William Somerset Maugham is an important name in the literary history of modern England. He has been called "the most creative talent in the field of the English novel" and his critics have no two opinions about his permanent place in English literature. To quote John Brophy, one of Maugham's notable critics: "To say that Maugham's work spans three literary generations, and embraces almost every form of the literary craft except poetry, still does not exhaust its versatility. He has the exceedingly rare distinction of commanding the interest of all kinds of readers."

Maugham's first novel is *Liza of Lambeth* (1897). Next he published one after the other his short-stories, plays and novels. In 1915 with the publication of his great novel *Of Human Bondage* he created a great stir in the literary ocean and achieved wide reputation as a novelist.

In 1916 Maugham married Gwendolen Syrie Barnardo, a divorcee, but their marriage got dissolved in 1929. His married life was not a happy one and he never enjoyed requited love. It is well to quote his own words: "Though I have been in love a good many times I have never experienced the bliss of requited love. I know that this is the best thing that life can offer and
it is a thing that almost all men, though perhaps only for a short time, have enjoyed. (The Summing Up. P 51)

This mood of Maugham is well reflected in many of his novels and he shows therein the unhappy marriages and unhappy love-affairs.

Maugham was fond of travels and visited many countries of the world including India. The impact of his travel experiences on his novels and short-stories can hardly be over-estimated. He was also a vastly read man; he read different subjects which stood him in good stead as an author. Maugham's The Summing Up and A Writer's Note Book are self-revealing and these two books may be taken as autobiographies dealing briefly with the main events of the author's life and gradual development of his mind.

Somerset Maugham has written out of his own experiences and therefore his novels have become quite realistic. His experiences are often bitter and unhappy, and so his books of fiction assume pessimistic colour. In my study of Maugham I should now devote myself to his novels published during and around the inter-war period. In dealing with these novels I shall particularly concentrate on pessimism in its manifold forms found scattered in them and attempt a detailed analysis of it.

Sexual Passion

The most striking and dominant theme in Maugham's giving rise to a note of pessimism is the uncontrollable sexual...
passion and unrequited love, often resulting in "a tragedy destructive to the participants". Let us cite a few examples from his novels in support of this contention.

To begin with, we may consider *Liza of Lambeth*. Liza, a girl of eighteen, is the heroine of the novel. She has two lovers - Tom and Jim. Jim is a married man of forty and has just come to the locality in Vere Street to live there permanently. Liza is growing more and more inclined to Jim who lives in her neighbourhood. Both Liza and Jim love each other and they are engaged in amorous activities whenever they find opportunity and both the lovers feel happy thereby. They also come in physical contact and as a result, Liza conceives. They have no regard for the law of reason and are careless about the consequences of their sexual acts. Both are completely instinctive in their acts. There is a suggestion of Liza's miscarriage and consequently Liza falls seriously ill. A doctor comes in and he is sceptical about her cure. Knowing from the doctor about the serious illness of Liza and her impending death, Jim, in great agony, utters by her bedside:

"O God! What shall I do? It was my fault! I wish I was dead!" Tears burst from Jim's eyes.

"She ain't dead yet, is she?" asks Jim. "She's just living", replies the doctor.

Jim bends down over Liza and continues "Liza, Liza, speak to me", His voice is full of deep agony. The doctor says to him: "She can't hear you".
"Oh, she must hear me! Liza! Liza!" Jim sinks on his knees by Liza's bedside.

Liza is now dead. The closing lines of the novel are as follows:

"Jim turned away with a look of intense weariness on his face, and the two women began weeping silently. The darkness was sinking before the day, and a dim, grey light came through the window. The lamp spluttered out."

This is a tragic novel. Here the tragedy occurs owing to Liza's growing passion for Jim that causes her to overstep the conventions of the world. Therefore we may say that here tragedy lies in a woman's passionate character.

The mournful figure of Mrs. Kemp, Liza's mother, due to the loss of her only child is the most pathetic one in the novel.

In this connexion I would like to add that, Somerset Maugham's first English play, A Man of Honour written in 1908 is also a tragedy. In this play we see that Basil Kent gets infatuated with a barmaid named Jenny Bush. When she becomes pregnant by him Basil marries her against the advice of his friends. They are diametrically opposed to each other. Kent is a gentleman and so he is repelled by Jenny's vulgarity and is 'tormented by her sponging relatives'. She is coarse, uneducated and jealous but she is sincere in her love for...
for Basil. She finds that her husband is interested in another girl - Hilda Murray by name and, therefore, she becomes desperately jealous and at last commits suicide. Maugham's other plays viz. Lady Frederick (1911), The Explorer (1912), Our Betters (written in 1915 but published in 1923), The Circle (1921), The Constant Wife (1927) etc. have a tragic note in them coloured by disillusionment, pangs of unrequited love, unfaithfulness, philandering and so on.

Indeed most of Maugham's early plays are sombre, and they end in gloom, despair and death. Therefore, we conclude that his early books abound in pessimistic contents and these may be due to his own experiences in life. We shall see later that this theme - the theme of pessimism - is a recurrent and absorbing feature in Maugham's novels. Thus, we see that he has a tendency to look at the dark side of man's life. To know the source of this pessimism Maugham's own words may be worthwhile to quote here:

"In those three years I must have witnessed pretty well every emotion of which man is capable.... I saw how men died. I saw how they bore pain... I saw what hope looked like, fear and relief; I saw the dark lines of despair drew on the face; I saw courage and steadfastness." [The Summing Up. P -42]
Maugham's second novel, *The Making of a Saint* (1898), is an historical novel which ends on a note of bitter unhappiness. The last pages of the book are 'dark with disillusion and pessimism'. His third novel, *The Hero* (1901), has a tragic end in the suicide of the hero. Maugham's other early novels are *Mrs. Craddock* (1902), *The Merry-Go-Round* (1904), *The Bishop's Apron* (1906), *The Explorer* (1907), and *The Magician* (1908). But according to our scheme of study, we need not concern them. Now I would like to go straight to Somerset Maugham's masterpiece called *Of Human Bondage*.

Philip Carey, the hero of the novel, is studying art in Paris. When his aunt dies in England, Mr. William Carey, his uncle, writes to him about her death. It is indeed a great shock to him. He then leaves Paris for Blackstable, his native place.

Thereafter Philip enters a medical school. He is gradually involved there in love-affairs with more than one girl. Of them, Mildred, a waitress, attracts him most and he has free-mixing with her. Gradually Philip finds no interest in his beloved and his fascination and love for Mildred is gone. Sometimes he is angry with Mildred for her cold-heartedness and, in fact, she is not up to his expectation. At last Mildred leaves Philip to go with Griffiths, and Philip is in great anguish and gets disillusioned of her.
Now Philip comes in contact with a woman named Horah Nesbit whom he likes for her good nature but does not love her. When Mildred re-appears on the scene Philip leaves Horah. He gives shelter to Mildred and her illegitimate son; but the selfish and ungrateful Mildred goes off again with his friend Griffiths who is soon tired of his affair with her. Strangely enough, Philip still yearns for Mildred regardless of the anguish she has caused. After sometime Mildred returns, enters Philip's room, takes her belongings and his money and disappears again. Philip contemplates on his dark and dreary future without her. Mildred, for the last time, returns to Philip; his door is open to her and he accepts her along with her child. Philip's love is gone but the memory of it remains. Philip is now indifferent to Mildred and this makes her furious. She hurls at him the word 'Cripple' to wound him. In his absence she destroys his pictures and furnishings and leaves his house.

It should be mentioned here that when Philip is in deep love with Sally and is going to marry her soon, he suddenly feels a strange, desperate passion for Mildred, a sordid woman who erstwhile "had caused him so much suffering that he knew he would never, never quite be free of it. Only death could finally assuage his desire". (P 605) Philip realizes that he has deceived himself and he is seized with despair. "He put all that aside not..."
gesture of impatience. He had lived always in the future, and the present always always had slipped through his fingers. His ideals? He thought of his desire to make a design, intricate and beautiful, out of the myriad, meaningless facts of life; had he not seen also that the simplest pattern, that in which a man was born, worked, married, had children and died, was likewise the most perfect? It might be that to surrender to happiness was to accept defeat, but it was a defeat better than many victories."

