out, and she lay fully conscious. The lovely creative warmth flooded through him like a sleep of fecundity within the womb. Ah, if only she would grant him the flow of this living effluence, he would be restored, he would be complete again. He was afraid she would deny him before it was finished. Like a child at the breast, he cleaved intensely to her, and she could not put him away. And his scared, ruined

9) F.R. Leavis; D.H. Lawrence: *Novelist* (Aylesbury, Bucks: Hazel Watson & Viney Ltd. 1976), p. 196.

10) *The Rainbow and Woman in Love*, ed. Colin Clarke (Bristol: Western Printing & Viney Ltd. 1969), p. 191.

membrane relaxed, softened, that which was seared and stiff and blasted yielded again, became soft and flexible, palpitating with new life. He was intensely grateful, as to God, or as an infant is at its mother's breast. He was glad and grateful like a delirium, as he felt his own wholeness come over him again, as he felt the full, unutterable sleep coming over him, the sleep of complete exhaustion, and restoration.

But Gudrun lay wide awake, destroyed into perfect consciousness. She lay motionless, with wide eyes staring motionless into the darkness, whilst he was sunk away in sleep, his arms around her.

(p. 389 - 390)

It is when they are enjoying the Alpine holiday, together with Birkin and Ursula, that Gudrun realizes that she and Gerald cannot go on side by side. It happens when they are joining the other guests in their hotel who are dancing the Tyrolean dance of clapping hands and tossing the partner in the air. Gudrun, who has been watching Gerald dancing with one of the girls there, suddenly thinks:

'He could have all the women he can - it is his nature. It is absurd to call him promiscuous - he is naturally promiscuous. That is his nature.'

The thought came to her involuntarily. It shocked her somewhat. It was as if she had seen some new Man! Man! upon the wall.

Yet it was merely true. A voice seemed to have spoken it to her so clearly, that for the moment she believed in inspiration.

'It is really true,' she said to herself again.

She knew quite well she had believed it all along. She knew it implicitly. But she must keep it dark - almost from herself. She must keep it completely secret. It was knowledge for her alone, and scarcely even to be admitted to herself.

The deep resolve formed in her, to combat him. One of them must triumph over the other. Which one should it be? Her soul steeled itself with strength. Almost she laughed within herself, at her confidence. It woke a certain keen, half contemptuous pity, tenderness for him: she was ruthless.

(p. 464 - 465)

It is also in the Tyrol that Gudrun gets acquainted with Loerke, a German sculptor - a fellow-artist to her. Not good looking as he is, Loerke attracts Gudrun very much. She can 'see in his brown, gnome's eyes the black look of inorganic misery' (p. 474), though he is intelligent, and, in his uneasy way, contemptuously self-sufficient.

Gudrun finds herself oddly drawn to him, and the attraction is mutual. And as the strange battle between her ordinary consciousness and Gerald's 'uncanny, black-art consciousness' grows - as the tension between them, the oppression of his need for her and the torturing humiliation of it for him - becomes unbearable, Gudrun takes more and more time to spend with Loerke.

What Gerald offers as a lover to Gudrun is different from the kind of experience that Loerke could give her:

All this Gudrun knew in her subconsciousness, not in her mind. She knew her next step - she knew what she should move on to when she left Gerald. She was afraid of Gerald, that he might kill her. But she did not intend to be killed. A fine thread still united her to him. It should not be her death which broke it. She farther to go, a farther, slow, exquisite experience to reap, unthinkable subtleties of sensation to know, before she was finished.

Of these last series of subtleties, Gerald was not capable. He could not touch the quick of her. But where his ruder blows could not penetrate, the fine, insinuating blade of Loerke's insect-like comprehension could. At least, it was time for her now to pass over to the other, the creature, the final craftsman. She knew that Loerke, in his innermost soul, was detached from everything, for him there was neither heaven nor earth nor hell. He admitted no allegiance, he gave no adherence anywhere. He was single and, by abstraction from the rest, absolute in himself.

Whereas in Gerald's soul there still lingered some attachment to the rest, to the whole. And this was his limitation. He was limited, borne, subject to his necessity, in the last issue, for goodness, for righteousness, for oneness with the ultimate purpose. That the ultimate purpose might be the perfect and subtle experience of the process of death, the will being kept unimpaired, that was not allowed in him. And this was his limitation.

(p. 508 - 509)

Yet Gudrun cannot make herself accept Loerke completely; she still feels herself attached to Gerald because they have been lovers:

And all the while they two were hovering, hesitating round the flame of some invisible declaration. He wanted it, but was held back by some inevitable reluctance. She wanted it also, but she wanted to put it off, to put it off indefinitely, she still had some pity for

Gerald, some connexion with him. And the most fatal of all, she had the reminiscent sentimental compassion for herself in connexion with him. Because of what had been, she felt herself held to him by immortal, invisible threads - because of what had been, because of his coming to her that first night, into her own house, in his extremity, because -

(p. 510 - 511)

As for Gerald, the relationship between Gudrun and Loerke, which is becoming closer and closer everyday, makes him 'overcome with a revulsion of loathing for Loerke'. Gerald does not take Loerke seriously, he merely despises him. But when he feels the influence of the German sculptor over Gudrun, he grows mad. He is puzzled why Gudrun has become so interested in Loerke - he cannot see anything attractive or important at all in Loerke. In Gerald's eyes, Loerke is only 'an insect-like repulsiveness', 'a flea'. Thus Gerald and Gudrun have another battle, this time over Loerke, which draws them more apart.

After the quarrel, Gerald goes skiing until nightfall, he is happy with himself in the snow; and the thought of coming back to the world again freezes his heart. He will be 'left again as a prey to the horrible passions and tortures':

Gerald did not come in from his ski-ing until nightfall, he missed the coffee and cake that she took at four o'clock. The snow was in perfect condition, he had travelled a long way, by himself, among the snow ridges, on his skis, he had climbed high, so high that he could see over the top of the pass five miles distant, could see the Marienhutte, the hostel on the crest of the pass, half buried in snow, and over into the deep valley beyond, to the dusk of pine trees. One could go home; - one could travel on skis down there, and come to the old imperial road, below the pass. But why come to anyroad? He revolted at the thought of finding himself in the world again. He must stay up there in the snow for ever. He had been happy by himself, high up there alone, travelling swiftly on skis, taking far flights and skimming past the dark rocks veined with brilliant snow.

But he felt something icy gathering at his heart. This strange mood of patience and innocence which had persisted in him for some days was passing away, he

would be left again a prey to the horrible passions and tortures.

(p. 517 - 518)

At the moment Gerald sees Gudrun after his skiing, a sudden desire to kill her leaps in his heart. He cannot bear to see Gudrun belong to somebody else; he'd rather see her dead in his own hands so that she will belong to him alone for ever. Gudrun is unaware of the feeling that overpowers him; she goes to his room and tells him that she wants to go back to England. She feels that their relationship has been a failure; Gerald cannot love her while she herself cannot love Gerald. And it is at this moment when Gerald's desire to kill her establishes itself. But before Gerald brings his desire to an act, Gudrun can feel the danger that threatens her, and she runs out of his room and locks herself in her own room.

She wants to be free of him forever, but she knows that unless she is able to prove that her going back to England is not caused by her being afraid of him, she won't ever be free of him. And it is at this state of mind that Gudrun realizes the difference between Gerald's and Loerke's character:

'It isn't as if he really loved me,' she said to herself. 'He doesn't. Every woman he comes across he wants to make her in love with him. He doesn't even know that he is doing it. But there he is, before every woman he unfurls his male attractiveness, displays his great desirability, he tries to make every woman think how wonderful it would be to have him for a lover. His very ignoring of the women is part of the game. He is never unconscious of them. He should have been a cocherel, so he could strut before fifty females, all his subjects. But really, his Don Juan does not interest me. I could play Dona Juanita a million times better than he plays Juan. He bores me, you know. His maleness bores me. Nothing is so boring, so inherently stupid and stupidly conceited. Really, the fathomless conceit of these men, it is ridiculous - the little strutters.'

