It will now be useful to attempt a study of D. H. Lawrence's novels in the light of his World-View and life-view discussed in the preceding chapters. His novels present dramatised experience to define aspects of the human condition in both its implications and its possibilities. It is because for Lawrence values are discovered and created outright in the act of living. "He has firm conviction that life creates values. To him life is nothing but a vivid relatedness between man and the living universe that surrounds him: "the subtle, perfected relation between me and my whole circumambient universe"; and in art there is the flowering of this "immediate impulse towards self-expression or communication". Kulhishtar rightly observes "the relationship which Lawrence explores most fully in his novels from the start is that of man to woman." And a novel, according to Lawrence, should reveal what people are "inside themselves".

In the novels of the first period Lawrence's intention is to depict the female reality: "a woman that I love sort of keeps me in direct communion with the unknown, in which otherwise I am a bit lost". He finds the unconscious and mysterious operations of life, more clearly in woman's sensibility than in man's. In the first two novels "Lawrence attends principally to the female reality, to the degree that some reviewers thought that the unfamiliar author was a woman."

3. Conflict in the Novels of D. H. L., op. cit., p. 27.
5. Ibid., p. 179.
The White Peacock, Lawrence's first novel, though written five or six times before its final publication, is "a novel of sentiment". In the very beginning of his career as a novelist Lawrence was fumbling for the way out "in inchoate bits, from the underground of ... (his) consciousness." It is an attempt to write a conventional novel on the pattern of George Eliot's novels as he was at that time "very fond of her" and

"The usual plan is to take two couples and develop their relationships', he said. Most of George Eliot's are on that plan. Anyhow I don't want a plot, I should be bored with it. I shall try two couples for a start!"

Again, as Lawrence informed Jessie Chambers, in the novels of "Fielding and the others" the action had been outside while George Eliot "started putting all the action inside." But "he himself wondered which was right, and concluded by saving that there ought to be a bit of both."

In this way we get the impression that Lawrence writes this novel trying from the very start to go deep into the underground of his consciousness. Secondly, his main interest lies in the development of the relationships of his characters. Thirdly, he wants to combine a certain amount of realistic approach with conflict which starts and continues inside the minds of the characters; for, as Anthony West points out "the pre-Raphaelite movement was the strongest cultural influence working on Lawrence in his early years. The mental barriers

5. Ibid., p.105.
between lovers which play such a large part in pre-Raphaelite mythology, which doom so many young persons to premature, hallow-checked death, play their part in *The White Peacock.*”¹

And lastly, because Lawrence explores the deeper-truth for which realities are not sufficient, he uses symbols, Aldington rightly points out, "He (Lawrence) adventured into himself in order to write, and by writing discovered himself."²

*The White Peacock,* as Robert E. Gajdusek observes, "is primarily concerned with the conflict between culture and primitivism, between vicarious life and direct experience, between tradition and man's unimpeded expression -- the man-and-woman drama being basically that between ideality and reality, between air and earth, between life as transcendence, escaping into the skin, and life as immanence, rooted in the world."³ Ostensibly, Lawrence starts this novel with two couples whose relations, before and after marriage, appear to develop in the course of time -- Lettie and Leslie, George and Meg. But virtually there is only one relationship, of George and Lettie, round which the entire novel centres while other characters and relationships provide comparison or contrast and direct or indirect comments on their relationship. In this sense, even the characters of the father (Beardsall) and of the gamekeeper (Annable) in the narrative appear as an integral part of the novel. Their tales never remain irrelevant episodes as some of the critics have pointed out. The gamekeeper episode never "remains an excrescence on the main story"⁴ as Graham Hough has written, rather "it is effectively integrated and ... it operates in a way similar

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4. *The Dark Sun,* op.cit., p.44.
to the triangle of William — Gipsy — Mrs. Morel in *Sons and Lovers.* The father incident is not irrelevant; "the father incident is not unnecessary — there is a point; there are heaps of points, I told you there would be, but you have not bothered to find them." The point is not as Richard Aldington and some others have maintained that Lawrence wanted to express his dislike for his own father by making the father in the novel die of drink. Actually the character of Frank Beardsall has been presented sympathetically and with full understanding. He is also a victim of his wife. He suffers more than his wife and dies after earning and leaving about four thousand pounds for his wife and children. After his death his wife realises her fault in having set the children against him while he needed them. The death of the father brings a new consciousness to Cyril and Lettie, making them reflect on "the unanswered cry of failure" in the relationship of their parents.

The whole novel presents a struggle for man's wholeness attained through adequate satisfactory relationships. The main narrative of George and Lettie round which other episodes move dramatises the characters' failure to attain wholeness of being through the reconciliation of the fundamental dualism of their mind between the dark and light, above and below, air and earth, spirit and flesh, God and devil, bird and serpent, fire and ash.

George appears as a slow, earth-bound young farmer who leads a self-satisfied animal existence. Emily, his sister, compares him to "a fattened Calf," callous and brutal. His interest in reading brings him close to his friend Cyril

(Lawrence himself appears as the narrator of the story. The narrator's function seems very close to Hellie Dean of Emily Bronte's *The Wuthering Heights,* and Lettie who seems to be fond of him and awakens him to consciousness. In the chapter entitled "A Vendor of visions" Lettie tries to wake him up to another existence by telling him of music, painting and of death and suffering which he does not understand. She tells him, "you are blind; you are only half-born; you are gross with good living and heavy sleeping ... Sunset is nothing to you -- it merely happens anywhere." Cyril acquaints him with new subjects like Chemistry, Botany, Psychology, Sex and its origins, Schopenhauer and William James. George rapidly starts knowing these things and these ideas become part of him. But later on these ideas make him dissatisfied with his own existence and he starts feeling "like a toad in a hole." He remains passive in the face of this realisation merely "dreaming fulfilment" without making "things happen." Living in the same place he feels like a bit of the old building walking, his old feelings sticking to him "like the lichens on the walls". But his problem is not a simple one, not one of moving away from the old place. He dreads what he calls the "slow crumbling away from my foundations". It is because his connection with the land is broken, he begins to decay. This uprootedness is picturesquely described in the novel while George points out to Cyril a sycamore which though it keeps on growing is spoiled, its "fine balance of leaves" is gone because its leading shoot was broken off when the tree was young. George, too, he breaks away from the land has a similar experience. "I seem", he tells Cyril "thrown off my balance." He appears "like a vacuum ... all loose in the middle of a space of darkness." He declines steadily drinking hard until at the end of the novel he appears completely uprooted.

1. Ibid., p. 42. 2. Ibid., p. 328. 3. Ibid.,
"Like a tree that is falling, going soft and pale and rotten, clammy with small fungi, he stood leaning against the gate, while the dim afternoon drifted with a flow of thick sweet sunshine past him, not touching him."  

His failure is a failure of will. He cannot act out his emotions, he has not yet realised and mastered them. Lettie's feeling for George is at one time as deep as his for her but he alone is responsible for Lettie's slip away. The failure of his relationship with Lettie, thus, is chiefly a failure of will in him to accept the responsibilities of consciousness. And to deny life is to invite a tragic doom. Several times Lettie reminds him by calling "bos-bovis; an ox" 2 a "primitive man" 3 who loves food and comfort and knows practically nothing. He should, therefore, reform and act for himself. But as he begins to understand and tries to act, Lettie draws back. She admires his "physical beauty as if he were some great firm bud of life" 4 but instead of responding to his feelings, expects to be held and kept by him because of her instinct of feminine passivity. This is very characteristic of Lawrence's characters that while the woman wants to possess the man, the man struggles to escape, or vice versa. 5 When George proves slow and Lettie becomes apprehensive that he "would forever hang fire" 6, she "pulls down the small gold graces" and decides to live a life of comfort and respectability by getting engaged to Leslie, a smart, rich, self-conscious moderately sensitive "but ultimately rather empty manufacturer's son." 7 Now Cyril, George's friend, too, tells him "you should have gripped her before and kept her." 8 George blames Lettie, "you have awakened

my life" and decides to ask her to marry him. Cyril comments by calling him "the idiot" because he does not ask her. From Omar Khayyam George turns to George Moore. He fails to live up to his destiny.

The life of both George and Lettie remains tragic. It is the result of unhappy marriage. George's marriage to a "soft and warm" Meg, a woman of great physical charm is a direct consequence of his refusal of the responsibility of consciousness. As soon as he marries and moves off the land he begins to decay. His marriage with Meg is a loveless marriage. In the beginning of his married life he finds her "full of soothing and comfort ... trust and lovingness" and remains "incredibly happy" but this does not last for a long time. He realises, later on, that he is no longer in peace and quiet as he was while he worked in the farm. The charm of the married life vanishes very soon. He gets no time even to read, rather "it's the kids all day, and the kids all night." But Meg, on the other hand, finds her fulfilment in the children. She gets pleasure in being a mother: bathing her baby she appears "with the grace of a Madonna." Her love is directed to children and not to George. George remains excluded; "Meg never found any pleasure in me", George tells Cyril, "as she does in the kids." Here Cyril's comment that a woman is "so ready to disclaim the body of a man's love" applies to Meg, Emily and Lettie alike. The mother triumphs because of being complete in the mother-and-child world from which the man is left out "alone and ineffectual":

"A woman who has her child in her arms is a tower of strength, a beautiful, unassailable tower of strength that may in its turn stand quietly dealing death."  

1. Ibid., p.139.  
4. Ibid., p.309.  
5. Ibid., p.316.  
6. Ibid., p.317.  
7. Ibid., p.317.  
8. Ibid., p.332.
Thus, marriage proves "more of a dual than a duet" in which one partner wins and takes the other "captive, slave, servant --". Meg wins the victory over her husband like Emily and Lettie because she has the children on her side; she becomes more authoritative "to dominate everything particularly her husband." George needed Lettie who made him "conscious" for a light. But the relation breaks. This break of the relation is further symbolised by "fine parting" which she makes in his hair. He would have been "whole and complete" if his physical body and his awakened consciousness both would have been satisfied. But the break with Lettie creates a split in his personality. He marries Meg as a fulfilment of his physical body while his "awakened consciousness" remains unsatisfied because of loveless marriage with a sensual woman. He tries to sublimate his ideal for making success of his business, becomes a power in the town, takes pleasure in opposing Lettie's husband. But, virtually, he remains unsatisfied, unhappy and consequently starts drinking as a last resort and ends in hopeless mental and physical degradation.

