CHAPTER V
HARDY AND LAWRENCE: COMPARISON AND CONTRAST

A. Introduction

Lawrence, in his Essay On Hardy, brings out the individuality and vanity of the 'red Poppy' and the fulness of the wisdom of the phoenix. The flame and the ash are the 'be-all' and the 'end-all' of life. The individuality of the flower and the wisdom of the phoenix are the culmination and the climax. Art has to achieve the 'Complete Me' as the poppy and the phoenix achieve. Life is the great struggle for 'self-preservation' which is the essence of life. With this concept of individuality and self-preservation he elaborates his views on Hardy. The 'poppy flares' its uniqueness even as it prodigally scatters its seed; it attends to being poppy and the rest follows. This is an example of what we should be, but instead we go in for the wrong kind of self-preservation: the law, the movement for female suffrage which will result only in making more laws - these are mechanical and life-destroying substitutes for poppy-like self-fulfilment; and their consequence is war.

Man is the 'hub' and woman is the 'axle': his motion portrays her motionless, and their perfect union is a frictionless union of motion and rest, time and eternity.
"Life consists in the dual form of the Will - to - Motion and the Will - to - Inertia, and everything we see and know and are is the resultant of these two wills." Perfect duality is "as yet unthinkable"; thus in races as well as in marriages our will predominates. Lawrence says:

The final aim of every living thing, creature, or being is the full achievement of itself. This accomplished, it will produce what it will produce, it will bear the fruit of its nature. Not the fruit, however, but the flower is the culmination and climax, the degree to be striven for. Not the work I shall produce, but the real Me I shall achieve, that is the consideration; of the complete me will come the complete fruit of me, the work, the children.

The poppy is symbolic of self-identity and individuality which is the right of every human-being. Hardy's characters do not care much for self-preservation, all struggle hard to come into being. They seem to be 'shooting suddenly out of tight conventions'.

The suffragettes who want the right to vote are the 'bravest'. There should be men and women for the careful and gradual 'unmaking of laws'. Hardy portrays the tragedy of those who try to escape for free action in their struggle for self-hood. They meet a tragic end. Despite their struggles, however, virtually none of Hardy's characters "comes into being" or achieves the personal
satisfaction that can be accomplished, as far as Lawrence is concerned, only through love. By love he means the love of a man for a woman and a woman for man. "Having achieved and accomplished love, then the man passes into the unknown —— The tale is about becoming Complete, or about the failure to become complete". This failure of Hardy's characters to find love, to become complete, is the prevailing theme of Lawrence's study of Hardy's novels. In evaluating Hardy's artistic themes and forms, Lawrence derived the direction for his own fiction and the basic standards by which he was to judge the works of other novelists in the future.

Thomas Hardy's life spans from 1840 to 1928 and that of Lawrence from 1885 to 1930. When Hardy was born on June 2, 1840, the doctor pronounced him dead, but the nurse, "feeling a flicker of life, cried 'Stop a minute! He's alive enough, sure!' Alive, but delicate, and not expected to grow up; nor did he wish to grow up." He was called Tommy and was a very precocious child, he could read almost as soon as he could walk. His mother was a great reader and was 'ambitious' for her son Hardy. As F.E. Halliday writes:

She had inherited her love of books from her mother, Betty Swetman who had collected a small library and was well versed in the classics of the seventeenth and eighteenth centuries, from Milton and Bunyan to the essays of Addison and Steele and novels of Richardson and Fielding.

Betty offended her father by secretly marrying a
servant, George Hand. Her father disinherited her even refusing to see her again. When her husband died she was left in utter poverty with a family of several children. One of them was Jemima — Hardy's mother. His father was delightful, easy-going man, passionately fond of music. His grandfather used to play violincello in the gallery of the church at Puddletown. He had married at twenty-one, whereupon his father John had set him up in business by purchasing a piece of land at Bokhampton in the adjoining parish at Stinsford, and building a house for him there. Thomas Hardy the First found the church music in a deplorable condition. It is written in F.E. Hardy’s Life:

He immediately set himself, with the easy-going vicar’s hearty concurrence, to improve it, and got together some instrumentalists, himself taking the bass-viol as before, which he played in the gallery of Stinsford church at two services every Sunday from 1801 or 1802 till his death in 1837, being joined later by his two sons, who with other reinforcements, continued playing till about 1842, ——.6

The second Thomas Hardy, the author's father, was a handsome man. He was very chivalrous and courteous specially to the county-ladies with whom he came in contact as a builder. When young, he was good "at hornpipes and jigs, and other folk dances". He had a good physique, but his son was weak and 'fragile'. Thomas Hardy was
sensitive to music and a good dancer. Until his fifth or sixth year his parents hardly supposed he would survive to grow up, but at eight he was thought strong enough to go to a village school. He had one brother and two sisters. His father was a master mason and jobbing builder who owned a dozen cottages, a brickyard, a small freehold farm at Talbothays. Together they would go for adventures. She gave him such books as Dryden's *Virgil*, Johnson's *Rasselas* and *Paul and Virginia* to read. She took him along with her to visit her sister in Hertfordshire.