'As for Loerke, there is a thousand times more in him than in Gerald, Gerald is so limited, there is a dead end to him. He would grind on at the old mills

forever. And really, there is no corn between the mill-stones any more. They grind on and on, when there is nothing to grind - saying the same things, believing the same things, acting the same things. Oh, my God, it would wear out the patience of a stone.

'I don't worship Loerke, but at any rate, he is a free individual. He is not stiff with conceit of his own maleness. He is grinding dutifully to the old mills. Oh God, when I think of Gerald, and his work - these offices at Beldover, and the mines - it makes my heart sick. What have I to do with it - and his thinking he can be a lover to a woman! One might as well ask it of a self-satisfied lamp-post. These men, with their eternal jobs - and their eternal mills of God that keep on grinding at nothing! It is too boring, just boring. However did I come to take him seriously at all!

p. 521 - 522)

As Gudrun finds Gerald boring for his machine-like character, she cannot bear to think about herself sharing life with him. The life they lead together would be 'a mechanical succession of day following day, day following day, ad infinitum'; and the thought of it makes her heart 'palpitate with arreal approach of madness'. On the other hand she finds living with Loerke amusing, because Loerke is an artist - a free individual.

At last Gudrun is free of Gerald for ever, after Gerald, in his indefinite nausea, seeks his death in the snow. It happens when Gudrun and Loerke are playing in the snow that Gerald finds them together; and this time the desire to kill Gudrun comes up to the surface, and he strangles her throat blindly. But before Gudrun finds her death in Gerald's hands, Gerald comes to an awareness that he really does not care enough about Gudrun to kill her, and he lets his hands off Gudrun's throat and walks away - wandering alone in the snow-covering mountains seeking his own death.

CHAPTER IV

THE THEMES OF LAWRENCE'S MAJOR NOVELS

1. Sexual Bonds: Paul and his mother

Lawrence's most famous novel, Sons and Lovers, represents his own biography. The theme of the novel is based on a complex known as Oedipus Complex, that is an abnormal mental state which is the result of one's suppressed tendency to love and devote his life completely to his mother. Thus he always finds difficulties in his relationship with the women he loves. He always feels guilty and uneasy whenever he finds out that he has loved a woman other than his mother; he feels that he has betrayed his mother.

Throughout the novel, Lawrence always makes the mother - Mrs. Morel - who is actually his own mother, Mrs. Lawrence, the hero of the novel on one hand and Mr. Morel (actually his own father, Mr. Lawrence) the victim of the novel.

This affectionate relationship between the mother and her son is an outcome of the failure in the parents' marriage. Thus, since the mother cannot find love and mutual understanding in the father, she turns to seek what she cannot get from her husband in her son. She becomes very possessive, she holds her son too close and robs him of his masculine strength. So the son grows up in bondage to his mother. When other women, Miriam and then Clara, inevitably come into his life, he is thrust into a more complicated situation which he can hardly bear. As a young man, he needs intimate relationship with girls, but there is his mother waiting for him to come to her arms. Indeed, the struggle of Paul Morel is not between love of the mother and love of a young woman. It is Paul's struggle

"to keep the mother as his special strength, never to lose her, not to offend or even to vex her by showing such partiality to other women."¹¹⁾

The first girl in Paul's life is Miriam. She does fight to get him. Despite her fierce purity she gives herself to his desire, but she cannot hold him even by her sacrifice, and he drifts into a passionate friendship with Clara Dawes. Mrs. Morel, who has dreaded the influence of Miriam on his affection to her, welcomes the love affair with Clara. Puritan as she is, Mrs. Morel does not object to the affair with a married woman in order to keep the greater part of her son to herself.

two

Of the women, it is Miriam whom Mrs. Morel fears most because Miriam understands Paul's artistic work and craves, as he does, for fuller education. Yet for Paul, his mother is far closer to him. She clings to him jealously; she fights against Miriam's power over him. And finally she succeeds in holding Paul and Miriam apart. But this she must pay with her death. And with the mother's death, Paul's life becomes a hollow void. He is left derelict:

"Mother!" he whispered - "mother!"

She was the only thing that held him up, himself, amid all this. And she was gone, intermingled herself. He wanted her to touch him, have him alongside with her.
(p. 511)

Thus, there is no other adequate means to express Paul's relationship with his mother which is one of the most intimate except that the relationship is a sexual one.

11) D.H. Lawrence: Sons and Lovers: Text, Background, and Criticism, ed., Julian Noynahan (Westford, Massachusetts: The Murray Printing Company, 1977), p. 601.

2. Homosexual Relationship

The theme of Lawrence's major novels are always related to love: the love between a mother and her son, the love between a man and a woman, and last but not least, the love between men as well as between women. In this part we are to talk about the love between the members of the same sex.

1) Ursula Brangwen and Winifred Inger (in The Rainbow)

The relationship between Ursula and Winifred serves as an interlude in Ursula's life. It is formed during the period when Skrebensky, Ursula's lover, is away in the war. During that period Ursula becomes very sensitive and 'her sexual life (flames) into a kind of disease within her. She (is) so overwrought and sensitive, that the mere touch of coarse wool (seems) to tear her nerves,' (p. 353) So when Winifred comes into her life, she accepts her gladly.

Ursula's attachment to Winifred is much stimulated by her adoration for the class-mistress. She adores Winifred's 'fine, upright, athletic bearing, and her indomitably proud nature.' (p. 337) She is attracted by Winifred's physical beauty: 'Ah Miss Inger, how straight was her back, how strong her loins, how calm and free her limbs!' (p. 337)

In the beginning the relationship is that of professional relationship between mistress and scholar. But gradually they are drawn to each other. It is Winifred who takes the initiative in forming the intimate relationship between them. She acts as the man, and Ursula the woman. All this can be seen in the scene when the two girls are going to swim in the lake near the bungalow they take for

a week end:

'Are you ready?' she said.

'One moment.'

Ursula could hardly speak. The other naked women stood by, stood near, silent. Ursula was ready.

They ventured out into the darkness, feeling the soft air of night upon their skins.

'I can't see the path,' said Ursula.

'It is here,' said the voice, and the unwavering, pallid figure was beside her, a hand grasping her arm. And the elder held the younger close against her, close, as they went down, and by the side of the water, she put her arms round her, and kissed her. And she lifted her in her arms, close, saying softly:

'I shall put you in,' said Winifred.

But Ursula twined her body about her mistress.

(p. 340)

For a while Ursula is passionately in love with Winifred. But gradually she begins to shrink from the other girl's contact. Winifred comes to know that Ursula is beginning to reject her when Ursula refuses to come with her to London:



'Come with me to London,' she pleaded to the girl. 'I will make it nice for you, - you shall do lots of things you will enjoy.'

'No,' said Ursula, stubbornly and dolly. 'No, I don't want to go to London, I want to be by myself.'

Winifred knew what this meant. She knew that Ursula was beginning to reject her. The fine, unquenchable flame of the younger girl would consent no more to mingle with the perverted life of the elder woman. Winifred knew it would come. But she too was proud. At the bottom of her was a black pit of despair. She knew perfectly well that Ursula would cast her off.

(p. 344)

Ursula is now getting fed up with the abnormal relationship introduced to her by Winifred. She wants to get rid of Winifred. Now she begins to see the ugliness in her mistress:

Her female hips seemed big and earthy, her ankles and her arms were too thick.

(p. 344)

Thus as the physical attraction becomes less and less dominant, Ursula wants to be rid of Winifred. She is imagining a possible marriage between Winifred and her uncle

Tom. If Winifred is married, she will be free of her forever. Thus she arranges a meeting between the mistress and the uncle. At last Ursula's intention to create a marriage between her uncle and her mistress is fulfilled. The two are married. So that is the end of the lesbian relationship between her and her mistress. Now she can be on her own and live her own life, regardless of the previous attachment to the mistress.