In this autobiographical novel, *Of Human Bondage*, the pathetic story of Philip Carey is told in a realistic way. Philip's picture is painted from the novelist's experiences of his own life. The importance of the book lies in the sincerity of presentation of the problems of adolescence and in the philosophical issues it deals with. The novel is full of pessimistic notes which culminate in the statement, "Life had no meaning."

In *The Moon and Six Pence* we come across in Paris a couple Mr. Dirk Stroeve and Mrs. Blanche Stroeve. Mr. Stroeve loves his wife very dearly and sincerely and calls her 'sweet heart', 'my precious' etc. Once Mr. Strickland (the hero of the novel who comes over to Paris from London to pursue art) falls very ill. Dirk Stroeve his nearest neighbour, looks after him and Mrs. Stroeve has to nurse him. She becomes sympathetic to the patient and by degrees develops love for and attachment to
Mr. Strickland. One day she leaves her husband and goes
to live with Strickland. Then Mr. Dirk's distress and
anguish are expressed in his conversation with the story-
teller. Dirk says: "She's in love with Strickland".
His fervent appeal to his wife not to leave him is all
the more pathetic. She speaks: "I'm going with Strickland.
Dirk, I can't live with you any more... Please let me go
quietly, Dirk. Don't you understand that I love Strickland?
Where he goes I shall go." Mr. Dirk is humiliated and
ridiculed before his wife and Mr. Strickland. This is
clear from Strickland's utterance to him: "You funny
little man". Mr. Dirk begins to cry and says to his
wife: "Oh, my dear", ... how can you be so cruel?"
"I can't help myself, Dirk," She answers. Mr. Dirk
importunes his wife as follows: "Oh, don't go, my
darling. I can't live without you; I shall kill myself.
If I've done anything to offend you I beg you to forgive
me. Give me another chance. I'll try harder still to make
you happy". Mrs. Stroeve then replies: "Get up, Dirk
you're making yourself a perfect fool." (P 105). Mr.
Stroeve continues to love her even after she leaves him.
This incident reminds us of Mildred leaving Philip who
has a deep passion for her, in Of Human Bondage. Mr.
Stroeve seems quite lost and cannot sleep; bitterness
and anguish of jealousy creep into his heart. The author
gives him "a sufficient dose of veronal to ensure his
unconsciousness for several hours". (Ch. XXIX, P 109).
Shattered by grief he returns to Holland, his native land.
In the novel Mr. Strickland is portrayed as an ungrateful and heartless man betraying his friend's confidence. He has no compassion for others. He is not in love with Blanché Stroeve. Perhaps owing to his utter indifference and for her unrequited love Blanche kills herself. Indeed her life ends in a tragic way. She can not love Dirk who worships her. She falls in love with Mr. Charles Strickland who has a strong physical appeal to her, but her love is not returned. Her hopes to be happier than before are frustrated and she gets disillusioned.

We come to know from the story that Blanché was a governess in the family of some Roman Prince, and the son of the house seduced her. She thought that he was going to marry her. They turned her out into the street neck and crop. She was going to have a baby, and she tried to commit suicide. Stroeve found her and married her. Mr. Stroeve loves her wife passionately but as ill luck would have it the unfortunate Blanche cannot return his love. Thereafter she goes over to Strickland to be his wife leaving Mr. Stroeve humiliated and mortified. But by the irony of fate her passionate love is not honoured at all by Strickland. Thus both the lives of Dirk and Blanche have been unhappy and tragic.

A similar theme of unrequited love for an unchaste wife is also found in Maugham's *The Painted Veil* (1925).
The novel deals mainly with the lives of Walter Pan® and his wife Kitty in China. They are Londoners. Walter falls in love with Kitty and expresses his love to her. Though she does not like him at all and his physical feature is not pleasing to her, she gives her consent to his proposal of marriage and marries him in a panic; for Kitty is 25 and is yet unmarried and her mother, Mrs. Garstin, insists on her daughter's procuring a husband of her own choice. As Kitty is advancing in age and does not take the chances, Mrs. Garstin gets angry with her and attributes Kitty's failure to her stupidity.

Walter is a doctor, a bacteriologist, who has a job at Hong Kong in China. He is very courteous, dutiful, self-controlled, painstaking, sober and sociable. Moreover, he is kind and has a spirit of self-sacrifice. He loves his wife greatly and is faithful to her. But Kitty is of just the opposite nature - frivolous, selfish, passionate, self-indulgent. She cannot love her husband in the least. This she acknowledges on many occasions. Since the husband and wife are diametrically opposed to each other their married life is not happy at all.

Kitty now comes to Hong Kong with her husband. She finds it difficult 'to reconcile herself to the fact that her social position is determined by her husband's occupation'. Three months after her marriage she comes to know that she has made a mistake by marrying Walter. She, however, blames her mother for this. It is to be noted that her relation
with her mother is not a happy one. Kitty's marriage and her nature make her an unhappy figure throughout the novel. And there is a note of pessimism pervading her tragic life.

Charles Townsend, a Londoner, is the Assistant Colonial Secretary of Hong Kong. Kitty knew him in London and liked him very much. Charlie, a married, passionate man now madly falls in love with Kitty. She also loves him. "And when Charlie became her lover the situation between herself and Walter seemed exquisitely absurd". Walter loves his wife genuinely but his wife cannot return his love; on the other hand, she is now in deep love with another man and has an illegal relation with him. Charlie, on occasion, embraces her and kisses her lips. She easily allows him to do all these acts. Thus being faithless to her husband she makes his life quite unhappy. Kitty dislikes Walter who is "repulsive to her". And, in fact, she hated to let him kiss her... She hated him and wished never to see him again. Kitty is fed up with her husband though the latter never ceases to love her, she wants not his love but of Charlie Townsend's. Thus, the situation becomes worse confounded.

Mrs. Kitty Pane goes so far as to think of marrying Townsend. He also in turn wants to take her to wife. Both grow attached to each other and are deeply in love. Charlie says to her: "I swear I'd accept anything rather than that if you were my wife."
Now one day Walter says to his wife that Cholera has broken out at Mei-tan-fu in an epidemic form and he is going to nurse the Cholera-striken people there. He asks her to accompany him there but she does not like to be among patients suffering from an epidemic disease.

Mrs. Pane is deeply thinking of marrying Mr. Townsend and so she thinks of her divorce with Mr. Walter and in this matter she becomes aggressive and talks to her husband:

"... I suppose you have no objection to my divorcing you. It means nothing to a man". (P 65). Then the following conversation between Walter and Kitty ensues:

Walter - Townsend will marry you only if he is corespondent and the case is so shameless that his wife is forced to divorce him.

Kitty - If you want the truth you can have it. He's only too anxious to marry me. Dorothy Townsend is perfectly willing to divorce him and we shall be married the moment we're free. (P 66).

Kitty goes on saying: "He loves me with all his heart and soul. He loves me as passionately as I love him. You've found out. I'm not going to deny anything. Why should I? We've been lovers for a year and I'm proud of it. He means everything in the world to me and I'm glad that you know at last... It was a mistake that I ever married you, I never
should have done it, I was a fool. I never cared for you.
"We never had anything in common". (P 66).

Thereafter Walter goes on to say: "I had no illusions about you. I knew you were silly and frivolous and empty-headed. But I loved you. I knew that your aims and ideals were vulgar and commonplace. But I loved you... I knew that you'd only married me for convenience. I loved you so much, I didn't care... I never expected you to love me, I didn't see any reason that you should, I never thought myself very lovable." (P 67). At this Kitty's vanity is wounded, and at last she leaves Walter's house.

Kitty now goes to see Charlie and says to him, "Walter wants a divorce" (P 71). But it is a lie on her part. In their long conversation and arguments Charlie says that though he loves her it is not possible for him to marry her at the moment. He says: "Well, we can't only think of ourselves in this world. You know, other things being equal, there is nothing in this world I'd love more than to marry you. But it's quite out of the question. I know Dorothy: nothing would induce her to divorce me." (P 75). Kitty is getting horribly frightened and begins to cry with Townsend consoling her. Being rejected by Charlie Kitty, now a tragic figure, has no alternative but to return to Walter's house.

When Walter comes home Kitty offers herself to go to Mei-tan-fu with him. They go there and begin to nurse the Cholera patients. Many men, women and children are
everyday dying of Cholera. The French run under the Mother Superior have been rendering excellent service to the diseased.