Lettie, on the other hand, marries Leslie with his superficial social attractions and his "fine, Lithe physique, suggestive of much animal vigour." But marriage on the basis of sexual love alone always means a sacrifice of one's finer, nobler feelings according to Lawrence:

"Most people marry with their souls vibrating to the note of sexual love — and the sex notes may run into beautiful aesthetics, poetry and pictures and romance. But love is much finer, I think, when not only the sex group of chords is attuned, but the great harmonies, and the little harmonies, of what we will call religious feeling (read it widely) and ordinary sympathetic feeling. After marriage, most folks begin to slacken of the chords of their nature, and confine themselves to a little range. It is a great shame. Laetitia, you see responded, and that very weakly, to Leslie, only in the sex melody."
Lettie shuts out "all distant outlooks, as an Arab unfolds his tent and conquers the mystery and space of the desert. So she lived gleefully in a little tent of present pleasures and fancies." Sometimes she reads but gradually subsides into "a small indoor existence with artificial light and padded upholstery" and starts to serve her children taking superficial pride in the fact that she is a "wonderful mother"; for, like George, Lettie has also failed. Her life, too, becomes a life of "passionate dissatisfaction: she had nothing at all in her life, it was a barren futility."

The secondary plot deals with the relation of Cyril, the narrator to Emily, sister of George and ends with the same kind of failure as in the case of George and Lettie. Emily is an early portrait of Miriam of Sons and Lovers. She is presented in this novel as an intensely serious girl who finds the animal vigour and gusto of George loathsome and disgusting. Cyril, a self-portrait of Lawrence, is a naive, lonely, introverted youth, mentally clearer but emotionally undeveloped. He fails to live an emotional life and when Emily is engaged to another man, he merely lets her go and afterwards establishes a relation of friendship with George and is left alone in this novel like George. Their friendship is "at its mystical best." Cyril is always haunted by his "rooted loneliness" and finds solace in companionship and turns to the life of nature around him. But his failure to relate himself to his surroundings makes him wonder "what did I want that I turned thus from one thing to another?"

Emily, like Lettie and Meg finds pleasure in playing the mother to a child. Cyril ends in having a kind of male friendship by working with George, singing, reciting verses, talking of books and thinking that life is "full of glamour."

6. Ibid., p.151. 7. Ibid., p.255.
It is suggested that the friendship between George and Cyril is based on unconscious homosexual tendencies in Lawrence which is further presented through Birkin and Gerald, and Aaron and Lilly in *Women in Love* and *Aaron's Rod* respectively. George looks towards Cyril while sitting by fire and it appears to Cyril that George's "eyes were beautifully eloquent — as eloquent as a kiss". Again, in the bathing scene "when he had rubbed me all warm, he let me go, and we looked at each other with eyes full of still laughter, and our love was perfect for a moment, more perfect than any love I have known since, either for man or woman." Though critics have charged Lawrence with homosexual tendency presented unconsciously through characters, "whether these are to be attributed to immaturity in Cyril or in the author is not quite clear." To attest the problem of unhappy marriage between George and Meg and Lettie and Leslie Lawrence has presented the father episode. The Beardsall children are discovered living alone with their mother and the tragic end of Frank Beardsall is presented as the result of the unhappy marriage and the fault lies in Mrs. Beardsall. This is actually the portrait of Lawrence's father who has been presented here with sympathy: "The marriage had been unhappy. My father was a frivolous, rather vulgar character, but plausible, having a good deal of charm." Cyril and Lettie are reflections of the unanswered cry of failure in the relationship of their parents. The episode of Cyril and Emile further reveals the nature of woman. Hence, it is wrong to say that the lost father theme is "a bit of absurd novelese complication which is never developed and never has any consequence."

1. Ibid., p. 106.  
2. Ibid., p. 257.  
4. Moore writes: "... the name used for the Lawrences in *The White Peacock* is Beardsall, in actuality the family-name of Lawrence's mother "(*The Life and Work of D.H.L.*, op. cit., p. 34).  
6. *The Dark Sun*, op. cit., p. 44.
The third episode is the story of the gamekeeper, Annable, never "entirely irrelevant" but "incorporated into the book for no reason at all."\(^1\) Annable is a gamekeeper because he is the protector of the natural life. Moore rightly says, "from the first, Lawrence was against that part of civilization which destroyed natural things: the gamekeeper is a man especially committed to protecting wild life."\(^2\) He is "a somewhat Schopenhauerian figure ... a manifestation of Schopenhauerian will."\(^3\) About Annable's presence in the novel Lawrence himself says, "He has to be there. Don't you see why? He makes a sort of balance. Otherwise it's too much one thing too much me."\(^4\) It is never a "loosely repetitive"\(^5\) episode about which Murry has said: "If the story of Annable had been completely omitted the novel would have gained in cohesion and unity."\(^6\) Wudhishtar, however, holds:

"Annable's life-story is an illuminating comment on the possibilities of relationship between George and Lettie. There are many parallels between George and Annable, Lady Crystabel's animal, 'son animal --- son boeuf'; Lettie calls George: 'bos-bovis; an ox'. The Lady views Annable 'in an aesthetic light'(I was Greek statues for her', he relates to Cyril); Lettie finds George 'picturesque ... quite fit for an idyll'. Lady Crystabel begins 'to get souly'.'\(^7\)

Lettie is also turned into the 'souly sort'. Annable treats Cyril in a fatherly way: Cyril finds in him an image of masculine vigour to replace the ravaged father, Frank Beardsall.

The characters, in this novel, have been presented through the symbolism of darkness and light (white). This "division ... is at the core of the book"\(^8\).

3. The Intelligent Heart, Moore, op. cit., pp.104-5.
6. Son of Woman, op. cit., p.32.
Two of the characters at the centre of the spectrum, George and Lettie, try in various ways to cross over to each other's side but they are only attracted and repelled. Persephone does not get carried off by Pluto. In the manner of the frustrated lovers in Browning's *The Statue and the Bust*, they remain each other without union. Whiteness is symbolic of destruction and intellectual, darkness, on the other hand, is symbolic of emotional and primitive life. Annable is the "dark figure", a "malicious Pan" who preaches the doctrine of "Be a good animal; do as the animals do." Apparently, he seems to triumph in the sex war, he is by no means "the first bearer of the Laurentian Philosophy." It is simply because belief "only in the physical" and scorn for "all spirituality" is never the gospel of the Laurentian creed. "He wants a harmony of the "physical necessity" and "all spirituality".

Annable, the gamekeeper, Cambridge educated and once a curate, marries Lady Crystabel but later on he breaks with her because of her idealistic love. He rejects the social world and turns to a deep sympathy and fusion with nature. He is "a mythic figure, standing for the bond between humanity and nature that every civilization must establish if it is not to be overrun". He is the embodiment of Lawrence's idea of "the pure male": representative of "elemental male force".

One day while Cyril and Annable meet in a deserted churchyard (even church stands as the agent of destruction.

2. 'A Reading of *The White Peacock*', *op.cit.*, p.192.
Cyril associates the white peacock with the church and says: "The church is rotten. I suppose they'll stand all over the country like this soon."\(^1\), a peacock comes and perches on the neck of "an old bowed angel" and screams. The keeper curses the bird. He picks up a piece of sod and flings it at the bird. But before it flies away, it fouls its perch.\(^2\) The women of the novel, consequently, Lady Crystabel, Mrs Beardsall, Lettie, Mrs Wagstaff, Meg, Gertie and most of the girls attending parties and church services are embodiments of the violation of natural men by idealism. They degenerate the living men like Frank Beardsall, George, Cyril, Annable. They are the intellectual women put up and destroy the emotional men. They are white peacocks majestic in their flirtatious vein (the peacock's screech). The White Peacock leans over her victimised male—an apprehensive bowed angel. This symbol of peacock has been thirteen times used in the novel. Light, whiteness, radiance, ascendancy and woman all are fused in the peacock symbol.

The Women, in this novel, undermine the men's hold on life, rejecting manhood for refinement. The men of the novel either copulate or burn themselves: they are defeated males. In one of his plays The Married Man Lawrence says:

"Brentnall: 'It's a pity that so many of the best women let their youth slip by, because they don't find a man good enough -- and then, when dissatisfied becomes a torture --- later on --- you are dissatisfied with life, you do lack something big.'

Annie: 'yes'."\(^3\)

David Cavitch rightly observes: "Each of the young men in the novel yields to his disappointing fate without much fight against it, and all three are overwhelmed and overshadowed by the demands, the resistance, and the vividness of the women, who clearly show more force and freedom to guide their own lives even though they pathetically abide by the values of refinement or maternal domesticity. Yet there is only a very feeble sensuality which the men in this book can offer as an alternative to gentility; each of them is fragile, and the sensual nature of George and even of the older gamekeeper, Annable, leads both men into bitter degenerate animality that is their destruction." 1 Actually, unfulfilled by a man woman becomes the white peacock, "all vanity, screech and defilement" and man, on the other hand, unfulfilled by woman gives way to anti-social destructiveness of Annable or the self-destructive, shapeless and alcoholic end of a George.

When Annable hears the death of his wife, he comments that the White Peacock is "the very soul of a lady" and he too dies by an accident; he is killed by the fall of the stone in the quarry. Realistically judged the incident seems improbable but symbolically it is quite suggestive and appropriate; for, "the story is manifestly symbolic." 2 Murry observes, "probably it meant to him knowingly that he knew he was somehow bound to Miriam. ... the symbolism of their deaths means that though Lawrence longs to repudiate the spiritual, though he dreams of obliterating it in the animal, he knows that it exists, it cannot be denied, and at the last it will claim him." 3 Again, Annable dies because he has denied the spiritual and turns to the animal. His life, too, is never "whole and complete" life but like that of the novel's white

2. Son of Woman, op.cit., p.45.
3. Ibid.
peacocks only a second hand life. He dies but the cosmos is vibrant as ever, thronging not merely with life, but with life-which-is-bliss-in-itself denoting that in nature there is no mourning, there are no dirges sung for the dead rather there are only songs for living, a certain thrill and quickness everywhere. Nature inspires man to live his life to the full, so long he has the force of life in him. The universe is, indeed, a tower of joy for the living and those who are more alive than others theirs is the kingdom and the glory. To ignore the cosmos is to be debarred from his proper place in it as well as to deny himself a large flood of happiness that would otherwise be his. Anable dies to be reborn again in Hellors of Lady Chatterley's Lover. In The White Peacock, Anable has been defeated by high-born Lady Crystabel: nearly twenty years later he gets his own back on her, as Mallors, the gamekeeper of Lady Chatterley's Lover. Hence, the characters are consistently symbolic to give the tale the shape of almost a theologically speculative allegory. Woman's defilement and violation of man mirrors the oppression of humanity by superannuated Christian idealisms in a world where a return to blood-knowledge and an earth-related religion has become imperative.  