2) Gerald Crich and Rupert Birkin (in Women in Love)

In the first draft of Women in Love, Birkin's relationship with Gerald is portrayed as a homosexual relationship. Birkin is said to be the spokesman for Lawrence himself, and it is also said that the Birkin-Gerald relationship is based on the relationship between Lawrence himself and John Middleton Murry. This will be clearer when we read the quotation of Murry's 'The Fundamental Equivocation of Women in Love':

Two things existed in Lawrence: they were, perhaps, in the last analysis, dependent upon each other. One was an extraordinary spiritual sensitivity, the other a less than normal sexual vitality. So that, instead of being strengthened by his relation with a woman, he was weakened by his own vain struggle to be dominant and lacerated by his sense of guilt; instead of being refreshed and renewed by physical communion, he was only the more enfeebled and divided by it. His sexual life was an added burden to his spirit, instead of a release from burdening. The horror of the war doubled the burden of his spirit, and made more agonised and desperate his attempts to find release in the woman. Defeat became only the more inevitable; and the burden increased till it became intolerable. I knew Lawrence well at the beginning of the period of 'The Nightmare': I lived for some three months in close contact with him in Cornwall. He had made a desperate call to Katherine Mansfield and me to join him and his wife, and live together in unity. And we responded, because we loved him and his wife. He was to us a wonderful and beloved being. And, I think, he was depending upon us. There remain only you and Murry in our lives.'

he wrote to Katherine, beseeching her to come, 'We look at the others as across a grave Let us all live together and create a new world.'

The attempt was a painful failure. There were moments of blissful happiness: when were there not moments of simple bliss for any one who lived with Laurence? But the failure was only the more painful. Katherine and I were bewildered by Laurence. All the knowledge of him contained in this book was completely hidden from me then; it was, in the main, concealed from me all through his life. When he died, something broke in my heart: but all I knew was that I loved him, and that, at times at least, he had loved me. I knew that our relationship had been a miserable and tragic failure, and I felt that the failure had been inevitable, necessary as fate. And that all I knew when Laurence died. Only since his death have I been driven by some inward compulsion to try to understand him. The attempt would have been impossible while yet he lived.¹²⁾

Harry T. Moore writes in his book on Laurence that there is no one who speaks on sexual matters more boldly and clearly than Laurence, and yet "there is no passage in his works in which he writes approvingly of sexual relations, that is, of sexual gratifications between men."¹³⁾ Moore writes further about Laurence:

"Indeed, he writes disapprovingly of such things, though in the unused 'Prologue' to Women in Love (now available in Phoenix II), Birkin's inclinations seem definitely homosexual. Yet how much of this actually reflects Laurence himself is problematic (.....) Laurence told Henry Savage in 1914 that, even if one can get satisfaction with a man, physically it is only with a woman that one can find satisfaction of both body and soul: 'And one is kept by all tradition and instinct from loving men, or a man - for it means just extinction of all the purposive influence.'¹⁴⁾

In his article on Women in Love entitled "Firm Singleness & Melting Union", H.M. Dalenki writes what Laurence portrays in a close physical intimacy between men with one of whom (that is Birkin) he is more or less identified is evidence of the pronounced feminine component in his make-up, of a latent or repressed homosexual tendency, rather than

12) The Rainbow and Women in Love, ed., Colin Clarke (Bristol: Western Printing Services Ltd. 1969), p. 78 - 79.

13) Harry T. Moore, The Priest of Love: A Life of D.H. Lawrence (Aylesbury, Bucks: Hazel Watson & Viney Ltd. 1974), p. 84.

14) loc. cit.

any overt homosexual intention on his part.¹⁵⁾

This can be seen in Birkin's refusing to declare his love to Ursula, and yet he proposes a swearing of love to Gerald as the oath of brotherhood:

Quite other things were going through Birkin's mind. Suddenly he saw himself confronted with another problem - the problem of love and eternal conjunction between two men. Of course this was necessary - it had been a necessity inside himself all his life - to love a man purely and fully. Of course he had been loving Gerald all along, and all along denying it.

He lay in the bed and wondered, whilst his friend sat beside him, lost in brooding. Each man was gone in his own thoughts.

'You know how the old German knights used to swear a Eintbruderschaft,' he said to Gerald, with quite a new happy activity in his eyes.

'Make a little wound in their arms, and rub each other's blood into the cut?' said Gerald.

'Yes - and swear to be true to each other, of one blood, all their lives. That is what we ought to do. No wounds, that is obsolete. But we ought to swear to love each other, you and I, implicitly, and perfectly, finally, without any possibility of going back on it.'

He looked at Gerald with clear, happy eyes of discovery. Gerald looked down at him, attracted, so deeply bonded in fascinated attraction, that he was mistrustful, resenting the bondage, hating the attraction.

'We will swear to each other, one day, shall we?' pleaded Birkin. 'We will swear to stand by each other - be true to each other - ultimately - infallibly - given to each other, organically - without possibility of taking back.'

(p. 231 - 232)

The scene in which Gerald and Birkin wrestle in the chapter entitled "Gladiatorial" serves as the confirmation of Birkin's proposal to Gerald which can be considered as the pledge of brotherhood between them:

So the two men entwined and wrestled with each other, working nearer and nearer. Both were white and clear, but Gerald flushed smart red where he was touched, and Birkin remained white and tense. He seemed to penetrate into Gerald's more solid, more diffuse bulk, to inter-fuse his body through the body of the other, as if to bring it subtly into subjection, always seizing with some rapid necromantic foreknowledge every motion of the

15) The Rainbow and Women in Love, ed. Colin Clarke (Bristol: Western Printing Services Ltd. 1969), p. 164.

other flesh, converting and counter-acting it, playing upon the limbs and trunks of Gerald like some hard wind. It was as if Birkin's whole physical intelligence interpenetrated into Gerald's body, as if his fine, sublimated energy entered into the flesh of the fuller man, like some potency, casting a fine net, aprison, through the muscles into the very depths of Gerald's physical being.

(p. 304 - 305)

Yet this pledge of brotherhood has come to nothing, for Birkin and Gerald obviously belong to a different nature - Rupert Birkin is strongly centred in himself, detached, responsible, and uncommunicative; while Gerald Crich is full of energy like a machine, always active, always moving, always energetic, and always giving orders to subordinates. Still, at the end of the novel, Birkin is left to regret the fact that Gerald's death "has put an effective end to his hopes of union with a man," (See page 40, at the top)

3. 1) A Changing World (in The Rainbow)

In The Rainbow we are confronted with a changing world which is coming together violently with changing man. It begins with the coming of the canal in 1840. The existence of the canal seems to separate the life of the Brangwens into two parts. The change in their surroundings changes their pattern of life as well - if they came and went without fear of necessity, working hard because of the life that was in them, not for want of money' (Ch. I) before, with the coming of the canal, they make money from the trespassing across their land, they grow richer by supplying the new town beyond - 'they were almost tradesmen'. Thus, the coming of the colliery brings canal and railway through the Brangwen land, and cuts across the past and offers a promise of the future:

As they drove home from town, the farmers of the land met the blackened colliers trooping from the pit-mouth. As they gathered the harvest, the west wind brought a faint, sulphurous smell of pit-refuse burning. As they pulled the turnips in November, the sharp clink-clink-clink-clink-clink of empty trucks shunting on the line, vibrated in their hearts with the fact of other activity going on beyond them.

(p. 13)

Gradually the new generation of Brangwens move into society - Alfred becomes a draftsman, Alice marries a collier, and Tom is sent to a Grammar School. As soon as they enter the world, the Brangwens are split beings.