Hardy's world of youth (1840 onwards) was another world, an earlier England. It was rural, traditional, fixed in old country ways, rituals and speech. England was deep into the conclusive transformations of the Industrial Revolutions; the reform movement known as Chartism was stirring many people and frightening many more. He was born when Queen Victoria had been on the throne for only three years, and survived to welcome her great-grandson the Prince of Wales into his home. He began his schooling in the year 1848 in which the *Communist Manifesto* was published, and he lived to see the Russian Revolution. He was already a young man when Darwin's *Origin of Species* appeared and in his old age he took an interest in the theories of Einstein. He was overwhelmed by the poetry of Swinburne, he heard Dickens read, and met Tennyson and Browning; but he lived to ponder the poetic techniques of T.S. Eliot and D.H. Lawrence, and to discuss his work with Virginia Woolf."
Thus while studying Hardy we study two or three generations of writers who pioneered the modern movement in literature. His novels from *A Pair of Blue Eyes* to *Jude the Obscure* represent a certain evolutionary change. D.H. Lawrence was born in 1885 when Hardy had moved to Max Gate and was working on his *Mayor of Casterbridge*. Lawrence died in 1930 and Hardy died just two years before him in 1928. Hardy’s novels deal with Wessex or Dorset country—a background of Millennia. When he was a boy of seven Dorchester saw its first railroad. In fact he saw Victorian England becoming modern. All his life he retained the country—man’s liking for the oddities and quirks of gossip, for strange tales and lively conversation. The Hardys took pride in their Norman origins, tracing themselves back to John le Hardy, a son of a Bailiff of Jersey, who settled near Wareham in the fifteenth century. The rise and decline of family fortunes was a subject that fascinated Hardy and was probably nourished by his mother Jemima.

D.H. Lawrence wrote to Ernest Collings in 1913:

My great religion is a belief in the blood, the flesh, as being wiser than the intellect. We can go wrong in our minds. But what our blood feels and believes and says, is always true. The intellect is only a bit and a bridle... All
I want is to answer to my blood, direct without fribbling intervention of mind...

Lawrence's novels are an elaboration of this idea. His life—span from 1885 to 1930 is an absolutely modern period quite unlike Hardy's which ranges from Victorian to modern. In spite of belonging to the modern period Lawrence seems to be continuing and modifying the literary tradition of the novel beginning with Defoe and Richardson. F.R. Leavis calls him "one of the major novelists of the English tradition." According to him Lawrence's attitude to life was "the product of a fine and mature civilization, the sanctions, the valuations and the pieties of which speak through the individual." Leavis claims that he belongs to the "same ethical and religious tradition as George Eliot."

Both Hardy and Lawrence were inspired by her. Lawrence's The White Peacock, Sons and Lovers, and The Rainbow remind us of Hardy's Under the Greenwood Tree, The Return of the Native and Jude the Obscure. George Eliot's novels abound in moralism, a struggle between duty and love and mental conflict of the characters. Hardy revolts against existing conventional moral values. Neither George Eliot nor Hardy represent sex as a normal instinct impulse as Lawrence does. Lawrence concentrates on the religion of blood and does not concentrate on class—superiority as we find in Hardy and George Eliot.

The great grand—father of D.H. Lawrence was a hymn—writer, a famous one. The Lawrences came from Nottingham.
"The John Lawrence who was D.H. Lawrence's grandfather was brought up in that town, was perhaps born there."

He was a tailor settled in Brinsley. He was a physical giant in his youth and a famous athlete. He was a great rower also. He specialized "in making gentlemen's livery". His wife Sarah was the daughter of Adam Parsons, a Nottingham lace and silk manufacturer. John Lawrence and Sarah became the parents of Arthur John Lawrence - D.H. Lawrence's father on June 18, 1846. Arthur John Lawrence married a 'superior' woman Lydia Beardsall who was six years younger than him. The Beardsalls had been tanners in Derbyshire. Lydia's grand — father George Beardsall lost his fortune in a collapse in the lace market. He was a violently religious man and a noted preacher. Lydia his grand — daughter was a school teacher.

When she married the gay and vital collier, after having been jilted by a refined young man, she had little idea of what it was to be a coal miner's wife. --- As an ancestral voice, her father must have made an important contribution to D.H. Lawrence's emotional make-up. For this grandfather was a prophetic, evangelistic man.

Lawrence's father Arthur John had a good voice and for some years sang in the choir at Brinsley church. In his essay Hymns in a Man's Life Lawrence says how the songs he sang in childhood in the Congregational chapel in Eastwood remained important to him all his life. The three men, the
collier father, the hymn-singing grandfathers had a standing influence on Lawrence. But his mother was the strongest influence on him. She did not want him to adopt mining as his profession, she wished to educate him. Like Jemima Hardy's mother, Lydia, Lawrence's mother was responsible for educating him. Like Hardy he was also a quiet, shy boy, not prominent in any way and showing no sign of his future distinction or of the fires that burned within him. He was the fourth child of a family of five consisting of three boys and two girls. Whereas Hardy was the eldest child in a family of four—two boys and two girls. Hardy started his career as an architect and Lawrence got a job in a Nottingham firm of surgical goods manufacturer. Like Hardy, Lawrence attended Sunday schools and "had been brought up on the Bible."

He taught his first sweetheart Jessie to read French, and they went through Baudelaire and Hugo and Verlaine. He carried with him a copy of The Golden Treasury when he went for a walk with Jessie. "Perhaps the favourite author of their youth was George Eliot, who wrote of nearby Derbyshire." Even Hardy felt flattered when his novel Far from the Madding Crowd came out in serial from in 1874, it was noticed in a marked degree by the Spectator, and "a guess hazarded that it might be from the pen of George Eliot—why the author could never understand, since so far as he had read that great thinker—one of the greatest living, he thought,———."

Lawrence wrote of George Eliot, "I'm very fond of her,
George Eliot lived from 1819 - 80, and died before Lawrence was born. In his novel *Sons and Lovers*, he describes the scene round Derbyshire as he wrote in his letter to H.A. Pielert in 1925:

The scene of my Nottingham - Derby novels all centres round Eastwood, Notts (where I was born): and whoever stands on Walker Street, Eastwood, will see the whole landscapes of *Sons and Lovers* before him: Underwood in front, the hills of Derbyshire on the left, the wood and hills of Annesley on the right.

Hardy was also 'enchanted' by George Eliot's *Mill on the Floss* when it came out in 1860. Thus we find Hardy and Lawrence both influenced and attracted by George Eliot, but both went much beyond her range. She had always made her heroines sacrifice love and even their individuality at the altar of duty and morality but Hardy presents a revolt by the suppressed woman and Lawrence tries to fight for her sexual freedom. When George Eliot died Hardy was ill. He writes in his *Life* "Carlyle died last Saturday. Both he and George Eliot have vanished into nescience while I have been lying here."