Even in this early work Lawrence's ability to describe the natural world of Nottingham countryside is much more vivid and compelling than Georgian description of nature; the depiction of nature is the result of real and detailed observation. The White Peacock gets much more strength by its fine "use of atmosphere" which invokes a kind of dream of an older England that is dying as it paints a dark picture of the new England that is death itself. In the very beginning of the novel the

the picture of the ruined feudal farm, Strelley Mill is vividly presented which is overrun by rabbits.\textsuperscript{1} It is devastated and corrupted by the invasion of an industrial way of life where Annable comes back to live a natural life. The fault lies not in Annable but in the civilization itself. It is, undoubtedly, a philosophical examination of an age. Place, in this way, is seldom presented without its cultural and even sociological implications in the novels of Lawrence. Its poetic handling brings Lawrence close to the romantic tradition and its suggestive tone to Hardesty tradition. The use of rural scenery heightens the emotional atmosphere of the novel. Robert E. Gajdusek maintains: "Most of the action in the novel centres in the woods and fields surrounding Nethermere, the lake towards which the focus of the novel leads."\textsuperscript{2} Even the name, Nethermere, Lawrence's original choice for the title of the novel, symbolises the fatal split, the Anglo-Saxon-French dualism, the dissociation of sensibility, the mother ascendancy over the man, and the oppression man suffers. 'Nethermere' is a compound name that breaks readily into 'ether' meaning below or under, and 'mere' the word for mother in French -- an expression identified in this novel with a type of mother-idealism. 'Mere' -- old English for a small lake, pond or pool -- can suggest George's symbolic death under water at the end of the novel as he renounces the Platonic-Christian world for mindless unconsciousness in the waters of Lethe.

However, as it is the characteristic of Lawrence's symbolic art to reveal the unconscious states of his characters through symbols taken from nature, here, too, the same technique has been employed to focus the unconscious states of his characters. Lettie's break with George has been presented through

\textsuperscript{1} 'A Reading of The White Peacock', \textit{op.cit.}, p.86.
\textsuperscript{2} The White Peacock, \textit{op.cit.}, p.248.
symbolism taken from nature. The symbolism aptly reveals the situation of the characters:

"The threads of my life were untwined; they drifted about like floating threads of gossamer; and you didn't put out your hand to take them and twist them up into the chord with yours. Now another has caught them up, and the chord of my life is being twisted, and I cannot wrench it free and untwine it again -- I can't." 1

Nature in the role of Greek chorus anticipates the fate of the protagonists: it shares the griefs and rejoices of the characters. At the beginning of the second chapter, "Dangling the Apple" in which Lettie decides to regenerate George and begins to "Vend" him her fatal visions -- Cyril and Lettie with the intention to prove and examine nests startle young lapwings by their approach. The frightened, bewildered birds "go whining, skelping off from a fancy as if they had a snake under their wings." 2 The application of this incident to the development of the novel emerges clearly as soon as we become accustomed to Lawrence's technique. It is the fact that George himself who will be treated by Lettie in the same casual way in which he treats the young bee is, of course an additional and painful irony. The flight of the lapwings is a warning and contrasts with George's passive acquiescence before Lettie's probing. The enemy in the world of The White Peacock is not evil but carelessness, selfishness. Where Hardy leaves us with a feeling that his characters are inevitably doomed to unhappiness, Lawrence through the mouthpiece of Cyril brilliantly communicates a sense of youthful sadness and missed opportunities.

In the entire novel the symbolism of white peacock, the death-by-water, ship-of-death theme, the wind, the ash-tree, the elm tree, the plum, the peewits, the crow, water, wetness, flowers, mud as well as eggs, nests and birds have been skilfully and successfully developed. There are indeed few moments in the novel when words are not used symbolically. The symbols in *The White Peacock* vibrate with the forms of deep psychic life. The novel verges on "some rare suggestiveness, 1 which are essentially connected with "live things ... rather than beautiful dying decadent things with sad odours." 2 The theme of battle between feminine refinement and masculine uncouthness has been nicely presented through symbolism which provides a tragic tone to the novel. In the entire novel actions and qualities as well as objects serve as symbols. The piano used eleven times in the novel is associated with woman -- or the womanish man creating sentimentality, unreality or pretence.

*The White Peacock* is "tightly organised, overlaid with an intricate multi-levelled symbolism, and co-ordinated by a complex stream of allusions." 3 It is a "romanticised autobiography" 4 like the first two cantos of Byron’s *Childe Harold*. It is a medley of autobiography and portraiture depicted through the technique of symbolism. It is, rather, a confluence of realism, naturalism and symbolism. As Lawrence is

2. Ibid., p.48. Pointing to the reality of the natural life which Lawrence registers in this novel Chaman Mahal puts, "There is a constant music of life in the book which never ceases. A dignity and grandeur is attached even to the movements of animals and birds: the rats sit and 'wine' their sharp faces and 'stroke' their whiskers ... Not only that, almost every other observable object is described as a heaving mass of living personality: the leaves 'chatter', the corn 'stands drowsily', the clouds tumble and sweep by like 'companies of angels' ..." (D.H.L.: An Eastern View, op. cit., p.61).
3. A Reading of *The White Peacock*, op. cit., p.188.
the poet-psychologist of instincts, emotions and moods, this novel presents the gamut of the passions through the symbolism of atmosphere, characters, ideas and thus the title The White Peacock is so suggestive. Even Francis Fergusson observes that Lawrence's concrete imagination never seems "to distinguish between the reality and the metaphor or symbol which makes it plain to us." It is a biographically revealing study, no doubt still it is the first remarkable novel of Lawrence with emotional maturity: "there is promise in Mr. D.H.Lawrence's novel The White Peacock," a book of real distinction, both in style and thought. It is a passionate romance which surprises even while it charms but with "very little deliberate exploration of the unknown". Most of the themes and conflicts vaguely suggested here develop and get powerful presentation in his later novels. It lacks sharpness and intensity of vision. The symbolism of The White Peacock, however, looking forward to that of the Phoenix and the plumed serpent marks the beginning of his exploration. So far as the symbolic structure of the novel is concerned it gives "the same tightness found in any great work of intellect (i.e. The Scarlet Letter) so organised that no element falls unanalysed into its place."3

Though The Trespasser, Lawrence's second novel, presents a tale of a sensitive, frail and ardent man's passionate love with a girl who is superficial and cold in nature, it deals basically with the conflict of flesh and the spirit manifested in the relations between men and women. It is full of "erotic

3. The Dark Sun, op.cit., p.40.
strings"¹, and it is an embodiment of the novelist's "naked self".² Lawrence took the story from Helen Corke's manuscript Neutral Ground which was published by her in 1933 but shared it with his own vision and experiences which made Michael C. Sharpe to call it "a deeply personal novel"³.

Lawrence, for the first time, wrote this novel in a fury of creative energy within the space of a few weeks in the early summer of 1910. But just after a year of his mother's death in November 1911 he suffered from tubercular pneumonia affecting both lungs. He was nursed at that time by Helen Corke and his sister Ida. When his condition deteriorated he started longing for death so that he could join his mother in spirit. The doctor advised and sent him in January to Bournemouth. Bournemouth revived his strength and then afterwards he started working on the novel. After rewriting it he wrote to Edward Garnett on 3rd January 1912:

"I have begun the saga again -- done the first chapter -- heaps better."⁴

Besides, at that time Lawrence came into contact with Helen Corke and Rachel Anand Taylor who helped him to recognise the true nature and the extent of the problem of what Mrs. Taylor had called "the dreaming woman", the type of woman "who, thought vividly alive spiritually and mentally denies the natural instincts of physical love and motherhood"⁵. Thus,

2. The Collected Letters of D.H.L., op.cit., p.74; Lawrence writes: "It is so much oneself, one's nakedself. I have myself away so much, and write that is my most palpitant, sensitive self, that I loathe the book, because it will betray me to a parcel of fools. Which is what any deeply personal or lyrical writer fears, I guess."
4. Lawrence named this novel The Saga of Siegmund which was later changed into The Trespasser.
Lawrence framed the novel on a single theme -- the division between the body and the spirit; this conflict between spirit and flesh continues throughout his major novels until he feels he has found a solution in *Women in Love* and *Lady Chatterley's Lover*. It is one of Lawrence's "most bitter stories of aloneness."

As most of Lawrence's early heroes are artists of one sort or another, Siegmund, a hard-up musician, is the central character of this novel. He falls out of love with his dull suburban wife and his children and becomes so much sundered in his heart that he decides to break free. The decision is one of the crises of his life which resulted from a moment of deep inner conflict. Siegmund, thus, goes for a fortnight by the sea with Helena, a woman teacher. This is his pleasant trip to the Isle of Wight where he indulges in sexual pleasure with Helena. It is simply because he wants to escape from his domestic life which ever torments him. But when he tries to give expression to his sense of tragedy to Helena "how his life was wrenched from its roots," he realises that she does not at all understand him. This experience Lawrence writes about in one of his letters, "women can feel, but often, very often, they do not understand in their souls, I mean." In their erotic love, Siegmund soon discovers that Helena only wants tenderness and "dream love" and hates the passionate male in him. This disharmony "is not a matter of misunderstanding or intellectual adjustment or arbitration of negotiable differences but a cleavage of temperament, for which there is no cure."

Helena is a dreaming woman whose passion only "exhausts itself at the mouth."¹ She is a type of "deep interesting women" who "don't want men; they want the flowers of the spirit they can gather from men; therefore they destroy the natural man -- that is man altogether." Helena searches for psychic sensation in physical experience and the search kills, she rejects the animal, male, in Siegmund, accepts only kisses from him to fulfil her. Helena is really, in the words of "the first of the series of intellectualized will-driven females Lawrence was to write of so bitterly."² She neither loves nor needs the real Siegmund. The Siegmund she loves is only a projection of her own soul. To Helena the dream is always more than actuality. She is against the real man in him whose dreams are "melted in his blood":

"His dreams were the flowers of his blood. Hers were more detached and inhuman. For centuries a certain type of woman has been rejecting the 'animal' in humanity, till now her dreams are abstract, and full of fantasy, and her blood runs in bondage, and her kindness is full of cruelty."³

Even in reality she loves fancy and loaths actuality. Actuality seems to her "vulgar, ugly and stupid, as a rule"⁴ and death appears "the death of which the Sagas talk -- something grand, and sweeping, and dark."⁵ Helena is, in this way, the same type of woman described by Lawrence as "superficial" in his letter to Blanche Jennings.⁶

In their intercourse the attraction-repulsion, love-hate relationship has been depicted in a way in which it is done in the case of Coutts and Winifred of Lawrence's story of the same period The Witch a La Mode. Once in the evening

¹. The Trespasser, op. cit., p. 23.
³. The Trespasser, loc. cit.
⁴. Ibid., p. 34.
⁵. Ibid., p. 36.
when Helena comes to Siegmund the "gloom of tenderness" in her eyes does not let him reveal the passion burning in him. He tries to be tender towards her and to answer the call of "her dream love" but fails to put out the fire burning inside him. Helena admires his caresses and tenderness only. Siegmund can only turn away with his dissociate feeling remaining aloof and dejected. Helena "lit by the firelight, in her white, clinging dress, cowering between her uplifted arm, .... seemed to be offering him herself to sacrifice ... he was kneeling, and she was lying on his shoulder, abandoned to him. There was a good deal of sorrow in his joy." This meeting between Siegmund and Helena has been described in the manner of the Tantric Yogic practice:

"She seemed to connect him with the beauty of things, as if she were the nerve through which he received intelligence of the Sun, and wind, and sea, and of the moon and the darkness."3

But the "two" never become "one": "Beauty she never felt herself came to him through her. It is that makes love. He could always sympathise with the wistful little flowers, and trees lonely in their crowds, and wild, sad sea-birds. In these things he recognised the great yearning, the ache outwards towards something, with which he was ordinarily burned. But with Helena, in this large sea-morning, he was whole and perfect as the day."4

Siegmund's peace and stillness make Helena wonder how, he, who was a burning volcano a short while ago, could now be "like the sea, musing by itself." This is only the Siegmund of her dreams, created by her, "She fled as soon from warmth as from cold. Physically, she was always so; she shrank from anything extreme. But psychically she was an extremist, and

1. The Trespasser, op. cit., p.25.
2. Ibid., p.28. 3. Ibid., p.34. 4. Ibid.
a dangerous one." Siegmund's joy is mixed with sorrow because Helena, instead of responding to his body's passion, seems only to offer herself as a sacrifice, "He had Helena in his arms, which was sweet company, but in spirit he was quite alone."