In Tom, the duality between inner and outer world can be resolved. Tom is made a man who is 'guilty of his own nature' because he is 'an unwilling failure from the first' at school. And his life is 'rooted in his mother and sister'. Thus after his mother dies and his sister gets married, he finds himself in a quandary. His first sexual experience with a prostitute startles him very much. It never occurs to him that there is such a woman who is far different from his mother and sister. Since that time, Tom keeps himself aloof from women. He suppresses his desire for women although he can hardly bear to do such a thing. Thus he escapes to drinking in order to forget his terrible need for a woman. He wants a woman of his own, not one who belongs to all men. Besides, he does not like the changing world around him. He wants to get out of it because he is not like the other young fellows who drink a great deal and go to a prostitute without any question, and are satisfied.

His need for a woman is supplied by Lydia Lensky, the Polish lady, who is "alienated from her own world and finds in Tom a stability which enables her to relate again to what is outside her."¹⁶⁾ The two of them succeed in forming their

16) Bernard Bergsoni, The Twentieth Century: History of Literature in The English Language, Vol. 7 (London: Sphere Books Limited, 1970), p. 128.

own world:

Their coming together now, after two years of married life, was much more wonderful to them than it had been before. It was the entry into another circle of existence, it was the baptism to another life, it was the complete confirmation. Their feet trod strange ground of knowledge, their footsteps were lit up with discovery. Wherever they walked, it was well, the world resounded round them in discovery. They went gladly and forgetful. Everything was lost, and everything was found. The new world was discovered, it remained only to be explored.

(p. 95)

The duality becomes more and more insoluble in the next generations. Anna and Will are only related in their withdraw^{al} from the world (in their honeymoon they shut themselves off the outside world). And once they go back into it again, "their relationship disintegrates until unity means only predatory victory of one over the other".¹⁷⁾

Anna is unable to create a relationship with the outer world. She holds herself aloof from the world around her because she is prepared to accept the limited horizons of her home. She is drawn to Will because 'he was the hole in the wall, beyond which the sunshine blazed on an outside world' (p. 114). But when at last she realizes that 'he was a dark opposite to her, that they were opposites, not complements' (p. 169), she withdraws to her pregnancy while Will tries to win her back in vain.

As for Ursula, she is compelled to discover herself as an isolate being, and she seeks in Shrenbenky an image what she wishes to become: 'He seemed simply acquiescent in the fact of his own being, as if he were beyond any change or question. He was himself. (p. 291) But in seeking herself, Ursula must also seek physical identity - she is compelled to seek sexual ecstasy.

The end of the novel leads us to the end of the old

¹⁷⁾ loc. cit.

bases of personal relationship. After Skrebensky deserts her for social integration - Ursula, pregnant by him - is surrounded by unseen horses as she walks alone in the rain. She climbs a tree to escape them and has a miscarriage. By causing the miscarriage, the horses acknowledge the end of the old bases of personal relationship: a man and a woman - who have been involved in an intimate relationship - do not have to make and validate a marriage anymore - for now the woman is able to stand by herself. Like Ursula, she is the picture of modern woman. She has skills; she can make her own living by teaching. Thus her life is not dependent on a man like the women of earlier generations who are merely housewives. If she feels bound to Skrebensky before, it is because she is with his child. Now that there will be no child, Ursula feels detached from Skrebensky. And she sees in the rainbow the face of the world in the future - the world which is 'built up in a living fabric of Truth, fitting to the over-arching heaven.'

2) The end of the liberal world as shown in Gerald (Women in Love)

Women in Love is a historical novel specifically narrating the death of a society. The society here centers in Shortlands - the seat of industrial power. The master, Gerald Crich, revolutionizes the mining industry previously run by his father. He replaces them with machines. He fires the old managers, clerks and pensioners, and replaces them with a set of clever mining and electrical engineers. He brushes aside 'the whole Christian attitude of love and sacrifice' which had been his father's policy in running the firm because by doing this he can save hundreds of

pounds every week for the firm. He runs the firm with an iron hand, and he becomes a successful businessman.

But in spite of his success in running the firm, Gerald finds himself in a terrible void. He is afraid ~~if~~ someday he will lose everything he has - he is afraid ~~if~~ someday he will be a helpless man who has no power any longer:

But now he had succeeded - he had finally succeeded. And once or twice lately, when he was alone in the evening and had nothing to do, he had suddenly stood up in terror, not knowing what he was. And he went to the mirror and looked long and closely at his own face, at his own eyes, seeking for something. He was afraid, in mortal dry fear, but he knew not what of. He looked at his own face. There it was, shapely and healthy and the same as ever, yet somehow, it was not real, it was a mask. He dared not touch it, for fear it should prove to be only a composition mask. His eyes were blue and keen as ever, and as firm in their sockets; yet he was not sure that they were not blue false bubbles that would burst in a moment and leave clear annihilation. He could see the darkness in them, as if they were only bubbles of darkness. He was afraid that one day he would break down and be a purely meaningless bubble lapping round a darkness.

(p. 261)

The breakdown actually comes at the death of his father. During the long process of death, Gerald finds himself undermined by fear. He is 'afraid of some horrible collapse in himself' (Ch. XXIV) Thus he turns more and more compulsively to Gudrun. When at last his father dies, Gerald uses Gudrun as an escape from "the pressure of the external world of Shortlands on the inner vacuum of his being (his first intercourse with her is both release from consciousness, a kind of masturbation, and a return to the womb)"¹⁸⁾

He felt his limbs growing fuller and flexible with life, his body gained an unknown strength. He was a man again, strong and rounded. And he was a child, so soothed and restored and full of gratitude.

And she, she was the great bath of life, he worshipped her, Mother and substance of all life she was.

¹⁸⁾ Bernard Bergsoni, The Twentieth Century: History of Literature in the English Language, vol. 7 (London: Sphere Books Ltd., 1970), p. 137.

And he, child and man, received of her and was made whole. His pure body was almost killed. But the miraculous soft effluence of her breast suffused over him, over his seared, damaged brain, like a healing lymph, like a soft, soothing flow of life itself, perfect as if he were bathed in the womb again.

(p. 289)

Yet Gerald realizes that both he and Gudrun have a desire for mutual destruction. It grows stronger and stronger everyday. And finally it comes to the surface in the Tyrol when they are on the Alpine holiday together with Birkin and Ursula, and sends Gerald to his death. And his death serves as "an apocalyptic image of the end of the social world by which he dominates and by which he is created."¹⁹⁾

19) Ibid., p. 133

CHAPTER V

LAWRENCE IN HIS CHARACTERS

In most of his novels Lawrence gives some of his own experiences to one of the characters. In Sons and Lovers which is, undoubtedly, his own biography, he appears as Paul Morel. In this novel Lawrence pictures his parents' married life - starting from the marriage of the parents, followed by the birth of the children, then the casting off of the father by the mother, the forming of the intimate relationship between the mother and her second son, continued with the tormenting relationship between the son and the girls he loves, and ending with the death of the mother which results in the son's derelict state.

By reading this novel, we come to know the author's personal life from childhood until his twenties. The life which is full of struggles: the struggle to make himself the head of the family, replacing his father when he considers to be unfit for this position, the struggle to make himself able to have a normal relationship with girls and at the same time not to make his mother suffer from the relationship he forms with them, and the hardest one of all is the struggle to free himself from the grip of his possessive mother.

Sons and Lovers is the portrayal of Lawrence's youth. It shows to us how great is the influence of his mother on him. He is devoted to her. She absorbs almost everything in him but his passions.

In The Rainbow, Lawrence appears, in part, as Tom Brangwen and also as Will Brangwen. Tom's first sexual relationship with a prostitute is based on Lawrence's own sexual experience.