Hardy begins where Lawrence begins, but he ends not among the Pueblo Indians but at the deathbed of Jude Fawley. He was delivered from the dying culture of Wessex, as Lawrence was delivered from the already dead culture of
the Marsh and the Erewash Valley, and for both the deliverance came at the hands of a woman-mother, beloved, friend, inspirer and a companion. George Eliot believed that 'resignation' is a traditional womanly virtue. She admired "that exquisite type of gentleness, tenderness, possible maternity suffusing a woman's being with affectionateness, which makes what we mean by the feminine character."

She did not like trivial women and thought they should be educated, because they should learn to rise above their small problems. She ardently believes in sacrifice and morality but her heroines are perfectly human. Victorian conventions hamper the growing individuality of women like Maggie. Sacrifice should be for a noble cause. This theme was elaborated in Hardy's Tess which depicts the shallowness of Victorian morality. Eustacia and Mrs. Charmond are sex objects like Hetty but Hetty has the natural innocence of her rural background.

Victorian writers such as Elizabeth Gaskell, George Eliot, and Thomas Hardy depicted 'fallen' heroines like Ruth, Hetty and Tess. But they also convey the hypocrisies of social taboos of that time. Like Hetty and Ruth, Tess is given a certain psychic integrity, a fidelity to her own nature, that raises all three above the moral flaccidity of their seducers. Ruth dies a penitential death nursing her cowardly seducer through typhus fever. Hetty murders her illegitimate child and confesses her guilt under Dinah
Morris' noble influence. Tess seems to tower over the arbitrary conventions that label her a sinner. Hardy strongly believes that true sin lies less in the act than in willing one's own fall. She is above the fallen woman's guilt and sorrow, she is endowed with certain psychic integrity that brings out Hardy's sympathy towards the suffering women. For Lawrence this sexual fall assumes the role of salvation for women as he felt that sex was not a sin or a guilt but a healthy flow of life. Women had suffered moral masochism in the Victorian age, Lawrence becomes their redeemer as far as sex is concerned, but he also overpowers them through the phallus. Hardy had already started the struggle for the liberation of woman in his novels, but Lawrence gave this struggle intensity and elaboration.

One of the clearest developments in the English novel since 1880 has been the disappearance of the virgin heroine and readiness to recognize and incorporates sexuality into fiction. We can trace this development from Hardy, through Edward Carpenter to Forster and Lawrence. But the recognition of female sexuality does not of itself make a feminist novel. On the contrary, the versions of female sexuality which were evolved by these writers were strictly masculine. Hardy, though in many ways a strong feminist all too often saw women as destructive sensualists like Mrs. Charmond, Eustacia and Arabella. Even the women themselves were confused about the question of sexuality. Women novelists had great difficulty in writing about sex. George
Egerton and George Eliot had to adopt pseudonyms. Freud took up the cause of liberating women from sexual frustrations. D.H. Lawrence described the intimate sexual relationships between man and woman. He over-emphasized sexuality when describing women. He is not interested in their material existence, but views them as sex-objects. Hardy had shown women budding into new individuals, realizing their self-hood and rights as human beings. Hardy and Lawrence tried to re-invent women in the novel, introducing the inner conflicts and the sexual feelings which had been denied to women in English fiction for nearly a century.

Hardy’s novels depict a conflict between the ideal and the real, between social reality and ideal Utopia. In that ideal world Tess would be regarded as pure, and Sue would be at liberty to stay openly with Jude without marrying him. When Lawrence was writing his novels the militant suffrage campaign was at its strongest. Women like Alice Dax and Margaret Bondfield, a great friend of Lawrence believed in the Women Rights Movement and were fighting for the cause. But Lawrence did not believe in this. For him the fates of the two sexes are bound up with each other. Moreover, Lawrence had experienced the strong influence of his mother, Jessie, Louie Burrows, Alice Dax, Helen Corke and Frieda. He was well aware of woman’s demonic power and he wished to assert his power over her through a certain fear inherent in his mind. As he says:
A man in love with a woman says either: "I, the man, the male, am the supreme, I am the one, and the woman is administered unto me, and this is her highest function, to be administered unto me!" This was the conscious attitude of the Greeks. But their unconscious attitude was the reverse: they were in truth afraid of the female principle, their vaunt was empty, they went in deep, inner dread of her.

This 'inner dread' is the one Lawrence feels towards woman, though he does not confess it openly.

Hardy has no such inherent dread of woman, although he had also experienced the strong influence of his mother, and strong women like Florence Henniker, Lady Jeune, and his wife Emma. He had witnessed the sufferings of women in the Victorian age in which there was double standard of morality for men and women. He wished to revolt against such a society. By the time he began writing novels it had become quite normal for women to work or study, and this is what his women generally do. They are teachers, writers, art designers, land workers, even servants, and efficient farmers. He was sympathetic towards the feminist movement.

In a letter from Harley St. on March 3, 1894 Hardy wrote to Emma:

The day goes so quickly that I have hardly time to write a line. I am now going on to lunch at Lady Ly's- (Londonderry) & this evening I take Lady J's (Lady Jeune's) girls to the
In another letter he wrote to Emma on March 4, 1894 he says:

I am not coming Tuesday after all. Lady J has a dinner, & a big party after, on wendy (Wednesday) for which she has asked me to stay, and I have decided to do so: so that I shall arrive Thursday____________. (parenthesis are mine)

On March 6, 1894 he attended another party and wrote:

Nothing has happened since sunday worth reporting - except, perhaps, my lunching with lady Pembroke - wh. was Yesterday. She is much older than her husband - a woman I rather like - - - she says I am to let her know when we both come to town to stay.