To Helena, on the other hand, there are two different Siegmunds. The Siegmund of her dream belongs to the world of the curling splash of retreat of the little sleepy waves whose soul she longs to hear. But Siegmund with a powerfully thudding heart, the strange and insistent man she does not understand and virtually rejects. Helena always sees "the brute in him." She does not want his passion, rather, she desires that he should want her madly. She wants to possess all of him like Miriam of Sons and Lovers and for this she sacrifices herself to him by making "herself a burning altar to him." She wants to gather, in all her benignity and compassion the Siegmund whom she understands so that she can act the role of the great motherhood of women as "Hawwa -- Eve -- Mother!" Helena is like Jessie Chambers, the spiritual woman who wants only sensation. She is the embodiment of spirit, while Siegmund stands for flesh. He longs for becoming Adam's son but he is unable to find Eve's daughter, even in Helena. His sacrifice to his women-folk, and particularly to Helena, is presented through adequate symbolism:

"She was no swimmer. Her endless delight was to explore, to discover small treasures. For her the world was still a great wonder-box which hid innumerable sweet toys for surprises in all its crevices." Siegmund's tragedy, thus, is the tragedy of the life-deniers like George of The White Peacock who has turned untrue to his own nature.

1. Ibid.  2. Ibid., p.41.  3. Ibid., p.45.  4. Ibid., p.61.  5. Ibid., p.94.
Siegmund after drinking life too hot looks at a carved figure of Christ on a cross which parallels his own tragedy. The cross symbolism is recurrent in Lawrence's novels, poems and stories. It is symbolic of the internal division in man between sensual and spiritual, reality and dream. Lawrence being a man crucified on sex expresses this division through cross symbol. Siegmund is too divided in his soul -- sensual and spiritual -- because of the lack of fulfilment of the blood-being. Life seems to him to be treating him in the same manner as it had treated Christ on a cross. Siegmund does not possess the dispassionate intellect to control him. Hence, he rushes unimpeded towards his doom. Helena wants "the mist spirit" of her fancy to draw a curtain round her and Siegmund so that she can remain in her own "fine world" without thinking of "the outside" which she fears. But Siegmund's painful heart tears the mist-curtain. He tells the story of his marriage with Beatrice to Helena. She is shocked; her dream-image is shattered, his arm reminds her of "brute embrace". She feels confined to herself now -- utterly alone. She wants to free herself from his embrace. Siegmund realising this remains stunned. He finds no comfort in further embrace. Finding himself alone in his spirit he starts seeking "courage and faith for his own soul." Helena senses it and fears she might lose him. Now with "Madonna" love she wants to solace him with her delicate kisses. But he realises "she only wants me to explore me like a rock-pool, and to bathe in me." Till she confuses him with her rod, she accepts him as her ideal lover; now she finds the real Siegmund and rejects him. He analyses his own experience of humiliation and admits that all his life he has been pushed this way and that like a fool because he has not been master of his emotions, because he has always surrendered and has failed to

1. Ibid., p. 86
2. Ibid., p. 100.
compel anything for fear of hurting. With Helena, he senses, he has failed as a lover because he is "timid of compulsion." It would have been successful if he would have had her in love sufficiently to keep her these few days. Now the dilemma continues in his mind: "I shall want Helena; I shall remember the children. If I have the one, I shall be damned by the thought of the other ... Beatrice and the children in the country, and me not looking after the children ..." He cannot resolve the dilemma. He returns home and while rejected by his wife (Beatrice) and his children, finding none to turn to, commits suicide by hanging himself. In death he seeks an end of the conflict "to cut himself off from life." The story of erotic frustration ends in the Hardesque way.

As Aldington has pointed out, the suicide of Siegmund is indicative of Lawrence's agony and his own despair over his mother's death. Lawrence borrowed the idea of Siegmund's death from the death of a well-known musician, Mac Cartney of the Carl Rosa Opera Company whose dramatic suicide remained a journalistic sensation for a number of years. It is "the feverish, confused and death-haunted book of a soul-sick man, written out of a turmoil of unresolved experience." It is still, the tragic story of Siegmund and Helena was significant for him not only because he had actually been involved in a similar relationship but because the failure of the love affair reflected what he felt to be the tragedy of his own life. He saw the love relationship as an epitome of the constant struggle between the over-spiritual 'femme fatale' and the instinctive, warm-blooded male. Siegmund's suicide is a testimony to Hardy's influence on Lawrence too. Ford has rightly observed: "... the spectacle of the alienation of his own parents provided all the impetus needed, although

1. Ibid., p.118.
2. The Portrait of a Genius, but ...., Aldington, op. cit., p.102. Lawrence himself writes: "... in that year, for me, everything collapsed, save the mystery of death, and the haunting
his reading of Hardy may perhaps have reinforced it. The typical heroes and heroines of Hardy, Lawrence believed, were likewise outcasts who were driven to die in the wilderness from 'the isolation and the exposure '".

The Trespasser is an "autobiographical personal" novel. If the machinery of Siegmund's family is dropped the whole book turns "plain autobiography". Lawrence advocates his theme of the conflict between flesh and spirit quite symbolically. The same sort of symbolism is present here which we find in his early love poems. He suggests his dissociated feeling between flesh and spirit through floral symbolism. Just when Siegmund is to approach Helena for the fulfilment of physical necessity they appear as "two scarlet flowers listless in the fire glow" and "one of the flowers awoke and spread towards her. It asked for her mutely. She was fascinated, scarcely able to move." Again, Siegmund's eyes stand for "cornflowers." To suggest Helena's nature more vividly Lawrence uses symbolism of flowers which seem to her "fairies' telephones", sometimes "tiny children in pinafores." In this novel Lawrence has employed the symbolism "in the usual literary-poetic way, and not after the fashion of the French Symbolist who used the term in a specialised sense; Lawrence's symbols in this book are not Baudelaire's synaesthetic correspondances: rather, they are more conventional and explicit identifications to reinforce theme and meaning. Moonlight, fire, flame and sun figure throughout the novel but not as coherently worked-out symbols.

of death in life. I was twenty-five and from the death of my mother, the world began to dissolve around me, beautiful, iridescent, but passing away substanceless. Till I almost dissolved away myself, I was very ill: when I was twenty-six." ('Foreword to Collected Poems in The Complete Poems, Heinemann, Phoenix ed. 1957, Vol.III, p.851).

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1. Double Measure, op.cit., p.74.
The sun-burn on Helena's arm which remains till she is with Siegmund on the island is symbolic of her nature and relation with Siegmund; a psychological presentation. The rippling sunlight appears to her as the Rhine maidens spreading their bright hair to the sun. The sun-stroke at the island with which Siegmund is affected is symbolic of his physical collapse. The symbolism of the sea is as coherent, suggestive and profound as the sea-imagery in Matthew Arnold's *Dover Beach*. The changing moods and aspects of the sea on the honeymoon island which reflect the changing mood of the lovers, have been nicely re-created. It is a fair testimony of Lawrence's "unconventional power in the rendering of passion and emotion":

"The azure sky and the sea laughed on, holding a bright conversation one with another. The two headlands of the tiny bay gossiped across the street of water. All the boulders and pebbles of the sea-shore claved together."

Even the setting of the novel is quite symbolic. Siegmund's escape from the dark city to the Isle of Wight as honeymoon island is an escape from the materialistic world to the island of "the hot-mists." An island is, indeed, a stock image for man's escape: there he is lapped in fluid and fancies himself in the womb; there he is spared the collisions of society. In the hundred and fifty island pages Lawrence has been illustrating the contrast between illusion and reality. Both Helena and Siegmund remain two without becoming one. This is symbolically presented. One day bathing in a rock-pool, seeing his handsome body's reflection in the water Siegmund wonders why Helena instead of rejoicing in him rejects him as if he were

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"a baboon under (his) clothing"\(^1\), and "thinks ten thousand times more of that little pool, with a bit of pink anemone and some yellow weed, than me."\(^2\) Siegmund can play with the delicious warm surface of life, but he is always aware of the relentless mass of cold beneath. This is his experience of Helena as well. The smooth, warm, delightful sand on the sea-shore reminds him of Helena: but soon he discovers the "deep weight of cold" underneath the surface. Helena is like the sea-shore, "the deep mass cold, that the softness and warmth merely floated upon."\(^3\)

However, the theme of woman's destructive rejection of her lover that has been symbolically presented through this novel has "neither the romantic glamour, nor the symbolic profundity of its predecessor."\(^4\) There is no effective central symbol as in The White Peacock and The Rainbow to illuminate and suggest the understanding of the central action of the novel although Lawrence has a remarkable ability for describing sexual relationships. The romantic element in the affair is handled sensitively and does not become overtly sentimental: Helena and Siegmund are lovers, but they are also individuals, and it is because of the fact that both are convincingly drawn that the novel is able to sustain our interest. Besides, it has virtues in its descriptions of natural scenery and, more importantly, in its analysis of the love relationship and in the character of Helena. The Trespasser, consequently, is the work of a "talented beginner"\(^5\) but is neither a "second-hand and second-rate material"\(^6\) nor "only biographical interest"\(^7\) its only

\(^1\) Ibid., p. 32.  
\(^2\) Ibid.  
\(^3\) Ibid., p. 47.  
\(^4\) Son of Woman, op. cit., p. 57.  
\(^5\) The Failure and the Triumph of Art, Vivas, op. cit., p. xi.  
\(^6\) The Dark Sun, op. cit., p. 50.  
\(^7\) The Failure and the Triumph of Art, loc. cit.
merit. It is a wonderfully sustained though a somewhat too unreserved description of emotion at high pressure. Although it contains "some rattling good stuff" based on "a frame of actual experience", the first mature novel of Lawrence in art as well as in theme comes up with *Sons and Lovers* which switches on the modern man's quest for wholeness of being.