There Kitty begins to change in mind and gradually comes to know that her husband is a man of men and daily she hears people say about his kindness and nobleness. Kitty now understands and feels her husband's love. She says to her husband: "I treated you very badly. I was unfaithful to you". \( \text{P 126} \)

"Do you absolutely despise me, Walter? She asks, 'No'. He hesitates and his voice is strange, 'I despise myself'. \( \text{P 127} \).

There once Kitty is thinking that 'it was a pity that with his great qualities, his unselfishness and honour, his intelligence and sensibility, he should be so unlovable". \( \text{P 177} \). In Mei-tan-fu when Kitty feels sick it is discovered by the nuns that she is with child. When she discloses this fact to her husband he asks: "Am I the father?" \( \text{P 156} \). Kitty herself doubts about his paternity. Later, in Hong Kong Charles also asks her whether he is the father of the child she is bearing. So, it is clear that Kitty has committed adultery with Charles and thus she has soiled her marriage now.

Walter Pate is now attacked with Cholera of a serious type and is lying in his bungalow. Kitty is at the convent. In the small hours of the day she is sent for. When she comes to Walter his life is drawing to a close.
Kitty is very much shocked and in repentance she says to her dying husband: "Walter, I beseech you to forgive me, .. I am so desperately sorry for the wrong I did you. I so bitterly regret it."  With a pause for a while she continues: "Oh, my precious, my dear, if you ever loved me - I know you loved me and I was hateful - I beg you to forgive me. I've no chance now to show my repentance. Have mercy on me. I beseech you to forgive".

Walter dies. Kitty leaves a deep sigh and a few drops of tears fall from her eyes. She kisses Walter gently on the lips and begins to cry. "I'm sorry to give you so much trouble", (P 187) she utters in a low voice. After the funeral rites of Walter are performed Kitty wants to stay with the nuns at the convent "because she had nowhere else to go. It was a curious sensation that nobody in the world, cared two straws whether she was alive or dead". (P 197) Next she tells sister St. Joseph crying: "Don't you know that I'm a human being, unhappy and alone, and I want comfort and sympathy and encouragement; oh, can't you turn a minute away from God and give me a little compassion; not the Christian compassion that you have for all suffering things, but just human compassion for me?"  

Mrs. Kitty Pane comes back to Hong Kong. Mrs. Dorothy Townsend, wife of Charlie Townsend, requests her to stay with them, but Mrs. Pane politely declines her invitation. Charlie meets her and expresses his emotion for her. She, however, does not like all this. She calls him unkind and says that Walter has died because of them (Charlie and Kitty).
Kitty soon leaves Hong Kong and comes back to England. She learns from her sister Daria's letter that her mother has been hospitalized and has got to have an operation. Within a few days Kitty gets of her mother's death through a telegram from her father. Kitty has already lost her husband and she has lost now her mother. Indeed, she is figure of bereavement. In the novel Kitty plays a very important part throughout and we see that her life is full of sad events and anguish.

The unhappy marriage of Walter and Kitty reminds us of the unhappy marriages in D. H. Lawrence's novels which we shall consider in the next chapter. But the causes of the unhappy unions are different with the two novelists. The unhappy union of Walter and Kitty may be due to their different mental make-ups and characters. This suggests the said marriage of Clem and Eustacia in Thomas Hardy's famous novel The Return of the Native.

Let us now turn to other novels of Somerset Maugham to explore similar pessimistic notes caused by unhappy sensuality. In his novel Cakes and Ale (1930) Rosie, wife of Edward Driffield, runs away and marries George who is a married man. After their marriage they go to New York. Mr. Edward, in disgust and remorse for Rosie who has been faithless to him, is obliged to divorce her. Rosie is happy in New York with her new husband. But soon
her happy days come to an end with her husband's death. Thus we find in Rosie an unhappy and tragic character.

Next we take up The Narrow Corner for our investigation. The novel has two parts. The second part ends on a strong tragic note. Here we find two tragic deaths of Erik and Mr. Hudson. The former is a case of suicide and the latter is one of murder; and with them love and sex-jealousy are intermixed.

The most tragic event in the novel is the suicide of Erik Christessen in the most tragic circumstances which are at once horrible and pathetic. Erik is known to the family of Louise and he knows her from her childhood. Louise is grateful to him for the benefit she has received from him. Gradually she grows to be a youthful girl and gets deeply attached to a beautiful youth, Fred Blake, when she comes in contact with him. They indulged in amorous activities with each other. Louise is engaged to Erik who is much pleased thereby. Fred is Erik's friend. Erik goes to Fred to tell him this happy news in the evening, but he cannot contact him as he is absent from his place. He returns home, sits down on a chair, and is about to go to bed. His house is in front of the house of his beloved Louise. He keeps looking towards his beloved's house thinking of her and perhaps of his future happy married life with her. After a while Erik sees Louise coming out of her room and then a man also coming out of it. He is so astonished and bewildered to see him that he cannot believe his own eyes. Louise now
goes back to her room. Erik springs from his chair, goes forward to the man and catches hold of him by the collar of his coat and, ‘dragged him to his feet’. Then Erik looks at him; it is Fred Blade. Erik lets him go without any interrogation. He comes back to his room and kills himself by his revolver. Erik is a person of weak constitution and so he cannot bear the unchastity of his beloved; he cannot even imagine it.

In the dialogue between Fred and Dr. Saunders we come to know that the former is very much shocked at the suicide of his friend Erik, specially when he thinks himself responsible, though unconsciously, for it. He does not know about Erik’s engagement with Louise. To quote from his conversation with the doctor: "For God’s sake don’t laugh. I am so miserable. I thought nothing worse could happen to me than what has. But this. She means nothing to me, really. If I’d only known I would n’t have thought of frolong about her. He is the best pal of shap ever had. I would n’t have hurt him for anything in the world. What a beast he must have thought me! He’d been so awfully decent to me."

This reveals the deep agony of Fred, which is a piece of pessimism in the novel closely connected with the unchastity of Louise.

Tears fill his eyes and roll down his cheeks. He cries bitterly. To quote him again: "Is n’t life foul?"
You start a thing and you don't think twice about it, and then there is hell to pay. I think there's a curse on me.* [P173]

Fred now develops hatred against Louise and it is expressed in his own words when Dr. Saunders asks him to marry Louise.

"Me?" cries he. "After what's happened? I could n't stick the sight of her. I hope to God I never see her again. I'll never forgive her. Never Never." [P176]

Earlier, Fred has been in deep love with Louise, but now he completely ceases to love her. He further expresses his indignation to the Doctor for the girl whom he loved so much. "I loathe the thought of her. I only want to get away. I want to forget. How could she trample on that noble heart?" [P178]

At this moment Louise comes to the room but Blake does not receive her or show any interest in her nor does he talk to her. Thereupon she leaves the room silently. Now, hers is an image which is 'horribly pathetic' indeed. Further, Blake's pessimistic attitude is expressed in his own words: "I'm not willing to accept evil and ugliness and injustice. I'm not willing to stand by while the good are punished and the wicked go scot-free. If life means that virtue is trampled on and honesty is mocked and beauty is fouled, then to hell with life". ... "I am fed up with life as I find it. It fills me with horror. I'll either have it on my own terms or not at all". [P204] Fred Blake really loves his friend Erik and when he comes to learn that his friend's suicide is ultimately due to Louise's
unchastity, his love for her turns into hatred. This is quite psychological.

Erik Christassen is an idealist. He can not understand Louise as she is. He wants to possess her soul. But she is not soul only. He loves his ideal and attaches no importance to flesh, which she does. She is not up to his ideal. So, in Louise's language: "Erik killed himself because I'd fallen short of the ideal he'd made of me" (P211).

This is another note of poignant pessimism; this is not only the case with Erik but with every idealist.

Another element of pessimism relating to the sexual love in The Narrow Corner is due to Mrs. Hudson's amorous involvement with young Fred Blake. She proves faithless to her husband for the young handsome Blake. This eventually leads to the unhappy murder of Mr. Hudson by Fred with a revolver to save his own life in the circumstances have been put to. The matter is hushed up by Mrs. Hudson as she herself is responsible for this murder for it is she who has supplied the revolver to her young lover. Thus Fred escapes arrest and punishment. This tragic episode is entirely due to the sexual passion of Mrs. Hudson for young Fred Blake.