In other words in spite of his wife's high family background, he had his own way with her. While she remained at home (Max Gate) he flirted with other women in London. Emma belonged to a family which had a good social status. Frieda belonged to an aristocratic family but she was not free to meet her children without Lawrence's permission. In fact she used to request Katherine Mansfield, her friend, to help her to meet them or bring news about them. Lawrence was not a strongly built man but his ego was strong. He had
'feminine' qualities as he could sew, stitch and even cook. Hardy's nature was dominated by the male principle. He grew up with unfolding generations ever in his ears, and he acquired the concern for heredity which is characteristic of his kind and which we find as an important element in some of his novels. He usually describes ancient families in decline, this theme rises from his own experience. He had a typical 'country-breeding' and unlike Lawrence a country man's build. There is no evidence that Jemima thought poorly of her husband's trade as did Lawrence's mother. Both Hardy's and Lawrence's mothers thought of educating their sons and to make them refined men. Both Hardy and Lawrence showed all the instincts of a scholar at their early age.

Both Hardy and Lawrence define family, love, sex and marriage relationships in their novels. Both stress - women's role. Hardy's women, in spite of the hampering influence of convention, enjoy better freedom than Lawrence's. As Lawrence himself writes: "primarily and supremely man is always the pioneer of life, adventuring onward into the unknown, alone with his own temerarious, dauntless soul."

Hardy does not like Lawrence, stress on the male domination theme, but his women do break in the end in spite of their strength and the will to live and struggle against the conventions. He deals with the social awareness of the realities which govern the psychology of men and women, the triumph of industrialization over nature,
strivings of men for selfhood and individuality, the low status of women and their yearning to be regarded as free individuals, women seeking security in marriage, the lack of opportunities for the poor, even Lawrence's women crave for individuality and selfhood and equal status with men but his focus is on conscious ego, psychological frustrations, psychological complexes, oedipal, electra, narcissism, masochism, penis-envy, etc. He even deals with homo-sexual and lesbian relationships. Hardy's characters fettered by society are more concerned with breaking the strong chains of conventions. What Hardy aspired, Lawrence achieved, yet Hardy is more compassionate towards his women than is Lawrence. Lawrence depicts changing relationships verging on love-hate instincts, whereas Hardy sets them as blocks. For example if Paul can love his mother intensely, he can hate her over possessiveness also, if he can love Miriam, he can hate her over spiritualism. But Tess only loves Angel and keeps on loving him till the end. Jude loves Sue till the end. Clym loves Eustacia in spite of her ill-treatment of his mother. Clym's mother transcends the jealousy and possessiveness of Paul's mother Mrs. Gertrude Morel. Hardy's characters cling to their family.

Hardy's characters are products of heredity and environment. It is not so with Lawrence. Clym and Tess clutch at family far into adulthood. Lawrence's characters wish to break away from family when they attain adulthood.
In Lawrence's fiction family relationships are no doubt strong and the individual receives its protection here. Still the individual finds it necessary to escape. Ursula loves her family but resents their invasion of personal privacy, she eventually manages to free herself from the family after accepting the job of a teacher. Paul thinks of following his mother into death, then puts the thought away in the end. Kate in spite of having children, comes to Mexico and seeks the life of her own choice. Lawrence's characters have more scope for individual liberty and freedom than Hardy's characters. Hardy's women exhibit more endurance and stubbornness than Lawrence's women.

Economic problems and frustrations are found in both Hardy and Lawrence. Hardy's novels show the advance of industrialism, exploitation of the poor, the rise of scientific thinking, the decay of religion, the rebellion of women to be regarded as Goddess or a 'fallen woman'. Destiny, environment, heredity, nature provide a strong background in shaping Hardy's men and women. His modern woman Sue rises gradually from the ashes of dead conventions which have always suppressed women craving for liberty and freedom. Hardy tries to free her from social taboos and the double standard of morality. Lawrence's novels portray phallic sex in which men and women have their true being only when they are related, in contact; they are not the separate entities in themselves. Man is connected with woman forever in an unanalysable, complicated life-flow. Sex is the pivot of man's life.
Every man makes the supreme effort to "clasp as a hub the woman who shall be the axle compelling him to true motion without aberration." The aim in man–woman relationship is then the attainment of a balance between love and individuality, between spiritual and sensual consummation. This phallic relationship requires the assertion of man as symbol of 'Shiva' and woman naturally is not the assertive being but the passive being. Lawrence creates this impression of man–woman relationships in his novels.

**THE RETURN OF THE NATIVE**

E. AND

**SONS AND LOVERS**

Regarding *The Return of the Native* Lawrence writes:

This is the first tragic and important novel. Eustacia, dark, wild, passionate, quite conscious of her desires and inheriting no tradition which would make her ashamed of them, since she is of a novelistic Italian birth, loves, first the unstable Wildeve, who does not satisfy her, then casts him aside for the newly returned Clym, whom she marries. What does she want? She does not know, but ----.

Clym has discovered the vanity of Paris. Both remain unsatisfied, unfulfilled. She moves outside the convention when she deserts Clym to run away with Wildeve. Clym
becomes a preacher. Egdon's dark heaving soil seems to produce Eustacia, Wildeve and others. Hardy draws the pathetic pattern of man's moral life. Man is always "crying out for freedom, to be free. He wants to be free to be himself." Hardy thought that there is no reconciliation between 'Love and law'. Love has to succumb before the 'spirit of Law'. He tries to explain this in The Return of the Native. According to Hardy "That which is physical, or the body, is weak, despicable, bad, ---- he represents his fleshy heroes as villains ----." But Lawrence thinks that "we live in the flesh."