In a book written by Harry T. Moore, there is some explanation about Lawrence's sexual experience. Moore writes that in 1931, George Neville stated that "Lawrence's cynical attitude towards some women dates from an incident that occurred shortly after the death of his brother 'Ihn' This attitude was further 'burnt' into him by the 'blistering' his young soul received when he was working as foreign correspondent to a firm of manufacturers in Nottingham." Neville said further that "The girls at the factory appear to have taken a sheer delight in searing his youthful innocence." Then nearly twenty years later, Neville explained what he had actually meant: "the girls at Haywood's were not the decent girls of Sons and Lovers, but a rather rough gang who continually pelted the village boy with coarse jests The girls at Haywood's once covered young Bert Lawrence in a downstairs storeroom, pounced on him, and tried to expose his cock. He 'fought' free of them, but was left breathless and disgusted and retching."²⁰)

After the sexual relationship with the prostitute, Tom Brangwen - like Lawrence after the incident with the girls - feels disgusted. It is a strange thing for them that there is such an undecent kind of girl; for then a woman is just like their mothers and sisters are:

Now when Tom Brangwen, at nineteen, a youth fresh like a plant, rooted in his mother and his sister, found that he had lain with a prostitute woman in a common public house, he was very much startled. For him there was until that time only one kind of woman - his mother and sister.

But now? He did not know what to feel. There was a slight wonder, a pang of anger, of disappointment, a first taste of ash and of cold fear lest this was all that would happen, lest his relations with women were going to be no more than this nothingness; there

²⁰) Harry T. Moore, The Priest of Love; A Life of D.H. Lawrence (Bucks, Aylesbury: Watson & Viney Ltd. 1974), p. 63 - 64.

was a slight sense of shame before the prostitute,
 fear that she would despise him for his inefficiency;
 there was a cold distaste for her, and a fear of her;

(p. 19)

Then Tom's marriage with a foreign lady, Lydia Lensky,
 reminds us of Lawrence's marriage with Frieda. Lydia is a
 foreigner, a Poland, and she is older than Tom. Frieda is
 a German, she is older than Lawrence. Lydia, as well as
 Frieda, has once been married to another man - both men are
 well-bred - Frieda to a professor and Lydia to a doctor.
 Both women are of superior birth to Lawrence's and Brangwen's.

We also cannot help comparing the way Lawrence
 approaching Frieda when we read about how Brangwen comes
 into Lydia's life:

..... Again her heart stirred with a quick,
 out-running impulse, she looked at him, at the
 stranger who was not a gentleman yet who insisted
 on coming into her life, and the pain of a new birth
 in herself strung all her veins to a new form. She
 would have to begin again, to find a new being, a
 new form, to respond to that blind, insisted figure
 standing over against her.

(p. 46)

We can see the similarity in a passage written by Moore.

When Lawrence came into her life, his directness
 immediately began to rouse her from her somnolence,
 though at first she resented him for his directness,
 as when he told her she was unaware of her husband.

Lawrence's straight forwardness manifested
 itself in other ways too. On Easter Sunday, with
 the maids away and the children hunting for eggs in
 the garden, Frieda wanted to make her visitor some
 tea, but didn't know how to light the gas; Lawrence
 scolded her for her ignorance. She was a strange
 bird indeed: the baron's daughter, the professor's
 wife, was not used to having men scold her. She
 knew that Lawrence was piercing below the frosty
 surface, to the misery underneath. It is no wonder
 that the leading motif in so many of his later
 novels and stories was to be the Sleeping Beauty. ²¹⁾

The directness in which Lawrence comes into Frieda's
 life is similar to Tom's insistence on coming into Lydia's

The coming of the two men into the women lives

21) Ibid., p. 189

enables the women to relate themselves again to what is outside them; the men become a kind of medium of communication between the women and society.

As for Will Brangwen, he is also given some of Lawrence's sexual life. Jessie Chambers - whose close relationship with Lawrence is to be the basis of Will's relationship with Anna - once wrote a letter to her friend, Emily Delavaney, saying that: "I could not conceal from myself a forced in Lawrence's attitude, as if he was pushed forwards in his sexual desire - and a lack of spontaneity. The times of our coming together, under conditions both difficult and irksome, and with Lawrence's earnest injunction to me not to try to hold him, would not exhaust the fingers of one hand; Jessie told Dr. Delavaney further: '.....'; and on this slight and inadequate experience he judged and condemned me, without stopping to inquire whether his own attitude was beyond reproach."²²⁾

On page 117 of the novel, it is written that:

They very rarely touched each other. They liked to be alone together, near to each other, but there was still a distance between them.

In a letter to Blance Jennings, 28 January 1910, Lawrence writes about his relationship with Jessie which, in the novel, appears in the passage quoted above: "We have fine, and little scenes now and again, she and I - so strange, after ten years, and I hardly kissed her all that time."²³⁾

Thus, what happens to his relationship with Jessie is reflected in the relationship between Will and Anna:

And always, she was gone before he came. As he came, she drew away, as he drew away, she came. Were they never to meet?

(123)

22) Ibid., p. 76

23) loc. cit.

In Women in Love, Birkin is said to be the spokesman for Lawrence himself. His being a school inspector presents the author's own experience as a school inspector.

As for Birkin's ideal relationship between men and women, it is also a portrayal of Lawrence's. As what has been written before, Lawrence has a repressed homosexual tendency. This appears in the novel in Birkin's intimate relationship with Gerald.

This ideal in the relationship of men and women appears on the last page of the book. After Gerald's death, Birkin feels as if something in his life has lost. Ursula alone cannot complete his life; he wants "eternal union with a man" as well. Birkin's friendship with Gerald is not a rival for his affirmative love for Ursula, but it is meant as a possible complement which he wistfully longs for yet isn't realized: (See the quotation on page 40).

Ursula's fight against Birkin's ideal in their relationship is actually Frieda's against Lawrence's:

Of. Frieda Lawrence's remarking in 1951: 'I know he (Lawrence) wanted a real man friend. He never found him. I doubt whether I could have stood it. I would have fought' Frieda Lawrence: Memoirs and Correspondence (1961) 247

This possible complement is 'left, as in the best of Lawrence's writings, dangling.'²⁵⁾ It is up to the reader to make his own interpretations or conclusions.

24) The Rainbow and Women in Love, ed. Colin Clark (Oxford: Western Printing Services Ltd., 1969), p. 41.

25) loc. cit.

CHAPTER VI

CONCLUSION

A. Lawrence's World

As we are approaching the last chapter, it is necessary to have some general acquaintance with Lawrence's world. Let us therefore probe his world for a reflection on the motivations that have influenced the course of his works. When we are reading his books, some questions are raised in our minds: what basic views of life have inspired his novels? and in how far does Lawrence's world have some influence on the literary quality of his works? Some of his biographies are of much help in replying to these matters.

From the records of Lawrence's life, it is obvious that his personal experience of life has a significant influence on his works. Let us examine the country in which he was born and brought up. As mentioned in the first chapter, Lawrence grew up in Eastwood, "a small mining village of some three thousand souls, about eight miles from Nottingham, and one mile from the small stream, the Erewash, which divides Nottinghamshire from Derbyshire."²⁶⁾ He knew this country inch by inch: "as a small boy he stepped lightly, day after day, through the landscapes of his future work."²⁷⁾

Eastwood was one of the villages that grew rapidly under the stimulus of the industrial revolution. Within a short time it became the market town of the area. The population increased rapidly chiefly at the working-class and small shopkeeper level; thus the industrialists became a minority. Lawrence passed his childhood and adolescence in this place "where the discrepancy and conflict between the

26) Julian Haynes, ed., D.H. Lawrence: Sons and Lovers: Text, Background, and Criticism (Westford, Massachusetts: The Murray Printing Company, 1977), p. 432.

27) Harry T. Moore, The Priest of Love: a life of D.H. Lawrence (Aylesbury, Bucks: Hazell Watson & Viney Ltd., 1976), p. 19.

new industrial order and the old agricultural order was nakedly visible²⁸⁾ He illustrates what he must have seen in his childhood in The Rainbow:

..... Then, a short time afterwards, a colliery was sunk on the other side of the canal, and in a while the Midland Railway came down the valley at the foot of the Ilkeston hill, and the invasion was complete. The town grew rapidly, the Brangwens were kept busy producing supplies, they became richer, they were almost tradesmen.

Still the Marsh remained remote and original, on the old quiet side of the canal embankment, in the sunny valley where slow water wound along in company of stiff alders, and the road went under ash-trees past the Brangwens' garden gate.