Maugham's Theatre (1937) also has an unfaithful wife, Julia Lambert, a leading actress of London. Michael Gosselyn, a leading actor is involved in a love affair with her. They are in deep love with each other and at last they get married.
Both the husband and the wife are now divinely happy in having their objects of love as their own. But their love is gradually on the ebb as Julia proves herself faithless to her husband. She begins to love Thomas Fennell, simply called 'Tom', a young boy, who is poor and holds a post in the accounts department of an office. Later on, Michael comes to know of it through Dolly, an actress of his theatrical party. Julia and Tom engage in amorous activities. Michael with his youth gone cannot appreciate his wife's passion, as he is too frigid. Thus, Julia faces emotional crisis and, therefore, easily falls in love with Tom.

Once Michael and Julia talk with each other till late at night and then they go to bed. She closely embraces him voluptuously and Michael puts his arms round Julia. After three months of abstinence he becomes sexually excited and tells his wife in whisper: "You're the most wonderful little wife". He kisses her mouth but she is filled with a 'faint disgust'. She has the inclination to push her husband away. The author narrates: "Before, to her passionate nostrils his body, his young beautiful body, had seemed to have a perfume of flowers and honey, and this had been one of the things that had most enchained her to him, but now in some strange way it had left him. She realized that he no longer smelt like a youth, he smelt like a man. She felt a little sick, she could not respond to his ardour.... She was dismayed. Her heart sank
because she knew she had lost something that was infinitely precious to her..." (P 57). Thus Julia's love for Michael is gone. Similar is the case with Blanche (The Moon and Six Fence) whose love for her husband is, also gone. In this connexion Maugham's experience is worth recalling. In The Summing Up he writes: "For love passes. Love dies. The great tragedy of life is not that men perish, but that they cease to love. Not the least of the evils of life, and one for which there is small help, is that some one whom you love no longer loves you". \[P 186\]

Though Julia loves Tom the latter in turn begins to love a girl, an actress. Julia comes to know of it. Thus her affair with Tom ends badly and she suffers horribly. Michael also loses interest in Julia and marries Avice Crickton. Thus, Julia loses her husband and her only son Roger. Now she leaves her husband and goes over to St. Male to live with her widowed mother and aunt Carrie Madame Falloux.

Julia is a highly emotional woman and she cannot help loving a man; so, presently she is again emotionally excited by another man called Charles. But her desire is not satisfied still. "Charles was not giving Julia what she wanted. She had expected him to be more sympathetic."

\[P 216\]

Julia's love-life follows the usual Maugham pattern. Julia worships Michael until she gets married to him. Thereafter, we know, she suffers the pangs of unrequited love...24
proving that 'distance lends enchantment' and that 'familiarity breeds contempt'. She proves an unfaithful wife as Mrs. Kitty does in *The Painted Veil* and Louise Frith in *The Narrow Corner*. The pessimistic mood is expressed in the following words of Charles spoken to Julia: "Oh, my dear, life is so short and love is so transitory. The tragedy of life is that sometimes we get what we want."

This is evidently the author's attitude expressed through his character, Charles. In this connexion the author again expresses his mood of pessimism through his another character, Julia, the heroine of the novel called *Theatre*. Julia says: "The bitterness of life is not death, the bitterness of life is that love dies."

Again Julia's pessimistic mood is well described in her own words when she stares at herself in the looking glass: "Old, Old, Old," she mutters. "There are no two ways about it; I'm entirely devoid of sex appeal. You would n't believe it, would you? You'd say it was preposterous. What other explanation is there? I walk from one end of the Edgware Road to the other and God knows I'd dressed the part perfectly, and not a man pays the smallest attention to me except a bloody little shop-assistant who wants my autograph for his young lady. It's absurd. A lot of sexless bastards. I don't know what's coming to the English. The British Empire!" (P 198). Regarding this Maugham's reflection is worth noting. This is how he puts it: "One of the misfortunes
of human beings is that they continue to have sexual desires long after they are sexually desirable."

"A Writer's Note Book. P315"

Again, to quote Maugham: "However much people may resent the fact and however angrily deny it, there can surely be no doubt that love depends on certain secretions of the sexual glands. In the immense majority these do not continue indefinitely to be excited by the same object and with advancing years they atrophy. People are very hypocritical in this matter and will not face the truth." (The Summing Up. P 189)

The interpretation of love by Freud's theory of psycho-analysis tallies, with a slight difference, with this explanation of Somerset Maugham stated above. According to Psycho-Analysis, love is an emotion that grows out of libido or sexual energy of human being. Freud is of the opinion that man generally chooses a woman of love on seeing her physical beauty and mental quality. It is the function of his Ego. But physical beauty and mental quality are relative terms; the true liking is due to the function of the Id. The choice of the Id becomes permanent as it is much more powerful than the Ego. The love approved by the Id is the real love, deep and permanent. Sometimes there ensues a conflict between the Ego and the Id regarding love: Sometimes they agree on the matter. Again, the Super Ego may come to join them. The love recognised by the Ego, the Id and the Super Ego is the most intense and deep. On the other hand, the love between a man and a woman

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slackens or dies where the Id of either one person or of both does not like it. [Freud's Collected Papers. Vol. IV, Chapters XII & XIII] This is the case with Maugham's love as depicted in his novels. In this connexion Jung, another great psychologist of modern times says: "Man, in his love-choice, is strongly tempted to win the woman who best corresponds to his own unconscious anima".

Here I should like to make a comment on Maugham's idea of love between a man and a woman. Maugham says that love passes and dies, and he gives many examples of it in his fictions. Though Maugham goes upon his experience it is true only of sex-love, love of youth in which desire of sex enjoyment, gross or subtle, is involved. When youth is gone the sex desire is gone too; and with it love passes away. Thus, we find that love depends on youth and desire for enjoyment. But this is not true of pure love or what may be called spiritual love, a deeper one where sex-desire is almost nil. In these cases and these cases are very few indeed, the spiritual bond between the lovers is the most important thing. In this kind of love sympathy and feeling for each other and not physical attachment involving the desire of sex enjoyment play the most important part. Here the lovers' aim is always to do good to each other and to do it each of them is ready to sacrifice a great deal without the least thinking of his or her own enjoyment or self-interest. The lovers get delight in sacrifice and
suffering for the pleasure or benefit of their beloved ones. In fact, such a state of mind is there among individuals. Thus, in some cases love does not pass away and die as Somerset Maugham would have us believe. Spiritual love, however, cannot be found in ordinary people.

So far we have seen in Maugham's novels that women are the most passionate and they often become unchaste and faithless. They are shallow and selfish guided by their own passions: they have no regard for reason; they have no regard for any ideal either. Mildred (Of Human Bondage), Blanche (The Moon and the Six Pence), Mrs. Kitty (The Painted Veil), Louise Frith and Mrs. Hudson (The Narrow Corner) and, to some extent, Julia Lambert (Theatre) are examples in point. "These women inflict pain not because they are parched by a thirst for authority but because they are so blinded by the overpowering urge they feel for other men that all sense of decency or responsibility is obliterated. Regardless of whatever impulse quickens it, woman's power is not a Shavian joke but cosmic disaster".


Regarding woman's nature Somerset Maugham may be quoted from his A Writer's Note Book: "... Woman is an animal that micturates once a day, defecates once a week, menstruates once a month, parturates once a year and copulates whenever she has the opportunity."
Maugham tells us again and again in his novels that love is transient and it hardly gets fruitful. The presence of this recurrent theme in his novels is to be attributed to the author's unhappy and unfruitful love-affair in his own life. It is to be noted that Maugham's earlier novels as we have shown (e.g. Liza of Lambeth, Of Human Bondage) are realistic and are the outcome of his own experience. But his later novels do not appear to be realistic; imagination plays a more important part therein. Therefore, pessimism in them does not seem to be so convincing. The Painted Veil, The Narrow Corner, Theatre etc. are examples in point.

Our enquiry into the pessimism caused by sexual passion and sexual love will come to an end after we have considered Maugham's, Christmas Holiday (1939). In this novel Maugham has almost got rid of his obsession with unchastity and unrequited love. Here Robert Berger and Lydia get happily married. Lydia worships Robert as Julia does Michael in the Theatre. Lydia's husband turns criminal by killing an English businessman called Teddic Jordon in Paris. He is, as a result, sentenced to fifteen years' imprisonment and thus Lydia's life becomes one of mental pain and physical suffering.