In The Return of the Native Hardy emphasizes education, intellect, money worries, mother fixation, relationship between husband and wife. These are the themes found in Sons and Lovers. Sexuality in Hardy's works fuses in a single, tortured and complicated vision of what he sees as life's greatest power. He anticipates Lawrence's belief that sex involves the whole being and that there can be no split between flesh and spirit; nevertheless, his chief characters fail to achieve this wholeness of being. Certainly, many of Lawrence's protagonists also fail, but there is not the same crushing sense of failure that we experience in Hardy's books, nor do so many of Lawrence's men and women seek death as their only way out. Hardy's characters represent a revolt against the family and existing mores and traditions of society. It leads either to their alienation or death, but he succeeds in gaining
the reader's sympathy. Love leads to sacrifice not necessarily the attainment of a goal. Hardy reveals the double standard of morality which condemns the 'fallen women', whereas men are allowed sexual freedom and liberty without any conscience. Lawrence's definition of sex is:

a dynamic polarity between human beings, and a circuit of force always flowing. The psychoanalyst is right so far. There can be no vivid relation between adult individuals which does not consist in a dynamic polarized flow of vitalistic force or magnetism or electricity... 30

In Hardy's time chastity was supposed to be based on sexual purity or virginity, but Lawrence defines it in a modern way as Mellors writes to Connie and defines chastity 31 "as the peace that comes of fucking." Chastity is complementary to physical intimacy — it is a 'leap' into the 'unknown.' For Hardy chastity depends on the willingness of the person who commits the act of adultery. Men in their frustration turn to women for happiness, only to be disillusioned on seeing the lost divinity and virtue in her, finally they sink into passivity or death.

Hardy anticipates Lawrence's belief that man is threatened with emasculation by possessive mother love. Clym and his mother Mrs. Yeobright represent those people who want a better life than the one they see about them.
Mother and son are drawn with sympathy and understanding. Mrs. Yeobright is a woman with little education and experience, but her intuition enables her to transcend the narrow environment of her life. She aspires to 'lift' her son out of Egdon Heath "into something richer." She educates her son and sends him to Paris. "Her aspirations for her son foreshadow those of Lawrence's Mrs. Morel with Paul. Both the sons, in turn, illustrate a hatred and rejection of a world endorsed by their mothers."

Hardy seems to portray in Mrs. Yeobright the feelings of his own mother, but he does not show the Oedipal attachment and over-possessiveness as that of Gertrude in *Sons And Lovers*. We do not find her as jealous as Gertrude. When Clym sees Eustacia, he is so fascinated by her that he wishes to marry her and tells his mother. He says what Paul does not have the courage to say for Miriam or Clara. "Mother", said Clym "whatever you do, you will always be dear to me - that you know. But one thing I have a right to say, which is that at my age I am old enough to know what is best for me." Mrs. Yeobright replies:

"Best? Is it best for you to injure your prospects for such a voluptuous, idle woman as that? Don't you see that by the very fact of your choosing her you prove that you do not know what is best for you? you give up your whole thought - you set your whole soul - to please a woman." "I do. And that woman is You." "How can
"You treat me so flipantly!" said his mother, turning again to him with a tearful look. "You are unnatural Clym, and I did not expect it."

Further she blames him for just thinking about Eustacia and ignoring his mother. She thinks Eustacia is an unworthy person. But Clym argues with her that Eustacia is not 'unworthy', she is a 'lady'. She is Captain Vye's grand-daughter and her father merely took her mother's name. He tries to prove her 'best' and 'worthy' in every way and finally leaves his mother in order to marry Eustacia. Paul's case is reversed, he leaves Miriam for his mother.

Unlike Eustacia, Miriam is spiritual, Clara like her is of course 'voluptuous' but cannot hold Paul as tightly as Eustacia holds Clym. Miriam hates her inferior position as a 'swine girl', she resents the treatment her brothers give her. She is not satisfied to be an inferior girl. She tells Paul: "I want to do something, I want a chance like anybody else. Why should I, because I'm a girl, be kept at home and not allowed to be anything?"

Miriam wants equal status with men, whereas Eustacia is ambitious to go to Paris. Miriam craves for the same liberty as her brothers or as any man. Thus Lawrence, by regarding woman's liberty, individuality and rights, goes many steps further than Hardy. Hardy's women struggle to be individuals and nourish ambitious desires, whereas Lawrence's women seem to be drawn out of the Feminist
Movement and some are feminists themselves. Hardy's Sue of course is a feminist and anticipates Lawrence's Ursula. But since Sue is ahead of her time and age she succumbs to the bitter reality of life and accepts society's set norms for women. Lawrence's women do not bow down before any conventions or laws of society but they are overpowered by man's phallus power.

The struggle between Gertrude, Paul and Miriam is more of a jealous, possessive, Oedipal nature than the one between Mrs. Yeobright, Clym and Eustacia. Mrs. Yeobright is concerned more with Clym's bright career in Paris than her hold on him. Whereas Mrs. Morel does not want Miriam to have the 'whole' of her son to herself. As she says:

She exults - she exults as she carries him off from me, ---- She's not like an ordinary woman, who can leave my share in him. She wants to absorb him. She wants to draw him till there is nothing left of him, even for himself. He will never be a man on his own feet - she will suck him up."

Clym leaves his mother for Eustacia, whereas Paul leaves Miriam for his mother. He could never even give himself up sexually to Miriam, whereas he blamed her for being 'spiritual' and like a 'nun'. Jessie wrote to Professor Lutoslawski: "It is indeed difficult to understand how D.H.L.'s mother could do her son such a
terrible injury, but is it not an instance of the working of the unrestricted instinct for power over others?"

His mother could not approve of either Miriam or Clara. He hated these women for his mother's agony. He wished to compensate her for what she had not received from her for what she had not received from her husband i.e. love and understanding. There is no such compensation required in the case of Clym and Mrs. Yeobright. She disapproves of Eustacia because people regard her as a 'witch' and she finds her 'unworthy' compared to her son. Moreover she thinks that Clym wishes to stay back at Egdon because of her. She tries to assert her right as a mother but she is unsuccessful. Whereas Gertrude's love is more than motherly love, it also combines the instinct of a beloved. When she has cancer and thinks of her son's future, he wishes to shatter and break away from her clutching possessiveness and tells her that till she is alive he can never find a suitable woman. Anne Z. Mickelson is right when she says that "Hardy, like D.H. Lawrence, seems to be deliberating about what a close mother - son relationship does to a man's masculinity." Hardy show this as a struggle between duty and love, but Lawrence gives it more psychic intensity.
Jude the Obscure

C.