*Sons and Lovers* is a fine blend of naturalism and symbolism, realism and romance. It is "not a florid" prose poem (i.e. *The White Peacock*) or a decorated idyll (i.e. *The Trespasser*) running to seed in realism; but a restrained, somewhat impersonal novel." Ostensibly, a portrait of an imaginative artist *Sons and Lovers* is essentially a story of all sensitive and thinking men and women in search of a better and more meaningful life that Lawrence's imaginative genius can reconstruct it; "primarily an enquiry into human relationships." It is improper to say that technically it has no construction; Lawrence laboured hard "running it and shaping it and filling it in" to make it "a unified whole" both thematically and stylistically. It is the first mature novel of Lawrence which presents the strange relationship between men, women and flowers as well as the equally strange relations between Paul Morel and his three sweethearts. "In *Sons and Lovers*, Mark Spilka observes, "the direct relation between men, women and flowers sets off the inward state of each of

4. *Conflict in the Novels of D.H.L.,* on cit., n. 89.
the major characters." But mainly it deals with an "acute emotional problem." Here Lawrence has made the effort to liberate himself from his own past: he recapitulated much of his actual past in an effort to understand his continuing emotions about it and to liberate himself for a freer response to the present. Consequently, after finishing the novel he said: "One sheds one's sickness in books, repeats and presents again one's emotions, to be master of them."3

Lawrence gives the manifesto of the novel in a letter written to Edward Garnett on November 1912 mentioning that "it has got form" and is "a great tragedy".4 The novel presents the tragedy of thousands of young men whose lives are being ruined by the possessive love of their mothers. Lawrence enumerates this psychology in his foreword to Sons and Lovers:

"... God the father, the inscrutable, the unknowable, we know in the flesh, in woman. She is the door for our in-going and our out-coming. In her we go back to the father ... blind and unconscious."5

Every woman wants that her man after doing his day's work should come to her with joy and be renewed, "be re-born of her" so that he can go out again the next morning with his new strength. But when this sensual relation fails, the mother establishes an intense spiritual love relations with child. This establishment of a dynamic relation with the child in the second plane of consciousness, the parents -- because of their monomania for love and more love do "what it is vicious for any parent to do."6 Not only women but the parents establish a bond of adult love with the child, not of sex, because

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6. Fantasia of the Unconscious, op.cit.,p.117.
according to Lawrence biologically there is a radical sex-aversion between parent and child at the deeper sensual centres, but of sacred spiritual love. However, this relation of pure love between parent and child is fatal. It arouses in the child the centres of sex which cannot find response from the sensual body of another person. Hence, parents, instead of helping the child's growth into manhood "possess his own soul in strength within him, deep and alone"¹ and make it impossible for him to grow: "And if a son-lover takes a wife, then is she not his wife, she is only his bed. And his wife will be torn in twain ..." Lawrence presents this fact in this novel. His main concern is not with the stiff shape or outline of his character but with the actual shimmer² of life as expressed in the relationships between the characters, and also with their relation to the living universe around them.

This novel does not depict only a chronological plan of a miner's family at Nottingham with its habits and vicissitudes in a naturalistic way: the entire structure of the novel is controlled by an idea. The idea of an organic disturbance of sexual polarities first described in the disaffection of mother and father, then in the mother's attempt to substitute her sons for her husband, finally in the sons' unsuccessful struggle to establish natural manhood. Though it is an epic of family life in a colliery district, it is one of the classics of English literature; for, most working class novels are bleak and grey because of an over-emphatic naturalism. Sons and Lovers, on the other hand, like Henry Green's Living is the poetry of working-class life -- a medley of naturalism, symbolism and psychology. The novelist's predominant concern

1. Ibid., p.120.
3. Lawrence writes: "... There ... remains a God, but not a personal God: a vast shimmering impulse which waves onwards ... we are lost as individuals, yet we count in the whole. "(The Collected Letters of D.H.L., op.cit., p.76).
throughout the novel is to analyse and depict the ways in which the individuals respond and react to one another with the complex of thoughts, feelings, emotions and physical sensations. The novel successfully records two conflicts; the first between his father and his mother and the children; the second, the triangular conflict between his mother, his sweetheart and Paul (Lawrence himself). "Lawrence's most significant achievement in this book," Cavitch rightly holds, "is that he gives continuous narration to the deeply hidden life of Paul while maintaining the integrity of empirical facts that make up the fabric of the novel. Paul's relations with Miriam and Clara are literal, not allegorical, events; but it is also true that from the moment when he becomes his mother's favorite, the pattern of events in his life maintains an exact correlation between his unconscious attitudes toward Gertrude and his objective relations with his mistresses."  

In the autobiographical first part of the novel Lawrence presents dramatized conflict between his parents as well as a conflict between two individuals, a class warfare, bourgeoisie against proletariat: Mrs. Morel (the portrait of Lawrence's mother) against Mr. Morel (the portrait of Lawrence's father). Lawrence's first play *A Collier's Friday Night*, too, deals in short with the last half of the same material as presented in "Strife in Love" chapter of the novel. The conflict forces Mrs. Morel to hate her husband and as extravagantly to love her children. These children become a battleground in the parents' war. These personal experiences have been described in a quite naturalistic way against Nottingham background.

But the idea is essentially psychological. The hatred of the sons against their father and his frustrated sense of inferiority which compels him to violence and drink, help to make

Sons and Lovers the first significant novel of the twentieth century psychological analysis although in its formal structure and realistic details it is still in the nineteenth century tradition. The technique of symbolism helps in successful rendering of the actual process of living with all its doubts, gropings, uncertainties and emotional rise and fall.

Mrs. Morel is the central character of the novel round which the other characters form a constellation. She is an elemental character like E.M. Forster's Mrs. Moore of A Passage to India and Mrs. Wilcox of Howards End. She is a puritan, a high-minded and stern idealist cramped by "thought and spirit". In the early married life she gets real joy and satisfaction with her husband. But later on her dominating nature over her husband brings disharmony in her life. Once finding some unpaid bills in the pocket of her husband's coat the idea comes into her mind that he has deceived her. She begins to despise Morel because he "lacked principle." A fearful and long-lasting battle starts between husband and wife whose natures are utterly different. Morel's nature is purely sensuous. It fascinated her during the early married days. But now with her puritanical instinct she strives to make him moral and religious. She tortures him and pushes him out of his mind by forcing him against his will to face things and fulfill his obligations. Thus, "in seeking to make him nobler than he could be, she destroyed him."

The pity is that both are fundamentally different from each other. In the early days of their married life Morel satisfies his wife's soul with his "sensuous flame of life" which "seems to her something wonderful, beyond her." Lawrence

2. Ibid., p. 25.
3. Ibid., p.18.
suggests this through appropriate symbolism of "the Bottoms succeeded to Hell Row."¹ This brings her to a life of harmony by "instinct."² Now when both realise their different natures battle starts. She sides with her children and treats him as "an outsider" in the house, he with the outer world and seeks refuge in drinking. Once he turns his pregnant wife out into the cold night and bolts the door; another time he hits her with a drawer, making her bleed profusely. However, he suffers a great deal, especially while he does not express his regret to her, while his conscience instructs on him the punishment which eats "into his spirit like rush" and which he can only forget by drinking. As Ford has pointed out, "Lawrence's basic narrative consists of an account of his characters' pursuing in search. The situation in the Persephone story is often represented as a crucial stage in such a search, emblematic of the impossibility of a union between opposites and the consequent loneliness of strangers sharing a bed for a lifetime strangers who remain strangers."³ Mrs. Morel uses her children as instruments of her will, to enable them to realise fulfilment as the result of her reaction against her unhappy marriage which gave her only bitter frustration. But she never goes to her sons for sterile compensation. "She gives always more than she receives. It is not until she is dying that she begins to sap Paul's life. For, despite the tragedy of her marriage, she has not been broken."⁴

¹ Ibid., p.7. ² Ibid., p.12. ³ Double Measure, op.cit., pp.31-3. ⁴ The Art of D.H. Lawrence, Keith Sagar, op.cit., p.23. It is an unforgivable sin of Mrs. Morel that she dragged the Children into their quarrels which Lawrence (Paul) realised four years before his death in a later document made available by Stephen Spender in The Creative Element (London, 1953, p.96) from D.H. Lawrence: Review and Correspondence by Earl and Achsah Brewsters: "My mother fought with deadly hostility against my father, all her life. He was not hostile, till provoked, then he too was a devil. But my mother began it. She seemed to begrudge his very existence ..."

⁵ Son of Woman, op.cit., p.39.
Walter Morel fails to defeat Paul because Paul is trapped into openly battling his father over his erotic attachment to Gertrude (Mrs. Morel) and Paul virtually wins Gertrude as his own (VIII). By Paul's unsought victory, Mrs. Morel's status changes in Paul's anxiety-ridden mind from the safe figure of the maidenly mother to the dangerous, sexually accessible figure of the untrue wife. Nevertheless, "Murry is right in saying, "Inevitably, the mother's starved spirit sought satisfaction through her sons; and two of them, the eldest and the youngest, responded wholly to her call." Through her sons she gets spiritual fulfilment. Her feeling of resentment against her husband is transmitted to the children who are unnecessarily involved in the conflict, sharing her troubles and pain, and hating their father: "she never suffered alone any more: the children suffered with her." David Cavitch observes: "Mrs. Morel misuses her son's affections, and her maternal character is complicated by her unwittingly seductive, unfair advances upon his emotion. Pathetically, her unfulfilled vitality is expressed through an increasingly sexual love for Paul, who all through the novel cherishes an image of Gertrude as a lovely, creative, and buoyantly self-possessed woman. But the reader perceives even more clearly than the author, whose sympathy remains loyal to the mother, that Mrs. Morel becomes unprincipled and destructive in her jealous passion to keep Paul's love for herself." Although there is similarity in the name of Paul's and Hamlet's mothers, Gertrude Morel is never as immoral in her carnal passion as Gertrude is of Hamlet. She is a starved soul who seeks satisfaction, on the mental level, through her sons. But she is never a Gertrude of Shakespeare (Hamlet) or a Clytemnestra of Aeschylus (Crestia).

1. Son of Woman, op.cit., p.29.
2. Sons and Lovers, op.cit., p.79.
or a Christine of O'Neill (Mourning Becomes Electra), although, Paul is in the line of Hamlet, Orestes and Lavinia in his emotional suffering, conflicts and agony. Mrs. Morel casting off her husband turns first to her eldest son, William. He seems to her the most promising boy "full of vigour, making the world glow again for her."\(^1\) She lives now her life through her son. She does not like William's going to dances, and to the girls he meets there. When he gets a job in London at a very handsome salary, she is more hurt at the thought of his going away than glad at his success. He is "her knight who wore her favour in the battle."\(^2\) His thought is always linked with his mother. Once when he is courting a girl in London his thought sifts through his mother's mind. Miss Western, "Ginny" or "Gyp" as he calls her, seems to him not as serious as his mother. She appears to him "shallow". He forms a companionship with her but never a communion because his inner soul is held by Mrs. Morel. He remains constantly conscious of the conflict between mother and mistress, neither of whom he can give up: both are essential to him, one satisfies his spirit, the other his sensual yearnings. He is a man divided within himself on a cross of the inner split between the spirit and the senses. How Mrs. Morel feels herself "tainted" because her "honor... was struck"\(^3\) while she finds William fascinated by Ginvy. William divided within himself begins to waste away and ultimately the split kills him.