Charley Mason of London comes to Paris to enjoy Christmas holidays. His aim is to see the famous picture galleries and to enjoy the company of a tart. He is
introduced to Lydia by his old friend, Simon, a journalist in Paris. Lydia narrates her life of suffering and shame to Charley. Hearing her tragic tale Mason gives up his plan of enjoying her although she offers herself to him. She says: "If you want to come to bed with me you can, you know". (P 132). But there is a suggestion in the novel of Simon's committing adultery with Lydia. She herself says to Charley in the course of her conversation with him: "He (Simon) went to bed with me because he thought he could get me to tell him more". (Pp 178 - 179). Thus Lydia becomes unchaste, and her figure supplies us with the most striking theme of pessimism here. We may also refer to Maugham's short-story called Rain in which he shows how a clergyman falls in love with a fallen woman and is absorbed in his passion. Gradually his sense of sex morality is lost.

Suffering

Our next exploration will be in the field of suffering and pain caused by some unconventional personalities. They are the heroes with striking personalities in Maugham's novels who prove rebels and nonconformists. Of them Charles Strickland in The Moon and Six Pence and Larry in The Razor's Edge are the most striking.

Mr. Charles Strickland, a London Stockbroker, suddenly abandons his wife and children in London and goes to Paris to become an artist. He does not see his wife
before he leaves England for ever. He, however, writes
a letter to his wife: "... I have made up my mind to
live apart from you, and I am going to Paris in the
morning... I shall not come back. My decision is
irrevocable" (P 36). This is indeed a great blow to
his wife. We see Mr. Strickland as a whimsical, selfish
and heartless man devoid of love and affection for his
wife and children. After the incident Mrs. Strickland
never meets her husband in life; she indeed lives an
unhappy life throughout. She, however, pretends that
her husband has eloped with a ballet dancer. Mrs.
Strickland says to the author: "A man doesn't throw up
his business and leave his wife and children at the age
of forty to become a painter unless there's a woman in
it. I suppose he met one of your - artistic friends,
and she's turned his head". (P 57)

In Paris, Blanche falls violently in love with
Mr. Strickland being enamoured by his physical beauty.
She then abandons her husband and marries her lover.
But Strickland does not love Blanche, nor does he care
for her at all. He is quite indifferent to his new wife
and her love. He goes on to pursue his mission of pain-
ting without the least consideration for others' happi-
ness or unhappiness. Blanche is greatly disillusioned
and puts an end to her pain and suffering by committing
suicide. Thus, Strickland becomes morally guilty of rape
and murder and in fact, he shows no moral scruple.
In our author's conversation with Mr. Charles Strickland, the latter emerges as a cynical man somewhat morbid and abnormal in his mental make-up. Thus Mr. Strickland says: "I don't want love. I have n't time for it. It's weakness. ... I know lust. That's normal and healthy. Love is a disease. Women are the instruments of my pleasure; I have no patience with their claim to be helpmates, partners, companions" (P 143). But we should note that love, which is of great value in life, is denied by Strickland. Later he goes to Tahiti island where he marries a wealthy girl of seventeen named Ata and by her he has children. He gets leprosy there; the doctor is called in; the patient speaks to him like a cynic. He talks to him as follows:

"Women are strange little beasts;... you can treat them like dogs, you can beat them till your arms ache, and still they love you. ... of course, it is one of the most absurd illusions of Christianity that they have souls" (P-202). This observation about women comes out of a morbid mental make up.

At last Mr. Charles Strickland dies, a lingering and lamentable death, of leprosy. The novel, then, as we see, is a clear tragedy, and Maugham is a tragic writer. Strickland's peculiar behaviour may be interpreted in the light of Freud's Id or the unconscious. The origin of man's queer behaviour is to be traced to the deepest layer of his unconscious mind. According to Freud, one liberates one's Id through his behaviour.
The hero in *Cakes and Ale*, Alroy Kear is also a striking personality, a genius of some sort and everyone confides in him and the narrator happens to know him. He is a writer, and he has got some unpleasant traits of personality. He does not give importance to anything in the pursuit of his writings. He struggles hard against heavy odds for recognition as an author. He is a self-seeking hypocrite like Charles Strickland in *The Moon and Six Pence*. In this context the name of Robert Berger in *Christmas Holiday* may be mentioned. His criminal nature is responsible for the sufferings of his wife Lydia and his mother Mrs. Berger and the ruin of the family as well. He, like Strickland, does not think of the future of his family; he is a criminal, an artist, who steals and kills a man to fulfil his creative desire. Larry in *The Razor's Edge* is of the same pattern as Strickland and Alroy Kear in respect of striking personality; but he differs greatly from them in respect of character.

Larry is engaged to Isabel but because of his philosophical bent of mind he is late in or indifferent to marrying her. He says to Isabel in the course of a conversation:

"I don't think I shall ever find peace till I make up my mind about things... Who am I that I should bother my head about this, that, and the other?... And then think of a fellow who an hour before was full of life and fun, and he is lying dead; it's all so cruel and so..."
meaningless. It's hard not to ask yourself what life is all about and whether there's any sense to it or whether it's all a tragic blunder of blind fate" (P-52). This is obviously a pessimistic, philosophical thought.

Isabel feels unhappy at the delay of her marriage with Larry as she is in deep love with him. Larry is, however, indifferent to his marriage and to his settled married life though he loves her very much. At last their engagement is broken and Isabel is married to Gray Naturin, a wealthy young businessman of Chicago.

After Isabel breaks off her engagement with Larry, the latter visits many countries and at last comes to India in search of God. He spends five years in the hermitage of an Indian sage in Trivancore, South India. Greatly impressed by the saintliness of that sage he gets peace of mind there. He visits India twice and attains spiritual knowledge and becomes free from all worldly desires. When he finally comes back from India he gives up his scanty patrimony and becomes a taxi driver in New York. On hearing that Larry has become a driver Isabel says to Mr. Maugham, "Now I really have lost him" (P-303). This short, simple sentence speaks volumes of her emotional pain and suffering. She hangs her head and two drops of tears trickle down her cheeks. She is in grief and consternation is written on her face.

In this novel the hero is a non-conformist who battles against a disapproving world; he does not hanker
after money and sex as common people do; he refuses to follow the beaten track and his revolt is occasioned by a vision, the vision of spiritual truth like Strickland's vision of art. The suggestion is that happiness rests in spiritualism, not in material things. So, in this respect, the unhappy West shall turn to Indian spiritualism for its true happiness and peace.

It should be mentioned here that Somerset Maugham like Emerson, Whitman, Gerald Heard, Aldous Huxley and Isherwood, is enamoured of the Vedantic ideas where he finds the true meaning of life. His hero Larry at last finds lasting peace in the spirituality of India. And true happiness and value of life rest on renunciation and non-attached ideals of the Vedanta. Maugham came to visit India in 1936 and his journey moulded and shaped his whole being. It opens up a new horizon of feeling, a new plane of reality, a new meaning of existence which was almost unknown to the people of the West. Maugham was, I repeat, deeply impressed by the spiritual wisdom of India embodied in the Upanishads. This has great impact on his novel, *The Razor's Edge*. A careful study of Maugham reveals that he is all along on the quest of freedom from bondage. And, in this novel he finds that freedom and his long search for it ends here. On this point of freedom and bondage Maugham may have been influenced by Rousseau's famous statement: "Man was born free but everywhere he is in chains."

It is well to note that the main function of Larry in the scheme of *The Razor's Edge* is to express and enforce
Maugham's sense of disillusionment with the world that ended in 1940. In the world of the author there is no escape; he can only offer us the way to escape into another dimension, into a trance, into the world of spiritual experience. In this connexion a few words in the form of comment may be added here. We have seen above that pessimism in the novels of Maugham is due to character. In the first place, woman and secondly, man are held responsible for it. To be more explicit, woman's sexual passions and man's whims and his unconventional nature are the sources of Maugham's pessimism as we have seen so far. Thus, here individual character (or characters) is the cause of pessimism.

Mockery, Insult, Satire etc.

Again, another form of pessimism in Maugham's novels may be stated as follows:

Mockery, insult, satire, anxiety, worry, disappointment, malice, dislike, quarrel, conflict between man and man and things of such nature fall within this form of pessimism. In these cases the agents of pessimism are human beings themselves, their nature to ridicule others, to disparage their fellow-beings, and their anger expressed through quarrel with others. Thus, one human being suffers because of others who are living with or near him.