And

The White Peacock

Jassie Chambers recalls that Lawrence wanted to try writing a novel on the pattern of George Eliot's novels: "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." George Eliot had dived deep into the minds of her characters and Lawrence tried to go deep into the 'underground' of the consciousness of his characters. Both Hardy's and Lawrence's characters are surrounded by the problem of quest for identity. Hardy's Sue revolts against a conventional marriage system. Lawrence's Lettie is proud of her unconventionality and leaves George who loves her to marry Leslie. Sue also left Jude to marry Phillotson. But the question of chastity and virginity is not an important one with Lawrence as it is with Hardy.

Both Hardy and Lawrence depict in their novels a patriarchal world where matriarchy at times gains predominance. Arabella has an upper-hand over Jude because of her son who acts as fate for Sue and Jude. Sue, a cerebral woman, succumbs to Jude's sexual needs when she fears that he might go back to Arabella. Hardy hints at a matriarchal world which he had already presented in Tess.
where the mother dominates the family; and in *Far from the Madding Crowd* where Bathsheba seems to be the reigning queen over all the male characters. This matriarchal world is presented by Lawrence in *The Rainbow* which is dominated by the image of the 'womb', and its celebrations of sexuality and fertility are conducted not in terms of phallic power, but of the rhythmic cycles of gestation and birth. Regarding his conception of matriarchy, womb and woman, Lawrence wrote to Katherine Mansfield in 1918:

- at certain periods the man has a desire and a tendency to return into the woman, make her his goal and end, find his justification in her. In this way he casts himself as it were into her womb, and she, the Magna mater, receives him with gratification. ---- I do think a woman must yield some sort of precedence to a man, and he must take this precedence. I do think men must go ahead absolutely in front of their women, without turning round to ask for permission or approval from their women. Consequently the women must follow as it were unquestioningly.

Here Lawrence speaks as a male chauvinist. Hardy does not show signs of the narcissist ego that Lawrence shows in his dealing with women. Hardy's novels like *Far from the Madding Crowd, Tess* and *Jude* display the domination of matriarchal world. Lawrence has inherent fear of the
matriarchal power. In his *Fantasia Of The Unconscious*, Lawrence says:

Woman should stick to her own natural emotional positivity. But then man must stick to his own positivity of being, of action, disinterested, non domestic, male action _ _ _ _ _ _ _ _ _ _ _ _ _ Man remains man, however he may put on wistfulness and tenderness like petticoats --

Lawrence believes in glorifying man and curbing woman's powers, whereas Hardy adopts a liberal attitude. Hardy's thinking was influenced by John Stuart Mill who had written *On Liberty* and *The Subjection of Women*. For him, Mill was one of the profoundest thinkers of the century. He criticises and exploits Victorian hypocrisy, prudery and morality in his novels. His women friends included strong women like Florence Henniker, Lady Jeune, George Egerton and Mrs. Grove. Hardy did not wish to curb their powers, but rather sought their friendship. Women like Lady Grove were writing articles in the *New Century on Women in Assemblies* (*New Century Review*). The question of the equality of the sexes was a vital question. In 1893 Hardy wrote to Florence Henniker: "I sincerely hope to remember you all my life among the most valued of my friends." He depicts modern women like Sue who revolts against the existing marriage system of Victorian Age. Lawrence was aware of the strong powers of women like Frieda, Louie Burrows, Alice Dax,
Dorothy Brett, Mabel Dodge Luhan, Katherine Mansfield and others. He wished to curb their power and assert his masculine ego over them. Thus Ursula is tamed by Birkin, Kate by Cipriano and Gurdrun by Gerald.

For Lawrence the writing of a novel was an ‘adventure of the mind’; whereas for Hardy it was ‘an impression’ of life. Cyril is a presentation of Lawrence in his youth, Beardsall was his mother’s maiden name. The father in the novel dies of drinking and Cyril settles down happily with his mother and sister. George is a young, handsome uneducated young farmer who loves Lettie. Lettie jilts George for Leslie. George marries the sensual Meg. Lawrence’s mother brought up her children to despise their father, and Lawrence grew up to believe that the family had been kept in poverty because of his father who drank heavily. George leads a self-satisfied animal existence. He tries to educate himself through the association with his friend Cyril. By Lettie he is awakened to consciousness. In Jude the Obscure she awakens a new desire and consciousness in Jude. Jude has a dream to go to Christminster and George wishes to acquire knowledge through his acquaintance with Cyril and Lettie. In Jude, Phillotson and Sue fire the imagination and mind of Jude. Hardy writes about Sue: “She was quite a long way removed from the rusticity that was his. How could one of his cross — gained, unfortunate, almost accused stock, have contrived to reach this pitch of niceness?”

43
Leslie in *The White Peacock* thinks Lettie 'as wise as an angel.' Unlike other women she could understand business. But whereas Sue is delicately built Lettie is "tall, approaching six feet; she is lissom, but firmly moulded, by nature graceful; in her poise and harmonious movement are revealed the subtle sympathies of her artist's soul." In the chapter *Christminster* Jude goes to realize his dream of studying at Oxford. In *The Education Of George* George acquires knowledge and education from Cyril. George becomes dissatisfied with his existence and he comes to feel 'like a toad in a hole'. He experiences loneliness and uprootedness when his connexion with the land is broken. He declines steadily, drinks hard, until at the end he is completely alienated. For Lettie he is a "primitive man". Unlike Hardy, Lettie admires George's physical beauty. But when George proves slow in proposing to her she gets engaged to Leslie. Sue purposely rejects Jude and marries Phillotson. But George marries Meg who is "soft and warm" and sensuous. After marriage Sue, like a true modern woman, argues for her liberty and goes to live with Jude and bears his children. Lawrence compares a woman to a white peacock and thinks that she is all vanity and screech and defilement. Lettie's splendour is compared to that of a peacock:

Lettie stood between the firelight and the dusky lamp – glow, tall and warm between the lights. As she turned laughing at the two men, she let
her cloak slide over her white shoulder and fall
with silk splendour of a peacock's gorgeous blue
over the arm of the large settee. There she
stood with her white hand upon the peacock of
her cloak, where it tumbled against her dull
orange dress. She knew her splendour, and she
drew up her throat laughing and brilliant with
45

There is no such animal symbolism found in Hardy's novels.