With the death of her eldest son Mrs. Morel's hopes are shattered. She comes to the point of nervous breakdown. Fortunately for her Paul falls seriously ill. He too is on the point of death. Then the realisation comes to her: "I should have wanted the living, not the dead."\(^4\) Paul's illness saves her

\(^{1}\) Sons and Lovers, op. cit., p.63.
\(^{2}\) Ibid., p.101.
\(^{3}\) Ibid., p.165.
\(^{4}\) Ibid., p.175.
and now onwards Paul becomes his mother's darling. As he was an unwanted child Mrs. Morel tried to love him intensely from the very early days which always brought a kind of rivalry between William and Paul. Mrs. Morel loved William "passionately", but after his death Paul compensates William's loss in her life. Gradually they share lives "knitted together in perfect intimacy." Paul is urged on in life by his mother, drawing his life warmth and strength from her, unconsciously; without her he never finds relief and joy. But when the biological need in Paul arises and he moves to Miriam for its satisfaction once again the conflict starts. The struggle begins.

Paul comes to a neighbouring farm-girl Miriam who inspires him to work and develop his literary career as an artist. Like Gertrude in her youth, Miriam is an intensely romantic girl, pietistic, something of an intellectual, and in a privately superior way she feels detached from her common circumstances. Like Gertrude Miriam longs to be served by a virile hero, and she believes, rather bitterly as young Gertrude did, that being a man is everything. Most pertinently for Paul, probably does Miriam's present degradation as the suffering servant of her boorish brothers. He sees her as she sees herself: an imprisoned princess turned swine-girl, deprived of her rightful chances in life. Paul's sympathy for Miriam's situation, therefore, runs parallel to the feeling he shares with his mother that her proper destiny was ruined by becoming a coal-miner's drudging-wife. However, the adult relationship with Miriam pains Mrs. Morel and compels her to

1. Vide, Ibid., p.89.
2. Ibid., p.105.
fight against Miriam, "one of the deep sort." When Paul is late to return home Mrs. Morel gets angry. She thinks about Miriam as a dangerous one "who will ... suck a man's soul out till he has none of his left ... she will never let (Paul) become a man she never will." Actually, she is never jealous of his son's development, rather she wishes him the best in life. But she fears she may lose him; Miriam's love for Paul may leave "no room, not a bit of room." She cannot tolerate it. In forcing his sympathy for herself by telling him how she never had a husband — "not really", she indirectly prevents his growth into maturity: she remains "the strongest tie in his life ... the pivot and pole of his life, from which he could not escape." Lawrence has advocated this reality in Fantasia of the Unconscious, "in becoming the object of her great emotional stress for her son, the mother also becomes an object of poignancy, of anguish, of arrest, to her son. She arrests him from finding his proper fulfilment on the sensual plane." Thus coming back to his mother, Paul gets the dubious satisfaction of self-sacrifice in having been faithful to her because "she loved him first; he loved her first." The mother is determined to "fight to keep Paul", and succeeds at last. Paul wants to have a sensual fulfilment of his desire with Miriam, but Miriam being a spiritual girl does not respond to his emotional yearning. In the "lad and girl" affair between Paul and Miriam there is an erotic communion between the two lovers and the flowers they both admire. When Paul says: "Then they're maiden-blush', Miriam flushed." This shows that throughout the novel Miriam is identified with maidenblush, a representative of an "unhealthy spirituality."

and ever dedicated to soul, is afraid of the sensual communion with Paul. This fact has been nicely presented through the symbolic scene of a hen pecking at a girl's hand. When she is advised by him to offer some maize to the hen, out of fear, she starts crying, withdraws her hand and does not allow her hand to let the hen peck. This conveys the animal dynamic which is the urgent phase of the phallic power. Lawrence believes in the phallic reality as the only reality which can connect us with universal nature and its very rhythm. Her fear of the hen and Paul's getting angry with Miriam as she starts crying shows how Paul is the votary of the phallic reality and devoted to the reality of touch while Miriam, the spiritual girl like a nun, fears this reality and hence the beginning of the conflict between them. Miriam, a sexually unawakened girl wants to possess Paul's soul which Paul cannot give as his soul belongs to his mother. On the other hand, Paul wants blood-intimacy with Miriam which she denies as she is a spiritual girl, a self-sacrificing sort. Even when he kisses her she does not realise "the male" Paul is.

Again, while coming home with Miriam one evening Paul suddenly looks at an enormous orange moon. "His blood seems "to burst into flame." The beating of his heart starts heavily with desire but he cannot have communion with Miriam. She remains religious like a nun. He starts looking inside the depth of his soul and then this 'purity' prevents even their first love-kiss. It was as if she could scarcely stand the shock of physical love, even a passionate kiss, and then he was too shrinking and sensitive to give it. Paul puts the blame on Miriam for forcing him to be so spiritual, and hates her for making him in some way despise himself as George blames Lettie in The White Peacock. Vudhishtar rightly observes:

"... both of them are struggling at the same time to liberate themselves from the bond of 'purity'. His efforts are the more prominent because he is more vocal, and because the novel is more about him; she does not speak out but wonders all the same that if he does not really want to be spiritual with her why doesn't he be otherwise. When she looks at him challengingly, he finds there is something which prevents him from kissing her."

It is that Paul is incapable of any but the spiritual-abstract relation with anybody. He wants to give passion and tenderness to her whereas she wants not Paul but only "the soul out of his body." She is a possessing girl, nodoubt, but the "shortage somewhere" is not in Miriam's character but in Paul himself who is only his mother's lad. Paul himself realises that her love is "too good for him... His own love was at fault, not hers." He loves his mother so spiritually that he cannot love her physically because sex being complicated in him has become a detached thing for him quite apart from actual woman. To him Miriam appears "like a nun singing to heaven", or like "one who sings beside a Botticelli Madonna, so spiritual", an "eternal maidenhood." She "religiously" sacrifices herself to possess him. But he always wants his person to be left alone. They only meet at the high plane of abstraction. In the novel their relation has been presented through the Cathedral symbol which is a recurrent symbol of D.H.Lawrence. The Cathedral symbol is used in twofold sense, the Gothic and the "Norman" symbolic of spiritual infinite and the primitive indefinite respectively. The two religious concepts -- Gothic and Norman -- stand for Christ Risen in spirit and Christ Risen in the flesh. Lawrence, therefore, presents Miriam and Paul in terms of arches of the Cathedral. Miriam realises that she cannot

2. Sons and Lovers, op.cit., p.268.
3. Ibid., p.255.
4. Ibid., p.341.
have Paul still she continues sacrificing herself for his sake. She thinks of holding the keys of his soul but Paul, the Persephone's son fights her desire to "absorb" him which he cannot allow. Miriam thinks that Paul has two selves "higher" as well as "lower" and ultimately the "higher" will triumphs over the "lower" -- spirituality over sensual yearnings. For this, she arranges a meeting with a sensual lady, Clara Daves who lives a separate life after the divorce so that after the fulfilment of the sensual yearnings Paul's spiritual self may remain with Miriam.

But Paul breaks off his relation with Miriam and comes close to Clara. He wants only "the impersonality of passion" which is only one half of love. He establishes his sensual relation with Clara to satisfy his blood-urge. "She is", Spilka maintains, "the first imperfect version of the Lawrencean woman, the 'lost girl' in search of true womanhood." Clara's true character has been presented through a symbolic scene of stallion. One day Paul and Clara go out for a walk. They see a horse at a distance:

"The big red beast seemed to dance romantically through that dimness of green hazel drift, away there where the air was shadowy, as if it were in the past, among the fading bluebells that might have bloomed for Deidre or Iseult." The powerful stallion and the bluebells in their connection with Iseult convey the impression of a dark, primeval world of passion. Clara who remained sexually unsatisfied approaches the stallion "half-fascinated, half-contemptuous." She goes forward to stroke its neck in acceptance, and finally thinks and calls it "a beauty," Her adoration of the horse is symbolic of the fact that she needs a man. The horse stands for the phallic reality. Lawrence writes, "In modern

symbolism the Horse is supposed to stand for passions,1 "always the symbol of strong animal life of man: and sometimes he rises, a sea-horse, from the ocean: and sometimes he is a land creature, and half-man."2 In his short story St. Mawr, the symbolism of horse is presented through St. Mawr as "the last male thing in the universe" which drives the heroine to preserve her horse. It is the classic of stallion worship.

Paul of Sons and Lovers senses Clara’s desire and Clara appears to him like one of the open space sort, apprehensive of going into the darkness of the woods. "Now she is "awakened" by Paul and together they have "the baptism of fire in passion."3 They feel in their passionate fulfilment like Adam and Eve who lost their innocence because of the magnificence of the power of the phallic reality. They respond to the calling of the manifold grass-stems, the cry of the peewit, "the wheel of the stars."4 In the intercourse with Miriam which is symbolically presented through Paul’s tearing off the "cool-fleshed" cherries, he finds "the skeletons beneath" while with Clara he finds a sign of renewal. But he senses that "Clara was not satisfied ... She thought it was he whom she wanted ... She had not got him; she was not satisfied."5 This impulse towards personal possession constantly confuses and distorts human relations in the novels of Lawrence. It is the very denial of the otherness of people. Clara wants to possess some big, vital part in him. He loves her when he is with her and sees her "as the woman." During day time he forgets her. She realises that he does not really want her, but something just only for himself. He realises his fault when she blames him on this ground. The split begins in their relationship to end in final separation; for, with all the success of their sexual

4. Ibid., p. 430.
5. Ibid., p.431.
relationship there is no accord between them, there is no intuitive love in their case; their love-making becomes mechanical and joyless. They fail to meet on the "third-ground".