In *Liza of Lambeth* Mrs. Blackeston and Liza come to quarrel and fight with each other. The former gets angry with the latter because Liza is making love with Jim Blackeston and
goes out with him. Naturally, Mrs. Blackeston suffers from jealousy and calls Liza a 'dirty bitch', 'a prostitute'. 'I'm not', answers Liza indignantly. 'Yes you are', repeats Mrs. Blackeston. And she gives Liza a sharp smack on the cheek and then 'gathering up the spittle in her mouth, she spat in Liza's face'. Liza in her turn buries her nails in Mrs. Blackeston's face and draws them down her cheeks. The woman brings her fist down on to Liza's nose; blood begins to flow. Both pull each other's hair. Soon they are separated by the neighbours. Liza is weeping bitterly. Afterwards at home Jim catches hold of his wife's head and begins to beat it against the floor. She cries out: "You're killing me! Help! Help!" At thisolley, Jim's daughter, tries to pull her father off but can not. She then goes out and brings men and women to stop her father from beating her mother. Jim was "still kneeling down on his wife, hitting her furiously, which she was trying to protect her head and face with her hands" (p.107). At last by the intervention of a woman, Jim stops and gazes at his wife. He then gets up and gives her a kick.

At the beginning of Maugham's great novel Of Human Bondage the hero loses his mother. The hero's loss of mother in his childhood indicates the future tragedy of his life. After his mother's death Philip is put under the guardianship of his uncle, Mr. William Carey and his aunt, Mrs. Carey. Philip's relation with his uncle is not, however, happy at all. Mrs. Carey is a childless lady and so her motherly affection naturally falls upon Philip but
the latter does not feel it. Once he loses his temper and expresses hatred of her. He says: "I hate you. I wish you was dead." This is too much for Mrs. Carey. Her life is also tragic as she has got no issue.

Mr. and Mrs. Carey send Philip to a school. He stays in the school hostel. His life is miserable here as tortures and humiliations are meted out to him by his schoolmates and he often sheds tears in anguish. He cannot mix with other boys and therefore he is alone. His sense of loneliness is indeed a part of his frustration in life. Thus Philip appears to us a melancholic figure with his griefs, sighs and tears. Philip's classmates laugh at his club-foot and thus he feels insulted and ashamed. Philip also grows angry with the Headmaster and heated words are exchanged between them. Philip now wants to go to Germany but both his uncle and the Headmaster are opposed to this. Thus Philip comes to hate the Headmaster, too. So, we see that Philip is constantly at war with his fellow beings.

Next Philip goes to Paris to learn Art. Mr. Carey objects to it but he has to yield at last to Mrs. Carey's insistence and in their conversation Mr. Carey's unhappiness over it is expressed. She thinks that she is not a wife after Mr. Carey's own heart. She says that her husband will marry again if she die. So she desires to die earlier. This is evidently an element of pessimism which we find in the novel.
Maugham's *Sake and Ale* is a satirical, witty and malicious novel in which the novelist satirises the London literary life. Edward Driffield is a novelist in that fiction. Of his novels Maugham says: "His novels happen to bore me; I find them long; the melodramatic incidents with which he sought to stir the sluggish reader's interest leave me cold;..." (P-82). At the age of seventy-five he is taken to be a genius and at eighty Edward Driffield is the "Grand, old Man of English Letters". He holds his position until his death. In *The Narrow Corner* Captain Nichols is a selfish, dishonest and crafty man, a rogue of intrigue. He even plays a trick upon Dr. Saunders who is his physician and who takes him as his friend. In the portraiture of this character an element of pessimism can be noticed. In the last chapter of the novel the reader is informed by Nichols that Fred Blake has jumped into the sea from the overboard and is no more seen. Thus his life ends tragically. He is, perhaps, pushed overboard (such a hint is there) by a sea-captain who coveted his money.

In *Christmas Holiday* Lydia describes her sufferings and discomposure to Charley. She is a Russian girl. Her father is a university professor. After the Revolution in the country the Bolsheviks have turned him out of the university, and later he gets the news that he is going to be arrested. He then with his wife and baby daughter (Lydia) escapes through Finland. At last he arrives in England. After a few years he wants to go back to Russia because of his
love for the country. His wife implores him not to go there but he does not listen to her as his desire to go back to his country is too strong for him to resist. So he contacts the Russian Embassy in London and expresses his desire to go back to his homeland. They promise him everything and thereupon he sails for Russia. "When his ship docked he was taken off by the agents of the Cheka. We heard that he'd been taken to a cell on the fourth floor of the prison and thrown out of the window. They said he'd committed suicide" (P-64). She sighs to finish this.

In the same book Evgenia (a Russian lady settled in Paris) is crying and says: "God has punished us for our sins. I have lived to see my son strike his father. What is going to happen to us all?" Her husband Alexey is crying and says: "It is the end of everything. ...Children no longer respect their parents. Oh, Russia, Russia" (P-175).

Towards the end of the book the author's critical attitude towards human nature, democracy, communism, the ideas of equality, liberty etc. is set forth through Simon's vehement and scathing criticism of them. A few lines from his talk with Charley may be quoted here.

"Tosh, my dear boy, tosh, You're a sentimental fool. In the first place it's not true that people improve as you know them better: they don't ... he conceals his defects behind a mask of social convention; ... then you'll discover a being of such meanness, of such a trivial nature,
of such weakness, of such corruption,...that was his nature...
For the essence of man is egoism. Egoism is at once his
strength and his weakness.... Vain, petty, unscrupulous,
avaricious, double-faced and object, they'll betray one
another, not even for their own advantage, but from sheer
malice. There's no trick they won't descend to in order
to queer a rival's pitch; there's no humiliation they
won't accept to obtain a title or an order; and not only
politicians; lawyers, doctors, merchants, artists, men
of letters... Oh, believe me, you can't do the work I've
been doing since I left Cambridge and preserve many illu-
sions about human nature. Men are vile. Cowards and
hypocrites. I loathe them" (P-226 & 227).

This dark side of man Maugham has experienced and
here he reveals himself through the speeches of Simon. And
indeed this is the nature of man.

Simon also talks to his old friend Charley about
democracy by way of criticism.

"Democracy is moonshine. It's an unrealizable ideal
which the propagandist dangles before the masses as you
dangle a corrot before a donkey. These great watch words
of the nineteenth century, liberty, equality, fraternity,
arc pure hokum. Liberty? The mass of men don't need liberty
and don't know what to do with it when they've got it. Their
duty and their pleasure is to serve; thus they attain the
security which is their deepest want." (P-225)
Simon goes on with his ironical remark:

"Equality? Equality is the greatest nonsense that's ever muddled the intelligence of the human race. ... Men are born unequal; different in character, in vitality, in brain; and no equality of opportunity can offset that. The vast majority are densely stupid. Credulous, shallow, feckless, why should they be given equality of opportunity with those who have character, intelligence, industry and force? ... (P-227)

"Communism? Who talked of communism? Everyone knows now that Communism is a wash-out. It was the dream of impractical idealists who knew nothing of the realities of life. Communism is the lure you offer to the working classes to rouse them to revolt just as the cry of liberty and equality is the slogan with which you fire them to dare. Throughout the history of the world there have always been exploiters and exploited. There always will be. And it's right that it should be so because the great mass of men are made by nature to be slaves; they are unfit to control themselves, and for their own good need masters." (P-229 & 230)

According to Simon, people are duped under communism in which the authority wields power with an iron hand. Thus, the dark sides of democracy and communism are described by Simon. Now, the question is: How far is this criticism tenable? We may note here that George Orwell in his celebrated book, Nineteen Eighty Four, criticises
Communism and tells us what shape it will take in 1984. With all the defects of Communism, the intellectual section of the society wants it. It is we who have created economic inequality between man and man. Indeed, the economic equality is certainly desirable in a society. It is indeed intolerable that some people live in plenty while the majority greatly suffer from acute poverty.