Hardy concentrates on presenting social problems
existing in Victorian conventional society. His characters
revolt against the prudery of these conventions. He deals
with these problems in a psychological way. In Lawrence
psychology assumes symbolic character, his chief concern is
to portray relationships of men and women. The three women
in the novel - Lettie, Meg and Emily find their place in
the home. Lettie is educated and modern. She is a prelude
to Ursula. They are all masochistic by nature. Lettie
displays narcissistic ego. She is presented as a New Woman.
She has been to college, gives vent to many 'banalties'
concerning men, and love, and marriage, and has read all
things that dealt with 'modern women'.

Lettie's discontent is occasionally articulated when
she thinks that it's always the woman who bears the
'burden'. Further she tells George that since he is a man
he 'can go on -- which way you like'. After her marriage
she is interested in socialism and feminism and joins the Women's League. But neither George nor Leslie is interested in this side of Lettie. Lady Crystabel is also a New Woman. She is 'very fine and frank and unconventional'. For Annable, the essence of Lady Crystabel seems to be presented by the peacock with its screeching voice, which fouls the statue of an angel in the churchyard. Lawrence tries to show that a woman defiles the 'angel' in a man by refusing to recognize his sexual need. Lady Crystabel and Lettie have the characteristics of a peacock.

Both Lawrence and Hardy depict the New Woman. These women are emancipated, educated and intelligent; they are stimulating companions and are often crucial to the spiritual developments of the men with whom they are involved. But they cannot, or will not satisfy these men's sexual desires. The literary paradigm is of course Sue Bridehead. Hardy was attacked for his portrayal of Sue on two accounts - her opposition to the social institution of marriage and her attitude towards sex, which was condemned as coquetry. Mrs. Oliphant wrote that Sue made "virtue vicious by keeping the physical facts of one relationship in life in constant prominence by denying, as Arabella does by satisfying them." Other critics called her a 'flirt'. Sue's conception of chastity did not spring from an ignorance, rather she argued for her liberty to leave her husband for her lover. Her arguments with Phillotson regarding her married life and sanctity convince us of her
unconventional modernism. She said, "Would you mind my living away from you?" He tells her "You are committing a sin in not liking me." She answers "Why can't we agree to free each other? We made the contract, and surely we can cancel it — not legally of course; but we can morally, — --."

Finally she has her will and she goes to stay with Jude.

*Jude the Obscure* became a crucial text for Lawrence in the early stages of his literary career. There is reference to Hardy in *The White Peacock* (p. 148). He had fun reading Hardy's stories. He wrote to Secker "What a commonplace genius he has; or a genius for the commonplace, I don't know which." From Hermitage he wrote to W.E. Hopkin "It is all woods and hazel — corpses, and tiny little villages that will sleep forever." Thus, we find that Hardy was strong influence on Lawrence and Lettie seems to be a continuation of Sue. The women with whom Lawrence was involved — Jessie Chambers, Helen Corke, Louie Burrows — were teachers and exceptional women, educated and independent like Sue.

Further we find echoes of this new woman in Ursula in *The Rainbow* who adopts teaching as her career. Maggie Schofield is also a new woman whose guidance Ursula attends suffragette meetings in Nottingham and reads books such as Olive Schreiner's *Woman and Labour*. Unlike Maggie, Ursula's aim is individual freedom which she tries to seek through her teaching career. Ursula fights with her father Tom Brangwen to adopt teaching as an independent career. In
fact the quest for self is the unifying theme of The Rainbow which is taken up by Ursula in order to complete the incomplete aim of Lettie. In her relationship with Anton Skrebensky she has to abandon her quest temporarily. She seems to fall a prey to the same submission to man when she discovers that she is expecting Anton’s child. She seems to discover her real self: “For what had a woman but to submit? What was her flesh but for child—bearing, her strength for her children and her husband, the giver of life? At last she was a woman.”

The reassertion of the dark unknown forces of life within her—symbolised in her encounter with the powerful horses—brings the conflict again to the forefront. She reflects on the falsity of her connexion with Skrebensky. The liberation comes when the tie between her and Anton is broken. The abortion comes as a relief and she sees the rainbow as a hope for the future. The rainbow is only Lawrence’s dream of ‘Rananim’ in its embryonic form.

D. CONCLUSION

In We Need One Another, Lawrence writes:

“We are all individualists: we are all egoists we all believe intensely in freedom, our own at all events. We all want to be absolute, and sufficient unto ourselves. And it is a great
According to Lawrence individuality depends on relationship. Hardy depicts his women like Elfride, Grace, Bathsheba, Tess and Sue becoming individuals and fighting for selfhood in the Conventional Victorian Society which denied woman the rights of a human being. Lawrence depicts his women in relation to man who according to him is the supreme power. He writes of the 'sons of God' and 'daughters of men'. In Women in Love he describes the ideal relationship as one in which man and woman are "two pure beings" where man must be considered "as the broken off fragment of a woman and --- man must be added to a woman, before he had any real place or wholeness." Birken echoes Lawrence's ideas of man-woman relationship when he wishes to be with Ursula "as free as with himself single and clear and cool, yet balanced, polarised with her."