But, looking from the garden gate down the road to the right, there, through the dark archway of the canal's square aqueduct, was a colliery spinning away in the near distance, and further, red, crude houses plastered on the valley in masses, and beyond all, the dim smoking hill of the town.

(p. 12)

Since Lawrence spent most of his lifetime in one village, most of the setting of his stories are rural. He rarely writes of cities because he never lived in them for long. Besides, his love for natural beauty makes it easier for him to portray the situation of a village which is, of course, closer to nature than a city. Cities are already marred by human hands whereas villages are still pure and natural.

Lawrence also uses local materials which are taken from a higher social class. He sometimes draws the late Sir Thomas Philip Barber of the mine-owning family of Barber, Walker & Company as one of the characters in his fiction. Eastwood residents reported that "Lawrence once saw Barber mistreating his horse when it was frightened by a train at a crossing gate."²⁹⁾ What Lawrence saw appears in Women in

28) Julian Moyrahan, ed., D.H. Lawrence: Sons and Lovers: Text, Background, and Criticism (Westford, Massachusetts: The Hurray Printing Company, 1977), p. 51.

29) Harry F. Moore, The Priest of Love: a life of D.H. Lawrence (Aylesbury, Bucks: Hazell Watson & Viney Ltd., 1976), p. 52.

Love where Gerald rides 'on the red Arab mare.'

The locomotive chuffed slowly between the banks, hidden. The mare did not like it. She began to vince away, as if hurt by unknown noise. But Gerald pulled her back and held her head to the gate. The sharp blasts of the chuffing engine broke with more and more force off her. The repeated sharp blows of unknown, terrifying noise struck through her till she was rocking with terror. She recoiled like a spring let go. But a glistening, half-smiling look came into Gerald's face. He brought her back again, inevitably.

(p. 122)

In 1892, the little girl of the Barber family died in her seventh year. She fell into Boorgreen Reservoir from her father's houseboat and drowned. A young man tried to help her but failed. They both drowned in the water. It is an incident Lawrence refers to in Women in Love in the chapter called "Water-Party."

Lawrence illustrates the event in such a way that those who read it will be greatly impressed. He must have seen the incident himself for he presents it with such "a concreteness that makes it virtually as real as something that has actually happened in the life of the reader"³⁰⁾

Here is a passage in which Lawrence draws the situation preceding the incident:

A dozen or more boats on the lake swung their rosy and moon-like lanterns low on the water, that reflected as from a fire. In the distance, the steamer twanged and thrummed and washed with her faintly-splashing paddles, trailing her strings of coloured lights, and occasionally lighting up the whole scene luridly with an effusion of fireworks, Roman candles and sheafs of stars and other simple effects, illuminating the surface of the water, and showing the boats creeping round, low down. Then the lovely darkness fell again, the lanterns and the little threaded lights glimmered softly, there was a muffled knocking of oars and a waving of music.

(p. 193)

The passage is a proof of Lawrence's ability in transferring his experience and imagination into written narrative.

Ibid., p. 54

Lawrence's autobiographical novel, Sons and Lovers, is a good representation of his own feelings, of the inner conflict that had almost destroyed his life. No wonder that he is able to illustrate Paul's and his mother's character very vividly for it is his own and his beloved mother's character he actually describes. The novel contains, of course, a family theme. Through Paul Morel the author displays the negative effects that can result from an unharmonious family on both parents and children. It is the relationship between his mother and himself and the influence of the relationship on the development of his manhood which become the source of his writing.

If we read William Edward Hopkin's article quoted below, which pictures the situation in the Lawrence's home, we will get a clear idea why Lawrence had become so close to his mother. His relationship with his mother had so great an influence on him that the writing of it became a kind of release from the one thing that had prevented him from being a mature ^{and} independent man:

In those days things at home were in a bad way. The everlasting quarrels between his father and mother played havoc his mind, and he used to lie awake in terrible fear that his father would do his mother a mischief. There were periods when peace reigned, and his sister Ada once told me that then the home was a very happy one, for the father did all kinds of things for the youngsters. The greatest single influence in Lawrence's life was his devotion to his mother. As if the worst mothers, the weakly one of the family received a double share of love and attention, to which Bert responded in full measure, and there grew between them a love stronger and deeper than is usual between parent and child. To see them together sometimes was to imagine them fond lovers. She lavished on him some of the love her husband would have had if all had been well between them, and his passionate love for her made up in some measure for what she lacked from Arthur.⁵¹

51) Julian Moynehan, ed., D.H. Lawrence: Sons and Lovers: Text, Background, and Criticism (Westford, Massachusetts: The Murray Printing Company, 1977), p. 448.

As a child, Lawrence was frequently sent to collect his father's wages in the office of Barber, Walker & Company. He was always a sensitive child, and he was deeply humiliated by the jeering of the men who paid the miners' wages. In Sons and Lovers Lawrence gives several pages to one of Paul Morel's painful experiences in going down to these offices to collect his father's wages. The way Lawrence illustrates the whole effect of the circumstances on Paul's feelings is very natural and vivid. Starting with the description of the building in which the offices situated: 'a new, red-brick building, almost like a mansion, standing in its own well-kept grounds at the end of Greenhill Lane,' (p. 89) followed with the crowded waiting-rooms which is full with colliers, and the gravel-paths which are full with women and children, continued with the paying time, then Paul's turn to collect the wages, and finally the description of a child's nervousness and sufferings before the jeering men and his relief as soon as he gets outside. All this proves that Lawrence likes to use his own experiences as the source of his writing.

"Women were always part of his source material, as were his experiences as a boy in the mining country, his later readings in anthropology, and his travels."³²⁾ Concerning this, Harry T. Moore gives his agreement: "if a writer used what women said and did as a basis of his knowledge of them, why not also use what they might write?"³³⁾

Lawrence sometimes asked the women he knew to write down what they had felt or possibly would feel in certain situations. In this way various women provided some of his sources. Jessie Chambers, whose relationship with him was

³²⁾ Harry T. Moore, The Priest of Love: a Life of D.H. Lawrence (Aylesbury, Bucks: Hazell Watson & Viney Ltd., 1976), p. 74.

³³⁾ loc. cit.

to last for about twelve years, for example, gave some contributions to the writing of Sons and Lovers. Lawrence asked her to write what she could remember of their previous relationship. "(Jessie) as a recorder gave him a sequence of remembered facts; (Lawrence) as an imaginative artist dramatically intensified them and made them into literature."³⁴⁾

The next point is the influence of Lawrence's belief on his works. As a matter of fact, whoever has read his works will recognize the religious aspect in them. In order to be able to analyse the matter, we have to see Lawrence's belief first.

The Laurences went to church at a Congregational chapel. Mrs. Lawrence is the one in the family who was the most religious. She loved to have a priest in her house so that she can discuss everything concerning religion with him. Lawrence must often have seen his mother having a theological discussion with her Congregational church's minister, Robert Reid. An incident he refers to in Sons and Lovers. (Ch. II, The Birth of Paul, and another Battle.")

From early childhood Lawrence has been familiar with Apocalyptic language and Apocalyptic image. He was sent to Sunday school and to chapel by his religious mother, and he was always having the Bible read at him. And even though he could not always understand and did not always pay attention, the religious and symbols sank deep into his consciousness.

Lawrence ^{was} always intensely religious and he saw life itself as "a religious manifestation, a fact that must be continually kept in mind as one reads Lawrence's writings. He was consistently one of the most religious men who ever wrote."³⁵⁾

³⁴⁾ Ibid., 74 - 74

Lawrence's religious intensity appears most in his so-called sacred book, The Rainbow. As said by Julian Haynahan, Lawrence saw religious myths as 'images of human experience.' Therefore it is not surprising that he should have adapted material from religious tradition: Tom Brangwen, patriarch of the family in The Rainbow, is symbolically associated with Noah. In Chapter V, "Wedding at the Marsh," his drunken speech on marriage at the meal following Anna's wedding corresponds to the biblical episode in which the drunken Noah is exposed before his sons. Furthermore, the biblical flood is reproduced in transposed position as the flash flood which bursts over the Marsh and drowns Tom. It appears in the chapter called "The Marsh and the Flood." And the rainbow metaphor is borrowed from Genesis, where it is a sign of the new covenant between God and Noah.³⁵⁾ In The Rainbow it is Ursula who sees the rainbow. Therefore she, like Noah, is the single god-bearing person left in the world who will lead a new life.