Elliot Templeton in *The Razors Edge* speaks to the author as follows:

"Society is dead. At one time I had hopes that America would take the place of Europe and create an aristocracy that the *hoi polloi* would respect, but the depression has destroyed any chance of that. My poor country is becoming hopelessly middle class. You would not believe it, my dear fellow,..." (P-202)

There is a tinge of pessimism in these words of Mr. Elliot. He is a great Snob without shame. He takes no interest in men and women apart from their social position. In his own words we trace the sorrows of his mind: "I'm like a lost soul in this great city" (P-26). Again he says to our author: "My dear fellow, d'you know how they look upon me here? They look upon as a freak, Savages" (P-27). Thus we see that Mr. Elliot Templeton is not mentally happy.
War and Economic Difficulties

Under the fourth category of Maugham's pessimism we propose to discuss the bad effects of war and sufferings caused by economic reasons. Some examples in this respect may well be cited from Maugham's fiction.

The Boer War having broken out, the fortunes of Philip Carey (Of Human Bondage) are affected by the events through which his country is passing. Battle after battle have "humiliated the nation and dealt the death-blow to the prestige of the aristocracy and gentry". (P-484) Philip can not go on with medical studies unless his uncle comes to his help (P-489). He now starts a share-market business with a friend called Macalister but incurs grave losses. He is now in financial crisis and 'sick with anxiety' (P-486) and grows pessimistic (P-485). "I'd sooner starve", Philip mutters to himself (P-491). Once or twice the possibility of suicide presents itself to him (P-491). His thought expressed in the following lines clearly shows his attitude.

"Life had no meaning. On the earth, Satellite of a star speeding through space, living things had arisen under the influence of conditions which were part of the planet's history; ... man, no more significant than other forms of life had come not as the climax of creation but as a physical reaction to the environment.... There was no meaning in life, and man by living served no end. It was immaterial whether he was born or not born, whether he lived..."
or ceased to live. Life was insignificant and death without consequence. "

Philip has got experiences about the life of the poor in connexion with his trades. He comes in contact with the labourers and learns about their living (P 558). Philip discovers that "the greatest tragedy of life to these people was not separation or death; that was natural and the grief of it could be assuaged with tears, but, but loss of work. He saw a man come home one afternoon, three days after his wife's confinement, and tell her he had been dismissed; he was a builder and at that time work was slack; he stated the fact, and sat down to his tea." (P 560)

Philip Carey in Paris is acquainted with Miss Fanny Price and this acquaintance develops into friendship. The girl is now in distress and starves for three days; she writes to Philip to come to her help. But before he comes to her she hangs herself with a rope round her neck. This unhappy event troubles Philip the most, particularly at the thought of the uselessness of Fanny's efforts. Fanny is sincere and works hard yet she has failed in life. This tragic event of Miss Fanny leads Philip to grow more pessimistic. In Paris Philip wants to make his life a success as an artist but he cannot. Moreover, he sees his friends Clutton and Cranshaw fail in their lives and notices the monotony of their existence. They work day and night only to keep body and soul together. Their bright hopes for success have been shattered and they have disappointments...
instead of success in life. On seeing all this Philip's honest desire to be a successful man in life gets a great jolt.

Julia in *Theatre* leaves her husband, Michael, when he is engaged with an actress named Avice Crichton and goes to St. Malo to live with her widowed mother and aunt. From the novel we know that her aunt's life is full of sorrows and sufferings. She has been a widow for many years and her only son is killed in the war. She still wears mourning for her husband and her son.

In *Christmas Holiday*, Lydia in course of conversation with Charley continues to describe her grief as follows:

"My mother died because there wasn't enough to eat for both of us and she denied herself so that I shouldn't go hungry." (P 64). Here Lydia's suffering and her mother's death are attributed to their poor economic condition. In fact, many of man's sufferings and miseries, particularly in modern times, after the Industrial Revolution, are by and large, due to economic reasons. In spite of our advancement in spirituality, it cannot be denied that, man is basically material, and that his material life is based on economy. And many events, rather undesirable that take place in life and society are caused by economic factors. One of the important pessimistic elements in Maugham's novels is, as we see, due to economic reason.
Larry in *The Razor's Edge* joins the First World War and has distinguished record in air corps in France. His best friend is shot down in the war before his eyes and this greatly shocks Larry and he becomes thoughtful. He now begins to ask questions which never occurred to him before. To him the existence of life is an enigma and to have an answer to it he deeply studies philosophy, literature, and science - earns no money, abandons Isabel, his beloved, travels many countries including India and finally becomes absorbed in spirituality at the hermitage of a Hindu Yogi in this country.

In this novel the Gray-family is faced with a great financial crisis as a consequence of the economic depression in the Western hemisphere in 1929. Mr. Gray's flourishing business gets dwindled. Mr. Gray tries to get a job but as there is no business establishment in the country he cannot find an employment. The burden of anxiety and humiliation brings about a nervous breakdown of Mr. Gray. He now begins to have severe headaches and becomes quite unable to do anything. Then Isabel, Gray's wife, with her husband and children goes to South Carolina where they have plantation. Gray gradually regains health there and returns home when the conditions of his health improve. Now he gets an employment.

Here I would like to mention that the economic depression and the consequent sufferings of the people may
be attributed to the First World War of 1914 - 1918. The economic troubles depicted in Maugham's novels may be the author's own experience of economic sufferings which he calls 'black despair'. The World War was a great event and its impact on society as well as on literature was quite natural and expected.

Death, Disease and Accident

Maugham's fifth type of pessimism includes death, disease, accident, chance, natural calamity and the like. In his novels the reader will find some isolated events that bring about pain and suffering in the life of an individual. Let us find out those events that commonly darken human life. The consideration of this sort of unhappy and undesirable events which are beyond human control is connected with the problem of evil and this leads us to the deep met a physical discussion.

In the first novel of Maugham (Liza of Lambeth) we find that Liza's mother has been suffering from rheumatics. At the very beginning of Of Human Bondage the hero loses his mother and later, when he is in Paris, his uncle Mr. William Carey writes to him about the death of Philip's aunt. It is indeed a shock to him because she loves him very dearly as his own mother. At the news of his aunt's death Philip at once leaves Paris to come to Blackstable, his native place.
In *The Moon and Six Pence* the hero Mr. Strickland dies a lingering and lamentable death of leprosy. His death leaves his young wife sad and miserable. "The mills of God grind slowly, but they grind exceeding small," says Robert Strickland 'somewhat impressively'. In *The Painted Veil* cholera epidemic breaks out at Mei-tan-fu and people are greatly suffering from this deadly disease. Many of them have died of it. Mr. Walter goes there to nurse the Cholera-stricken people. He serves the people excellently but alas! he himself is attacked with Cholera and dies a pathetic death at an unknown place far away from his home. His self-sacrifice and death greatly change the mind of Mrs. Kitty. This calamity, the Cholera epidemic, the horrible suffering and death of the people constitute a dark side of life, and Maugham shows this to his readers quite vividly. This is also an element of pessimism in the novel.

Rosie in *Cakes and Ale* is happy with her second husband in New York but her happiness soon comes to an end at the death of her husband.

Thus Rosie's is a life of tragedy and indeed the death of her husband goes hard with her. In the beginning of *The Harrow Corner* we see Captain Nichols suffering from chronic dyspepsia and narrating his history of the malady. This is a piece of pessimism that comes within this category. *Christmas Holiday* relates Simon's life of
suffering and grief. When he is a young child his mother is 
divorced by his father on a charge of promiscuous adultery. 
Simon's father is an employee in the Indian Forest Depart­
ment. After she gets the divorce Simon's mother leaves 
India and Simon is sent to England and put into a clergyman's 
family. His mother disappears into obscurity. Simon says 
that he has no idea whether she is dead or alive. His 
father dies of disease when Simon is twelve years old. 
He becomes an orphan like our author himself. The novel 
under discussion also speaks of sorrows and sufferings of 
one of the escaped convicts. This is how the escaped 
convict narrates his sufferings.

"...I've got no mother, no wife, no kids. 
I had, but mother's dead, and I lost my wife and my kids 
when I had my trouble. Women are bitches. It's hard for 
a chap to live without any affection in his life" (P-220). 
One finds a clear tinge of pessimism in this statement.