Once Paul meets Clara's husband in a lonely field. Dawes fights with Paul and makes Paul realise the desperate strength of a man who wants his woman back. Dawes is as much the victim of an unjust woman as Walter Morel. One day Baxter Dawes, Clara's estranged but jealous husband waylays Paul and badly beats him. The beating reinforces Paul's sense of his transgression, and he loses interest in Clara and begins to drift away from her. It is because the beating proves a retribution for his sexual license with another man's wife, especially since she symbolises his mother whom he won in actual conflict with his father. This idea compels Paul to befriend Dawes, the symbolic father-figure to whom he feels grateful for having beaten him as his real father should have done to prevent the present trouble. He returns Baxter Dawes's wife. Rather, he remains dutiful to him while he is in the hospital. Clara returns to her husband. Being dissatisfied from his day time lover she accepts the reunion gladly. Lawrence, in this way, in a religious sense rejects "two implicit offers of transfiguration: from Miriam the transfiguration of flesh into spirit; and from Clara the transfiguration of spirit into flesh."¹

In the meantime Paul comes to know that his mother is suffering from cancer. He serves her but ultimately when she is about to die one day he gives an overdose of morphia as a mercy-killing so that her troubled soul soon gets released. This mercy-killing is simultaneously an act of the purest love because he cannot tolerate her trouble and as an act of escape

from the "drift toward death." Paul then burns a doll. This burning of the doll is symbolic of two things: First, in passing, the analogy between Paul's smashing of the arms and legs of the doll after the burning and his urge to smother his mother after she has already taken the morphia. Second, he hates and destroys the doll 'because he (has) broken it'; in other words, the 'sacrifice' represents some sort of expiation. David Cavitch comments: "Tormented by a sense of complicity in her misery, Paul mixes a fatal dose of morphia into her cup of milk(XIV). That this avowed mercy-killing actualises Paul's unconscious desire to destroy his mother is known by its analogue in his childhood conspiracy to sacrifice 'Missis Irabella', as young Paul calls Annie's dolls which he accidentally had broken. The killing of Mrs. Morel not only reveals his wish to be free of her but also, with the simultaneity of neurotic behaviour, his aggression dramatises his compulsion to transgress all moral and psychic limitations in his attachment to her — especially since he elects to poison her and then wishes to suffocate her as she lies dying. The sexual overtones to the entire action rouse part of the feelings of horror and satisfaction in the episode."² Towards the end of the novel, however, Paul appears struggling against the pull of his mother towards death, or against the full realisation of Paul's self. After her death "Turning sharply, he walked towards the city's cold phosphorescence. His fists were shut, his mouth set fast. He would not take that direction, to the darkness, to follow her. He walked towards the faintly humming, glowing town, quickly."³ "Paul is able to turn towards life," David Cavitch rightly holds, "because in his gratifying sexual experience with Clara he learned to associate his sexual being with the life of benign nature. Paul's attachment to the values of nature and creativity enables him to inherit the role of a life-bearer.

². Sons and Lovers, op.cit.,p.28.
that Gertrude filled earlier in the novel, when she displayed stoical self-sufficiency in spite of her oppressive circumstances. The fiction's representation of Gertrude as a creative vessel fades when Paul, through the 'baptism of fire in passion', acquires the aura of unconscious vitality that was Gertrude's glory -- but in the end is his. Paul's passionate pilgrim ends not with his "drift toward death" but towards a new life to start afresh with life-warmth, creative vision, incipient manhood which he got through his mother, Miriam and Clara respectively. Paul moves in the direction of maturity not only because he has begun the process of cutting the psychological bonds that still hold him to his mother but also because he has already rejected the halfness of experience represented by his relationships with both Miriam and Clara.

Sons and Lovers, thus, deals with the personal experience in an imaginative way, like Dickens's in his David Copperfield. Kuttner points out that in Sons and Lovers Lawrence, "has been able, though unknowingly, to attest the truth of what is perhaps the most far-reaching psychological theory ever pronounced; he has also given us an illuminating insight into the mystery of artistic creation ... out of the dark struggles of his own soul he has emerged as a triumphant artist. In every epoch the soul of the artist is sick with the problems of his generation. He cures himself by expressing in his art." And by producing a

2. The Dark Sun, op.cit., p.69.
3. Lawrence himself maintains, "one sheds one's sickness in books, repeats and presents again one's emotions, to be master of them" (The Collected Letters of D.H.L., op.cit., p.234.) He described his satisfaction from even his casual watercolour as immediately "healing", "soothing", "refreshing", and his justifications of creative activity in general point neither to the art object nor to its reference in the actual world but to the psychological needs of the artist. Thus, he declares, "I always say, my motto is 'Art for my sake'" (The Letters of D.H.L., ed. A. Huxley, op.cit., p.88).
catharsis in the spectator through the enjoyment of his art he also heals his fellow beings. His artistic stature is measured by the universality of the problem which his art has transfigured. It is Lawrence's Portrait of the Artist as a young Man. But the difference is that while Stephen Dedalus of James Joyce in order to preserve his independence rejects Church, state as well as his family, Paul of Lawrence rejects the three women who threaten to stifle him. Somerset Maugham's Of Human Bondage is also an autobiographical novel written in the naturalistic mode. So far as the boy's revolt against restrictive elders is concerned it is nearer to Sons and Lovers and Portrait of the Artist. But the presentation of Philip Carey's student days at Heidelberg, in Montmartre and in a London Hospital, though grimly candid is in the misanthropic mood which becomes quite oppressive and the happy ending never appears consistent.

Though the novel is rich in naturalistic elements, they are also symbolic in their presentation of the conflict, character and ideas. Mark Schorer maintains, "There is psychological tension which disrupts the form of the novel and obscures its meaning, because neither the contradiction in style nor the confusion in point of view is made to right itself. Lawrence is merely repeating his emotions, and he avoids an austere technical scrutiny of his material because it would compel him to master them. He would not let the artist be stronger than the man." But actually the tension of the characters is revealed through the symbolic method. As Simon Lesser hints it: "The scenes and incidents must speak for themselves, and they speak in a language which is vaguer but richer and more stirring than the language of intellectual discourse."

3. Form and Anxiety, Ibid., p. 162.
has the emotional use of language. Lawrence is, indeed, a master of "the sensory language of diction." 1

Throughout this novel there is a fine presence of wave-rhythm which distinguishes, in its heat and counter heat of the characters and events, "the major involvements of the characters : those of Walter and Gertrude Morel, Paul and his mother, Paul and Miriam and Paul and Clara ... Each event is a successive wave and the movement of the relationship is the full tide which is its consummation." 2 The wave-rhythm centres round the themes of growing up of mother-love, adolescent love and emotional struggle to become complete. Hence, it cannot be said that the book lacks "form"; for, "this book ... is dominated by the figure not of Paul, but of Paul's mother. The mother is really the thread, the domineering note", Frieda explained ... The narrative events, rearranged in chronological order, begin with Mrs. Morel's romantic girlhood and conclude immediately after her death, which is the event of deepest pathos and most complex presentation in the fiction. Though the story is securely Paul's -- that is, we are interested in what happens to him, and our suspense is engaged by what will happen next to him -- Gertrude Morel governs the plot of the novel." 3 The plot carries a rich diversity of life: the unity lies in variety. Only in Morel the germ of selfhood remains intact. Morel wants to live in either way while his sons want to die. Naturally, Lawrence has consciously used the coalpits, symbolically, where Morel lives; he descends daily and from which he ascends at night quite blackened and tired. The symbolism of rhythmic descent and ascent as a sexual rhythm is suggestive of death and life.

1. Ibid., p. 163.
Throughout the novel, the coal pits are described always at the horizon, following which salvation is achieved; the mine symbolises darkness, the sent to gain vitality. It is the vital part of Morel. Paul, too, associates the pits not only with virility but with being alive. This is symbolic of Morel's irrational life principle against Mrs. Morel's rational death principle. Morel represents the masculine integrity which the sons lack and therefore they die. From his mother Paul gets "almost a puritan sense of responsibility, and from his father the sum of the immediate living, quick and often violence in reaction."  

Lawrence uses cosmic symbolism of trees, flowers, darkness, light, sun, moon etc. and *Jons and Lovers* is as rich in floral symbolism as *The White Peacock* is in the bird symbolism and *The Trespasser* in the sea symbolism. From the very beginning of the novel we find the enactment of the flower symbolism, in abundance. Walter Morel's conflict has been vividly presented through appropriate symbols. Towards the end of the first chapter entitled "The Early Married Life of the Morels" Mrs. Morel is described while pregnant with Paul as wandering deliriously in the garden. She, being the victim of Morel's drunkenness, is driven out of the house. Her life is always guided by the life-force which forces her from all sides to nature. Though she is rebellious of this life-force, the perfume of the pollen-filled lilies makes her gasp with fear. Ultimately she returns, arouses Morel from his drunken sleep and he lets her in. In the bedroom mirror she sees that her face is smeared with the yellow dust of the lilies. "Both mother and unborn child", Sofika says, "have been developed by the powerful dark forces of life, and the dust becomes a kiss of benediction for them both, the confirmation of their

vitality." The symbols of "moonlight", "lilies" are suggestive of a vast torrential force magnificent and inhuman and infinite. The lily is symbolic of vital individuality. The same flower reappears in Aaron's Rod: flowers with good roots in the mud and much... fearlessness blossom in air, and a character is named as Lily who stands for this vitality and aloofness in name and deed. This symbolism is not decorative but quite functional like the imagery of the metaphysical poets. It is the embodiment of felt experience which ironically suggests the bond which Mrs. Morel has established with the child "within her" and starts living an aloof life from her husband who mistreats her and never understands her feelings. From the very infancy Paul is shown united with his mother against his father. Hence, Lawrence has used the symbolic enactment as the appropriate action to objectify the moment of inner revelation. This emotive symbolism is not laboured. Ghent rightly says, "... spontaneous identification Lawrence constantly found between image and meaning, between real things and what they symbolize." Again, when Paul is a young boy Mrs. Morel accents the flowers which he brings for her as "a woman accepting a love-token." Flowers, thus, play dominant symbolic role in revealing the attitude of the characters. The entire novel is saturated with their presence, and Paul and his three sweethearts are judged, again and again, by their attitude toward them, or more accurately, by their relations with them. The attitude and characters of three loves --- spiritual (Miriam), Oedipal (Mrs. Morel) and possessive (Clara) --- have been vividly presented through floral symbolism.

1. The Love Ethic of D.H.L., op.cit., p.44.
The dissociated relationship between Paul and Morel has been symbolically presented through their attitudes towards flowers. Miriam's is a deadly bloodless communion with flowers and therefore she loves Paul as she loves flowers. One night Paul, in a moment of emotional struggle, goes out into the garden which is full of "the scent of madonna lilies":

"He went across the bed of violets, whose keen perfume came sharply across the rocking, heavy scent of the lilies, and stood alongside the white barrier of flowers. They flagged all loose, as if they were panting. The scent made him drunk. He went down to the field to watch the moon sink under...

... The moon slid quite quickly downwards, growing more flushed. Behind him the great flowers leaned as if they were calling. And then, like a shock, he caught another perfume, something raw and coarse. Hunting round, he found the purple iris, touched their fleshy throats and their dark, grasping hands. At any rate, he had found something. They stood stiff in the darkness. Their scent was brutal. The moon was melting down upon crest of the hill. It was gone; all was dark. The corncrake called still."?