In the Study of Thomas Hardy, Lawrence responds to Hardy's novels and characters, and considers a wide range of characters who struggle towards self-realization and fulfilment, but who often meet with defeat at the hands of society or their own predetermined internal flaws. While effectively dramatizing his characters physical and psychological conflicts, often through the symbolic use of nature, Hardy failed, in Lawrence's view, to establish and offer his personages the opportunity for personal discovery and fulfillment. For example Eustacia, Tess and Sue all end

blow to our self-esteem that we simply need another human being."
up in 'frustration' and 'death'. Lawrence realized that virtually all of Hardy's characters tend to give in to society against their better, more genuine instincts. In evaluating Hardy's artistic themes and forms, Lawrence derived the direction for his own fiction.

The failure of Hardy's characters to find love, and completeness is the theme of Lawrence's study of Hardy's novels. Women like Elfride, Grace, Bathsheba, Eustacia, Tess and Sue try to rise above the often crippling norms of a puritanical and conservative society, but in the end they succumb to their own isolation and die. Those like Clym, Sue and Grace who submit passively live only like corpses in the end. Even his most rebellious characters bow down before fate - for example, Sue, Jude, Henchard and Tess are all victims of fate. Lawrence shows that a complete satisfactory relationship between man and woman can be achieved by allowing the individuality of each. He gives sexual freedom to women not caring for society but he dominates her through the phallus power. His definition of chastity is not the one accepted in Victorian times. Sex is a healthy flow of life for Lawrence and chastity "is the peace that comes of fucking." This was the chastity that Sue sought and suffered because she was ahead of her times. Lady Chatterley found it, only to remain a slave to an ordinary game - keeper. In fact, Lawrence, is the prophet of sex, thinking it to be a revitalized normality in man. Hardy had seen women suffering from the double standard of
morality in his age, so he wished to give her an equal status with man. Hardy's portrayal of women has a compassionate attitude whereas Lawrence seems to castrate her powers. He could never forget that if left free women might devour him and overpower him as his mother and Frieda had done. He was conscious of his frail, feminine like structure, He was aware of matriarchal powers, therefore he wished to castrate woman of these powers and subjugate her sexually. Simone de Beauvoir and Kate Millett have pointed to Lawrence's anti-feministic attitude, but they have not referred to the deep-rooted reason of this behaviour, which arises out of a fear of women's demonic powers.

Sexuality in Hardy's works fuses in a single, tortured and complicated vision of what he sees as life's greatest power. He anticipates Lawrence's belief that sex involves the whole of being and that there can be no split between flesh and spirit; nevertheless his chief characters fail to achieve this wholeness of being. Certainly, many of Lawrence's protagonists fail also, but there is not the same crushing sense of failure that we experience in Hardy's books, nor do so many of Lawrence's men and women seek death as their way out. Hardy's themes express a rebellion by his characters against existing cultural mores and traditions leading to severe alienation. His men look for God in women. Over idealization leads to disillusionment. Love is pain and suffering. Sex is a reproach to the spirit. His characters seem to be "bursting out of bud and taking a wild flight into flower, always
shooting suddenly out of tight convention." In The White Peacock we do have a clash between idealism and realism as in Hardy's Tess, but Lawrence does not succumb to Hardy's fatalistic attitude to life. Hardy's heroes like Clym see Eustacia as a 'godess', Angel calls Tess "Artemis" and "Demeter", Jude sees Sue as "almost divinity" and calls her "sprite" and "fay." Lawrence does not look for God in his women. Angel with his rigid idea of purity and Jude in his denunciation of self for persuading Sue to sleep with him prove their failure to emancipate themselves from old creeds. His women do not look for God in their men. They are either intent on self-fulfilment, like Eustacia, and desire to seek a new world with their men; or they want simply to love like Tess. Others like Sue, try to be dominant partner in their relationship only to be broken in the end. All his men and women crave for love and all seek it.

Tess and Jude look for it humbly; Eustacia and Alec snatch at it greedily; Clym and Sue view it guiltily; Angel thinks of it as virginity and purity; Arabella never loses sight of the fact that marriage represents legal security for the woman.

Lawrence's women also crave for love, like Lettie, Miriam, Clara, Ursula, Gudrun, and Connie, but his heroes do not search for divinity or god in them. They are not expected to be chaste or virgins. In fact, his heroes
dominate them sexually and behave as 'sons of god', overpowering them with the power of phallus a symbol of 'God Shiva'.

Both Hardy's and Lawrence's women search for their own identity in society and love. Hardy seems to have a more liberal attitude than Lawrence who, according to Kate Millett, is a sexual politician. In *Tess* and *Jude the Obscure* Hardy had already pointed out that the coming of machines affects the emotional life of men and women. Lawrence elaborated this theme in *The Rainbow*. Lawrence regards women not as free individuals but as sexual mates although in his essays he says that they have their own individualities. Will in *The Rainbow* regards Lydia as a sexual mate. George marries Meg for the same purpose. Ursula and Lettie are different they are self - willed modern women but even they are overpowered by sex. Jude is a stone - mason in the novel *Jude the Obscure*. Will Brangwen in *The Rainbow* has the same profession. But Hardy does not deal with daughter - father relationships as we find in Lawrence: Tom - Anna, Will - Ursula relationships in *The Rainbow*. Sue had thought that she would be more independent if she became a teacher, and Sue is not like Grace who had submitted to her father. She is a new woman. Ursula went many steps ahead of Sue only to be overpowered by Birkin's phallic power in *Women in Love*. Lawrence's Clifford Chatterley seems to be an elaboration of the intellectualized Clym in *The Return of the Native*. Like
Clym, Will, remains dissatisfied with his job and other things. Both Clym and Will seek compensation and relief in sensual union with their wives. But Hardy avoids the explicit description of sexual passion which marks Lawrence's fiction.

Even in pastoral vision Hardy is concerned with shape and Lawrence with impressionism regarding the background of their novels. Nature merges out as a mixture of male and female principles. The male involves artificiality, intellect, physical power, in industrialization and assertive narcissist impulse, modesty and passivity.
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