Lawrence's interest in nature and people is, according to Harry T. Moore, a religious feeling. Harry T. Moore says in his book on Lawrence that "in Childhood, when Lawrence saw people and landscapes and animals, they struck upon his sensitivity more sharply than upon the sensitiveness of others, and this too was an intrinsically religious feeling; but he was then only receiving, as a quiet child, the hints of what he would one day transmit so forcefully."³⁵⁾ This is reflected in some of Lawrence's writings. His deep interest in landscapes, people and also animals enables him to illustrate simple things concerning

35) Ibid., p. 38.

those three aspects, which might be left unnoticed by other writers, in detail and beautifully. Here is one example:

They found at the top of the hill a hidden wild field, two sides of which were backed by the wood, the other sides by high loose hedges of hawthorn and elder-bushes. Between these overgrown bushes were gaps that the cattle might have walked through had there been any cattle now. There the turf was smooth as velveteen, padded and holed by the rabbits. The field itself was coarse, and crowded with tall, big cowslips that had never been cut. Clusters of strong flowers rose everywhere above the coarse tussocks of bent. It was like a roadstead crowded with tall, fairy shipping.

(Sons and Lovers, p. 290)

Laurence's ideal to form a new community called 'Bananin' is to appear in Women in Love. His letter to William Edward Hopkin on 18 January 1915 reflects this ideal. He told Hopkin that he wanted 'to sail away from this world of war and squalor and found a little colony where there shall be no money but a sort of communism as far as the necessities of life go, and some real decency.' It would be 'a community established upon the assumption of goodness in the members instead of the assumption of badness.'³⁶⁾ It sounds much like Birkin of Women in Love, who says to Ursula that:

'There's somewhere where we can be free - somewhere where one needn't wear much clothes - none even - where one meets a few people who have gone through enough, and can take things for granted - where you can be yourself, without bothering. There is somewhere - there are one or two people-'

(p. 336)

In some of his novels Laurence put passages concerning the friendship between his male character and another male. His friendship with Alan Chambers, Jessie's brother, appears in Sons and Lovers, where Alan is given the name Edgar. In that novel, Paul, in the early stages of his relationship with Miriam 'often avoided her and

³⁶⁾ Ibid., p. 273

went with Edgar.' The two men were happy in one another's company:

The two men spent afternoons together on the land or in the loft doing carpentry, when it rained. And they talked together, or Paul taught Edgar the songs he himself had learned from Annie at the piano. (p. 195)

His relationship with John Middleton Murry also appears in his novel, Women in Love, where he draws Murry as Gerald and himself as Birkin.

Lawrence believes in "friendship between man and man, a pledging of men to each other inviolably."³⁷⁾ But he has never met or formed such a friendship. Lawrence desperately hoped that he had found such an eternal friend in Murry, but Murry failed him because Murry ^{could} cannot understand him. Murry was "completely ignorant of the nature of the struggle which was devouring (Lawrence) like a disease"; he "just saw and felt in his pulses the incredible mingling of love and hatred that was in (Lawrence)." Murry said further about Lawrence that Lawrence seemed to him like "a man possessed, now by an angel, now by a devil; both were beyond his comprehension: 'It was pain to see him (Lawrence) so transformed and transfigured by his paroxysms of murderous hatred, of his wife, of us, of all mankind, that swept over him. They would leave him white, bowed, spent, silent and shuddering."³⁸⁾ Such a happening was beyond Murry's experience and understanding, and gradually he became oppressed and frightened. Finally he decided to get away from Lawrence, leaving Lawrence behind in disappointment. Lawrence refers to this in Women in Love where Birkin is left, at the end of the novel, to regret

37) Colin Clarke, ed., The Rainbow and Women in Love (Bristol: Western Printing Services Ltd., 1969), p. 37.

38) Ibid., p. 79

Gerald's death, which means that he cannot form the friendship he has carved for a long time. This preoccupation with friendship between men as a possible complement to love for women is Lawrence's well-known aspect as a man as well as a writer.

B. Lawrence and his Achievements

Finally, we come to the last chapter. The previous chapters represent an analysis of Lawrence's works. In this chapter the writer of this thesis will evaluate Lawrence's achievements as objectively as possible.

The subjects Lawrence represents are always so large and complex that it is necessary for us to define where the centre lies. What, above all, is Lawrence? Lawrence is, undoubtedly, one of the greatest English writers of any time. "There has always been a readiness to think of him as a genius."³⁹⁾

Among his works, it is The Rainbow and Women in Love that most demand attention. "Together they constitute his greatest work, or perhaps it is better to say that, in their curious close relation and separateness, they are his two greatest works. They represent the enormous labour, the defining of interests and methods, the exploration, the technical innovation, on which the ease of the later work is based."⁴⁰⁾

By saying that The Rainbow and Women in Love are Lawrence's greatest works, the writer of this thesis does not mean to leave Sons and Lovers behind. Sons and Lovers

39) F.R. Leavis, D.H. Lawrence: Novelist (Aylesbury, Bucks: Hazell Watson & Viney Ltd., 1973), p. 17.

40) *Ibid.* p. 19

has been widely appreciated and the nature of its originality has been recognized. With Sons and Lovers Lawrence put behind him something which had been of a great influence upon his manhood: "it is written in order to demonstrate freedom from the all-too-beloved mother."⁴¹⁾ In writing the novel Lawrence did not realize that he was actually fighting against his mother's influence on him. It is only after the novel had been published and he began to think about writing another book that Lawrence recognized the fight.

A letter to Edward Garnett proves that Lawrence recognized that he had put something behind for good. He wrote to Garnett: "I shan't write in the same manner as Sons and Lovers again."⁴²⁾ Thus, "the acute emotional problem or disorder which queered his personal relations and the play of his intelligence has been placed - has been conquered by intelligence, manifesting and vindicating itself in creative art. He is now freed for the work of the greatest kind of artist."⁴³⁾ At last, what was expected by Jessie Chambers had become a reality.

When Lawrence had written about two-thirds of the story, he sent the manuscript to Jessie, and asked her to tell him what she thought of it. After reading the manuscript Jessie felt that the theme, if treated adequately, would be a wonderful story. And Jessie knew Lawrence had the ability of "translating the material of life into significant form."⁴⁴⁾ She also thought that "in the doing of it Lawrence might free himself from his strange obsession with his mother."

41) Julian Haynes, ed., D.H. Lawrence: Sons and Lovers: Text, Background, and Criticism (Westford, Massachusetts: The Murray Printing Company, 1977), p. 597.

42) F.R. Leavis, D.H. Lawrence: Novelist (Aylesbury, Bucks: Hazell Watson & Viney Ltd., 1973), p. 20.

43) loc. cit.

44) Julian Haynes, ed., D.H. Lawrence: Sons and Lovers: Text, Background, and Criticism (Westford, Massachusetts: The Murray Printing Company, 1977), p. 480.



and "if he was able to treat the theme with strict integrity he would thereby walk into freedom, and cast off the travelling past like an old skin"⁴⁵⁾

Thus, Sons and Lovers was a partial conquest of the past. In it Lawrence faced that past and battled with it. He himself felt that the book was more than just astory; he told Edward Garnett that Sons and Lovers was "a great tragedy the tragedy of thousands of young men in England The name of the old son-lover was Oedipus. The name of the new one is legion."⁴⁶⁾

Because the writing of Sons and Lovers had been a therapeutic experience for Lawrence, he expected that the reading of it would also be therapeutic for those who read it and had the same problems as he. Sons and Lovers is Lawrence's greatest work before The Rainbow and Women in Love. As Moore says in his book on Lawrence, in discussing English literature we can "think that if we call Sons and Lovers the last great novel of the nineteenth century, we may see The Rainbow as the first great novel of the twentieth."⁴⁷⁾

The Rainbow and Women in Love serve as a proof that Lawrence is really a great artist. The two novels can hardly have been altogether understood by anyone at first reading, as also experienced by the writer of this thesis. The difficulty they present is, as stated by Dr. F.E. Leavis, "a measure of profound originality."⁴⁸⁾ What Lawrence writes comes from his own experiences, readings, beliefs and views.