The flowers, here, stand for "otherness" which establish an existence of their own as separate and strange selves and the demiurgic Eros is rudely insistent in their scent. Paul senses this reality and begins to realise his independent life and puts himself into relation with himself. The word "something" suggests Paul's realisation of his own alien reality and thus he returns to his mother breaking off with Miriam.

Once Miriam, Paul and Clara come to an open field where the "clusters of strong flowers" excite Miriam. Out of excitement she gazes at Paul. Their eyes meet, they achieve communion of souls but Clara sulks. Paul and Miriam start picking flowers:

2. Ibid., pp. 358-9.
"Miriam plucked the flowers lovingly, lingering over them. Ye always seemed to her too quick, and almost scientific. Yet his bouquets had a natural beauty more than hers. He loved them, but as if they were his and he had a right to them. She had more reverence for them: they held something she had not."

This floral symbolism makes the characters and attitudes of Miriam and Paul more clear. Paul has got strong hold on life as flowers have on life. His contact with the "God-stuff" is spontaneous and direct; he, too, is alive and organic, and the flowers are his to take. But just opposite to him is negative, sacrificial, spiritual Miriam who "wheel(s) the soul out of things." She kills life and has no right to it. Spilka observes, "what is wrong for her is actually right for him, since life kindles life and death kills it -- which is the essence of Lawrentian communion." Clara comments that flowers should not be nicked because the nicking kills them. As she is separated from her husband like the flowers she too wants to remain proud in her isolation not to be " nicked" by any man. Paul, on the other hand, believes that life belongs to the living and comes to the argument pointing at the pagan flower dance. In the meantime he "sated a handful of cowslips on her(Clara's) hair and neck." Later on, "he gathered up the flowers he had sprinkled on her." Spilka maintains, "because of this pagan ritual, Paul and Clara now engage in their first warm, spirited conversation -- about a patch of bluebells poised in fear at the edge of the wood, like a man about to go outward into life, or like a woman about to enter the dark woods of love ... on the deeper level, the poised flowers hint at one of Laurence's favourite major themes -- that western man, living too much in the open spaces of the mind, must sooner or later confront the darker depths of emotion. And the key to all this revelation is how to pick flowers: Miriam, with false reverence, Paul

1. Ibid., p.291.
3. Sons and Lovers, op.cit., op.280-l.
with love, like a lover; and Clara not at all — but at least
she respects the life in them."¹ Paul scatters the flowers of
life on Clara's hair and puts the flowers of death in Miriam's
arms.

*Sons and Lovers,* Consequently, is rich in revealing
the minds of the characters through the symbolism of flowers.
One evening Miriam insists on showing Paul a wild-rose bush
she has discovered: "They were going to have a communion
together — something that thrilled her, something holy."
When they reach the bush Paul is disquieted and pained by her atti-
tude, for the natural beauty of the rose is not enough for her;
for "there was a cool scent of ivory roses — a white, virgin
scent."² This is indicative of the whole cool relationship.
Again, it is Miriam's blindness to certain features of life
which so antagonises Mrs. Morel towards her. The two women
are obviously of different temperaments; for example, three
or four pages after the rose-bush episode, the mother becomes
full of enthusiasm over some "glories of the snow" which she
finds in her garden. The "joy", "elation", and the excitement
which she shows when she discovers the flowers contrasts mark-
edly with the cloying sentimentality of Miriam's attitude
towards the wild-roses. Thus, Mrs. Morel is understandably
hostile towards the girl who becomes the centre of her son's
artistic life and whose main fulfilment seems to lie in
"mothering" or caring for his soul and mind. Later on, Miriam's
"spirituality" becomes intolerable to Paul who sees the true
nature of her character in yet another "flower-episode in
chapter ix, "Defeat of Miriam", where she shows him some daffo-
dils, going on to her knees before them, and taking one,
"caressing it with her mouth and cheeks and brow". Her enthu-
siasm for the daffodils is still cloying³ and in contrast,

Clara is willing to accent him as a lover and she is much more practical and realistic about life. Therefore, Paul gives "many scarlet carnation petals, like splashed drops of blood"\(^1\) to Clara. The importance of these flower symbolism is, in this way, "not simply pictorial, although it could well be that there is a certain artificiality and awkwardness in the contrived use of every flower to carry some symbolic overtones of meaning; the technique is not always as masterly in this novel as it is to be in the following novels and in the short stories."\(^2\)

In the entire novel there is a fine "noetic evocation of scenes, environments and atmospheres."\(^3\) In Laurence's novels nature is never a dark background as in Hardy's fiction, rather, it is an upward surging like music, poetry, religion. Laurence moves to nature not as a Wordsworthian alternative but as life force, dark gods, sex, destructiveness, weapons of the unconscious or primitive instincts which can be used against machinery and industrial civilisation. He uses symbols drawn from nature in abundance. These symbols "seen to function as integral strands in the web of emotional tensions. They are seldom used in the Elizabethan sense, as mere omens of supernatural pleasure or displeasure; instead they seem to express some close relationship between man and nature."\(^5\) *Jocks and Lovers* is an excellent novel which evokes the feeling of the immediacy and richness of the natural background and hence

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1. Ibid., p.379.
4. Tony Slade maintains: "The world of nature is shown as a living force, and although it does not in itself supply a meaning to existence as it does in the work of Tolstoy or Wordsworth, it does have vital importance, and the sense of beauty and power pervades the book. Lawrence is wonderfully able to evoke what Gerald Manley Hopkins termed 'the dearest freshness deep down things' and it is this which affects Paul in his attempt to find meaning in his relationships with other people." (D.H.Lawrence, op. cit., p.54)
Symbols taken from nature reveal as well as suggest the feelings of the characters; for example, Paul hates the ash tree which is symbolic of masculine control. He associates the ash tree with his father. The shrieking of the wind-swept ash tree symbolises "the anguish of the home discord" to the children. They hear the loud shouts of the father coming home drunk and then the banging of Morel's fist on table and sharp cries which are finally "drowned in a piercing medley of shrieks and cries from the great, wind-swept ash tree ... The wind came through the tree fiercer and fiercer." Lawrence presents the same experience in his poem Discord in Childhood. Again, while Paul and Clara are on love-making the reference to "the Trent" symbolises their love turning mechanical. The Trent performs a double function: "first it is an image of power and vitality, the flowing in of energy unsought and unwilled, 'in a great sweep', and then, in a shadowy way, it becomes an image of perversity and mechanism (so that the black water ran not far from his face and it gave a little thrill!)." Lawrence, thus, expresses human emotions in terms of natural objects. Even the scenes are handled to embody and suggest symbolically the passionate desire for life that is quite imprisoned in the character. His use of the countryside and natural objects is twofold -- first, to particularise the special circumstances of Bestwood whose effect is cumulative through the novel; second, as a source of imagery and symbolism to convey extremely delicate and intangible emotional attitudes. It is a poetical use of language where intellect is at the tip of the senses.

1. Sons and Lovers, on cit., p.78.
2. Ibid., pp.442-3.
To suggest the dichotomy between reason and emotion Lawrence uses a double rhythm in this novel, thesis thrusting against antithesis, lion against unicorn, darkness against light. Darkness is associated with the father while "light" with the mother which is symbolic of unconscious and conscious hold of life, one through the senses, the other through the reason. Ford maintains, "Light is usually a middle-class attribute, Persephone a middle-class goddess. Finally, light is more often associated with women than with men."

Again, the symbolism of darkness is suggestive of the phallic reality which is the correlative of a passionate life assertion, strong as the thrust of the grass stems in the field where Paul and Clara make love and as the dynamics of the wheeling stars. Lawrence believes that darkness covers half of the rhythm of the day, the darkness of the unconscious, half of the rhythm of the mind and the darkness of death half of the rhythm of life. To him man is renewed to himself by accenting the dark. Sometimes the symbolism of darkness provides tragic dignity; for example, William's coffin is brought through the darkness of the night. Here darkness appears as the mystery, the darkness of death. Ghent holds, "Perhaps no other modern writer besides Rilke and Mann has tried so sincerely to bring death into relationship with life as Lawrence did, and each under the assumption that life, to know itself creatively, must know its relationship with death ..." When William's coffin comes home from darkness to light it suggests the darkness of the unconscious and the light of consciousness; the usurcation of one by the other is a perversion of both. Besides, sun is used as a symbol of the source of life and the moon as the symbol of non-being. When Paul is born Mrs. Morel holds Paul, her unwanted baby, up to the sun as symbolic of ritual renunciation; sun stands for God of life, energy and vitality.

1. Double Measure, on cit., p.36.
2. 'On Sons and Lovers', Ghent, on cit., p.28.
After a violent quarrel with his wife Morel cuts the forehead of his wife with the drawer which he flings at her. Mrs. Morel is holding Paul on her lap and when she averts her face from Morel's stumbling concern, blood drips from the wound on the baby's hair. Morel, too, remains fascinated as the blood soaks through to the scalp. His "manhood breaks" because of the symbolic sealing of the blood-tie between Mrs. Morel and Paul. Later on, Paul as a young lad gazes at the blood-red moon which arouses his first sexual passion. "In each case," Grilka observes, "the relation between man and nature is direct and vital and sun, blood, and moon are more 'integral' than symbolic." The symbolism merges with the inner meaning of the novel; it never remains symbolic merely as an ornamentation. Life and death, too, have been used as two poles of the reality. Thus, throughout the novel we sense the sensation of life, an extraordinary sense of that life in other: not only in people but in plants and animals and even in constellation. So far as the story of a provincial upbringing with the tensions between parent and child is concerned, the novel is nearer to Arnold Bennett's Clayhanger. But its poetic beauty, extreme honesty and simplicity places it on a higher level. This gift of Lawrence makes Leavis declare, "Lawrence is incomparably the greatest creative writer in English of our time ...; one of the greatest English writer of any time." It is characteristic of Lawrence, the intuitive writer, that he can "get inside the skin of an animal and tell ... in the most convincing detail how it felt and how, dimly, inhumanly it thought." In this novel Lawrence appears first and foremost a poet, feeling his thought like a poet, clothing his intuitions in the actuality of the world, and making them live in the guise of people and things. Lawrence's style, thus, smells of life, his words bear the imprint of the experience.

1. Vide, Sons and Lovers, op.cit., p.54-5.
The naturalist first part is balanced by the analysis of emotions in the second part.

*Sons and Lovers* is not Lawrence's fullest and richest achievements as Eliseo Vivas puts, "It does not embody the substance of his vision, as we find it, whether successfully or unsuccessfully, embodied in later works ... (though) it may seem to the traditionalist a better novel ..." However, the novel stands as Lawrence's first major achievement, and opens the way for a proper understanding of the importance of sexual relationships conceived as spontaneous and liberating experiences. Paul Morel, like Lawrence himself, sees the need to relate sex to the freshness of the world of nature which surrounds man and not a form of degradation. It overshadows Lawrence's far more brilliant and outstanding achievement in his next two novels, *The Rainbow* and *Women in Love*, the achievement of the second phase, which develop this theme with magnificent power.

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