I shall conclude my discussion on this category 
of pessimism by touching upon Sophie Macdonald's tragic 
life that we find in The Razor's Edge. She is a friend 
of Larry, the hero of the novel since his boyhood. In 
Chicago in a car accident she loses her husband and her 
baby and therefore goes crazy. She then takes to drinking 
and gets unbalanced. Even her family members do not like 
her at all. She then leaves home and comes to Paris. Larry 
wants to marry Sophie out of a deep sympathy for her and
in order to make her happy and give her a good social position. His marriage with her is settled but it cannot be solemnised for two reasons; the whims of Sophie and chance coincidence. Isabel tells Sophie to come to her as she wishes to give Sophie a wedding dress. Sophie comes to Isabel at the appointed time on the appointed day, but the latter has to go to a dentist with her child who has been suffering from a toothache. Sophie does not find Isabel and waits her for a long while. She sees a bottle of wine in Isabel's dining room and is irresistibly tempted by it and begins to take wine. She again begins to feel alive after three months' continence of wine. She gets changed and does not want to be reformed by marrying Larry. She leaves Isabel's house drunk and nobody knows where she has gone. Larry cannot find her anywhere. All these unfortunate happenings are attributed to Isabel's absence from her house and this chance coincidence is compared to those found in Hardy's novels. There is a clear trace of pessimistic mood in Sophie's words when she talks to the author as follows:

"Life's hell anyway, but if there is any fun to be got out of it, you're only god-damn fool if you don't get it." (P 224)

Towards the end of the book the novelist informs us that Sophie is murdered in a town called Toulon perhaps by a gangster for the money she has with her.
Appearance and Reality

Last, but not least, is the contradiction between appearance and reality in Maugham's novels, which is one of the favourite themes of our author. And this may be taken as another form of pessimism. Examples from Maugham's novels may be given.

Philip Carey (Of Human Bondage) goes to Germany where he witnesses a series of dramatic performances in which "the villainy of mankind was displayed before him". This is how the author describes it: "It was a strange life, dark and tortured, in which men and women showed to remorseless eyes to the evil that was in their hearts; a fair face concealed a depraved mind; the virtuous used virtue as a mask to hide their secret vice..., the honest were corrupt the chaste were lewd...". [P 120]

For further example these lines may be quoted:

"It is an illusion that youth is happy, an illusion of those who have lost it; but the young know they are wretched, for they are full of truthless ideals which have been instilled into them, and each time they come in contact with the real they are bruised and wounded... The strange thing is that each one who has gone through that bitter disillusionment adds to it in his turn, unconsciously, by the power within him which is stronger than himself." [P 121]
These quotations from the novel which is being discussed clearly reflect the pessimistic ideas on the part of the novelist himself. In Germany Philip attends a course of lectures on the philosophy of Schopenhauer. The pessimism of the philosopher attracts him and he believes that the world he is about to enter is "a place of pitiless woe and of darkness. That made him nonetheless eager to enter it." (P129) Here is another pessimistic element in the novel.

Philip, the hero in the Novel Of Human Bondage, realizes at times that there is contradiction between ideal and real and he feels sad at it. Indeed he feels "a queer little pang of bitterness because reality seemed so different from the ideal". (P156)

Again, "he remembered the bitterness of his life at school, the humiliation which he had endured, the banter which had made him morbidly afraid of making himself ridiculous; and he remembered the loneliness he had felt since, faced with the world, the disillusion and the disappointment caused by the difference between what it promised to his active imagination and it gave." (P256)

Rosie in Cakes and Ale, though far from Chaste, is the most attractive character in the novel. On the other hand, the second Mrs. Driffield, "a mounted specimen of propriety, exasperates and alienates the reader from beginning to end". (K.W. Jonas: P.38) It may be said that the message of Maugham's The Narrow Corner is: There is contrast between the outer and inner aspects of man. It is expressed in
Dr. Saunder's language when he talks to Fred: "You won't accept people as they are." \[201\] Again he says: "The contrast between a man's profession and his actions is one of the most diverting spectacles that life offers". \[202\]

In Christmas Holiday Lydia proposes to offer her body to Charley but the latter does not accept her proposal although he has a strong desire to enjoy Lydia. Next day he asks himself: "Who are we really? What do we know about ourselves? And that other life of ours, is that less real than this one?" \[213\] He means to say that nothing is quite so simple as it looks. Charley thinks that human beings are infinitely mysterious. The truth is that one knows nothing about anybody. Once again we see Maugham's favourite theme of contrast between reality and appearance. In his short story called Appearance and Reality Maugham means to say that a person very often is not in reality what he appears to be. In this story we see Lisette, a French young lady who is lovely and is fond of dresses. She has a most alluring smile. Monsieur Raymond Le Sueur, a Senator, grows interested in her and gradually he falls in love with her. She, in turn, also appears to be in love with him. He spends much money for her good lodging and living. Two years later one morning when the Senator visits her, he finds a young man having breakfast with Lisette in the Senator's dress. It is indeed a great shock to him. He scolds her but she keeps silent. The Senator exacts from her the information that she loves the young man only because of his youth. It may
be noted that similar is the case with Julia (Theatre) who falls in love with Tom only for his youth. Lisette gets married with the young man and the marriage is arranged by Monsieur Raymond. She is outwardly beautiful but proves ugly inwardly.

Indeed, it is our common experience that man is not always what he appears to be. There goes a proverb: "All that glitters is not gold". It is true that a man has two aspects, the outer and the inner and both the aspects may be opposed to each other. Most people behave contradictorily in accordance with place, time and person. Experience shows that we do not behave uniformly everywhere and with everyone. More often than not a man does not speak what he thinks. In this connexion the famous epigram "Speech was given to man to conceal his thoughts" may be recalled here. In this context Ramakrishnan's teaching may also be mentioned. He teaches that one's speech must conform to one's thought in order to live a spiritual life.

Sigmund Freud, the father of modern psychology, discovers that one tenths of our mind is conscious (Ego) while nine-tenths of our whole psyche are unconscious known as Id. It is compared to an ice-berg whose major part is under water and a very small part of it remains above the sea. The unconscious mind is anti-social and opposed to all kinds of morality; it does not obey any social law or reason whatsoever. The Ego and Id are opposed
to each other all through. The former follows 'reality principle' whereas the latter 'pleasure principle'. R.L. Stevenson's novel *Jekyll and Mr. Hyde* (1886) is an exposition of the truth that in a man there are quite two opposite natures and personalities, inner and outer.

Philosophically too, we may consider the subject "Appearance and Reality". The world of the senses is the world of appearances; at the back of this phenomenal world there is Reality which holds the appearances. The Advaita School of Vedanta maintains that this world of the senses with its multiplicity is ultimately illusory though it has empirical existence and that Brahman alone is real. Plato, the celebrated Greek Philosopher, bifurcates the universe as the world of the senses and the world of reason. The former is the shadow of the latter. His illustrious disciple Aristotle also distinguishes between 'form' and 'essence', 'particulars' and 'universals'. Aristotle's 'form' and 'particulars' represent appearances while 'essence' and 'universals' the reality. F. H. Bradley (1846 - 1924), an idealist Philosopher of England, in his greatest work *Appearance and Reality* shows that the universe, as conceived as a system of inter-related terms of various kinds, is full of puzzling contradictions; and therefore it is not a reality, but only an appearance of Reality.
Pessimism in Maugham's Short Story

In some of Maugham's Short-stories also pessimistic note is sounded. His first Short-story The Futility of Don Sebastian deals with murder and immorality centering round an affair of love and sex. Here I should like to refer to Rain, one of Maugham's most celebrated Short-stories. In it Davidson, a Christian Missionary, falls in love with Miss Thomson, a harlot. Thus he falls from his high ideal and spiritual duty. At last Davidson has to commit suicide. We see in the story the unhappy asceticism and sex repression. Another story, Foot Prints in the Jungle, is concerned with love and murder. Mrs. Bronson has her husband killed by Cartwright with whom she is desperately in love. A year later Mr. Cartwright marries the widow, Mrs. Bronson. A similar kind of incident occurs in the novel The Narrow Corner (1932) where Mrs. Hudson, is in love with young Fred and the latter under trying circumstances kills Mr. Hudson with a revolver supplied by Mrs. Hudson.

There is a well-known story called Red, which is 'the most haunting and tragic' of Maugham's stories. Red, a white young sailor, loves a native girl named Sally. Red suddenly disappears leaving the girl unhappy. Some years later she is persuaded to marry another man but her love for Red does not abate. When she is old Red accidentally meets Sally and her husband; Sally cannot recognize him.

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but her husband does. Red, with his love for Sally, is now a tragic figure of remorse and jealousy. Another sad story of Somerset Maugham is being mentioned here. It is The Pool. A Scotchman marries a beautiful native girl. The marriage fails but the husband's infatuation persists. He sinks in public scorn and self-loathing under which he commits suicide.