By reading the letters Lawrence wrote to his friends

⁴⁵⁾ loc. cit.

⁴⁶⁾ Harry T. Moore, The Priest of Love: a life of D.H. Lawrence (Aylesbury, Bucks: Hazell Watson & Viney Ltd., 1976), p. 217.

⁴⁷⁾ Ibid., p. 217 - 218

⁴⁸⁾ F.E. Leavis, D.H. Lawrence: Novelist (Aylesbury: Bucks: Hazell Watson & Viney Ltd., 1973), p. 22.

and other sources, we come to know that once he started writing, he went forward rapidly "as the creative flow carried him on."⁴⁹⁾ He revised the first draft of The Sisters, which is become The Rainbow and Women in Love, not by correcting them locally or reworking parts, but by re-writing the whole story as creatively as when he was writing the earlier version.

The Rainbow is now recognise^d as one of the greatest English novels. It begins with Tom Brangwen with his marriage and ends with Ursula and her adventures. The Rainbow was previously called The Wedding Ring. It was completed in March 1915. The first publication of The Rainbow came out in September 1915; but in November the authorities ordered it withdrawn because it was considered to be 'an orgy of sexiness' that omitted 'no form of viciousness, of suggestiveness.'⁵⁰⁾ Lawrence was charged. The trouble over The Rainbow caused Lawrence to cancel his passage to America. But a few of his friends and even some strangers tried to defend him. Years afterward, Richard Aldington pointed out that this novel was "the product of a long patience" and "of concentrated writing and rewriting". He added that "no man merely wishing to write a pornographic book, would dream of wasting so much time and energy."⁵¹⁾ This book had to wait nearly half a century before receiving its proper recognition.

Women in Love comprises the portrait of some Lawrence's friends. It also comprises other aspects. In this novel

49) Ibid., p. 30.

50) Harry T. Moore, The Priest of Love: a life of D.H. Lawrence (Aylesbury, Bucks: Hazell Watson & Viney Ltd., 1976), p. 306.

51) Loc. cit.

Lawrence illustrates the picture of England vividly and beautifully. His illustration of England's mining towns is so vivid that the reader feels as if he sees the town himself.

The sisters were crossing a black path through a dark, soiled field. On the left was a large landscape, a valley with colliers, and opposite hills with cornfields and woods, all blackened with distance, as if seen through a veil of craps. White and black smoke rose up in steady columns, magic within the dark air. Near at hand came the long rows of dwellings, approaching curved up the hill-slope, in straight lines along the brow of the hill. They were darkened red brick, brittle, with dark slate roofs. The path on which the sisters walked was black, trodden-in by feet of the recurrent colliers, and bounded from the field by iron fences; the stile that led again into the road was rubbed shiny by the soleskins of the passing miners. Now the two girls were going between some rows of dwellings, of the poorer sort. Women, their arms folded over their coarse aprons, standing gossiping at the end of their block, stared after the Brangwen sisters with that long, unwearying stare of aborigines; children called out names.

(p. 12)

Indeed Lawrence is always one who puts whatever he over lays sight on into words in such a careful and thorough way that the result is picturesque. But the most notable feature of Women in Love is "its treatment of human relationships, particularly in regard to Birkin and Ursula in their attempts to become 'balanced individuals.'"⁵²⁾ The attempts turn out to be full of struggles. Both Birkin and Ursula find it hard to reach their ideal to become 'balanced individuals,' as indicated by the ending of the novel. But then Lawrence is always one who works on his novels without giving them a definite ending. Or in other words we can say that the ending in Lawrence's novel reflects some kind of hesitation or doubt on the part of the main characters. Note the last conversation between Ursula and Birkin at the end of Women in Love:

⁵²⁾ Ibid., p. 342.

'You can't have two kinds of love. Why should you?'
'It seems as if I can't,' he said. 'Yet I wanted it.'

Here we can see that Birkin still craves for his ideal relationship between men being a complement for love between man and woman. Yet he doubts if he can have it.

Lawrence's subjects of writing are always taken from the world of ordinary people. In The Rainbow he draws the life of farm-people. In Sons and Lovers he records the lives of a miner and his family in the small town of England. In Women in Love he tells about the Bohemians' (persons who live in ways considered abnormal and unconventional) ways of life.

Lawrence's psychological and social problems have a great influence on his achievements. His attachment to his mother, his strange relationship with John Middleton Murry, and his longing for an ideal community called 'Sannin', are all the source of his creative writing. The long disease which drains away his life and strength during his later years must also have 'contributed to the moods of anger, sarcasm or misanthropy recurring so frequently after 1920.'⁵³⁾

Lawrence always draws his characters in their relationship with others. In Sons and Lovers, for example, Lawrence shows Paul Morel being engulfed in relationships. The relationship with his mother whom he loves too well, the relationship with Miriam and Clara whom he cannot love wholeheartedly - all these relationships are full of pain and conflict. Indeed the relationship between people is always of great interest to Lawrence: "It was relationship that was sacred to him, as it was the relationship with his mother,"⁵⁴⁾

⁵³⁾ "David Herbert Lawrence," Encyclopaedia Britannica, vol. 13 (USA: Encyclopaedia Britannica Inc., 1976), p. 827.

⁵⁴⁾ Julian Meynahan, ed., D.H. Lawrence: Sons and Lovers, Text, Background and Criticism (Westford, Massachusetts: The Murray Printing Company, 1977), p. 666.

Being an imaginative writer as he is, Lawrence is surely one of the greatest. He always makes everything he writes seem vivid, memorable and important; whether it belongs to the human world, or to the world of animal life, or of inanimate matter.

BIBLIOGRAPHY

1. Bergonzi, Bernard, ed., The Twentieth Century: History of Literature in the English Language, vol. 7, London: Sphere Books Ltd., 1970.
2. Clarke, Colin, ed., The Rainbow and Women in Love, Bristol: Western Printing Services Ltd., 1969.
3. "David Herbert Lawrence", Encyclopaedia Britannica, vol. 13, USA: Encyclopaedia Britannica Inc., 1970.
4. Lawrence, D.H. Sons and Lovers, London: Cox & Wyman Ltd., 1974.
5. Lawrence, D.H. The Rainbow, Great Britain: C. Nicholls & Company Ltd., 1976.
6. Lawrence, D.H. Women in Love, Great Britain: C. Nicholls & Company Ltd., 1976.
7. Lewis, F.R. D.H. Lawrence: Novelist, Aylesbury, Bucks: Hazell Watson & Viney Ltd., 1973.
8. Moore, Harry F. The Priest of Love: a life of D.H. Lawrence, Aylesbury, Bucks: Hazell Watson & Viney Ltd., 1976.
9. Moynahan, Julian, ed., D.H. Lawrence, Sons and Lovers: Text, Background, and Criticism, Westford, Massachusetts: The Murray Printing Company, 1977.
10. Spilka, Mark, ed. D.H. Lawrence, A Collection of Critical Essays, Englewood Cliffs, NJ: Prentice Hall, Inc. 1963.
11. Trilling, Diana, ed. The Portable D.H. Lawrence, Kingsport Tennessee: Kingsport Press, Inc. 1977.
12. The Pelican Guide to English Literature, vol. 7, Aylesbury, Bucks: Hazell Watson & Viney Ltd., 1973.

