Chapter III

David Herbert Lawrence is a Shining Star, in the literary horizon of the twentieth century England and is the most striking figure between the two World Wars. He is an original writer and occupies a high place in English fiction. Lawrence is the first to strike a fresh note in his novels breaking down the Victorian tradition and conventions. Indeed, he has left his deep mark on the English novel. In the words of F. R. Leavis he is "the great creative genius of our age, and one of the greatest figures in English literature".

In this connexion John Middleton Murry, another great critic of Lawrence, may be quoted here. He says: "D.H. Lawrence has been the most controversial figure in English literature in the twentieth century. But since the end of the Second World War, there has emerged a growing consensus of opinion that he is the most significant writer of his time.... Yet as poet and novelist he has no imitator; as prophet no successor." Son of Woman

Son of a Coalminer, Lawrence was born at Eastwood, Nottinghamshire, in 1885. The circumstances of Lawrence's home were unlovely and he was saved, by the love of his mother, from the worst harshness. His tormented life is recorded in his Letters published in 1932.
Lawrence was a very complex and self-contradictory person in whom two hostile selves seemed always struggling for mastery. He is primarily concerned with the basic problems of sex, human existence, man's relationship with his fellows and with the universe beyond himself. He combines a violent hatred of modern mechanized civilization with a love of the primitive, natural and passionate belief in the importance of the development of each unique individuality. He has his own views on these themes and his pessimism lies therein.

The most absorbing and interesting theme of Lawrence's novels that immediately receives our attention is the unhappy human relationship in its various forms. Indeed it is quite marked in his novels. This unhappy relationship may be of four kinds: unhappy relation between -

1. a man and a woman and
2. between a man and a man and
3. between an individual and the society; and
4. between the workers and the capitalists. War is the outcome of human conflict of great magnitude and its bareful effects on the human mind and society have to be taken into account in connection with pessimism. So this event, I mean - war, falls within the category of unhappy human relationship. The unhappy human relationship mentioned above is closely connected with Lawrence's hatred for modern mechanical civilization. Lawrence attributes some undesirable and conflicting relations among men to modern industrial society. In
this context the morbid attitude to love and ideals of life may also be taken as a part of pessimism found in his novels. There are, again, some unhappy and undesirable incidents: sorrows and sufferings, death and disease and so on. These incidents cause man's pain and grief for which man is not to be held responsible. These events, though they do not figure in the principal theme treated in the novels, may claim to form another category of pessimistic elements in Lawrence's books. For the sake of our convenience I shall discuss Lawrence's pessimistic notes, one by one, following the scheme mentioned above.

a) Unhappy Human Relationship:

(i) Man and Woman

D. H. Lawrence began his career as a novelist with *The White Peacock* published in 1911. In this novel we find at the very outset that, Cyril has a sweet relation with his mother and he bears hatred for his father. This is known as Oedipus complex in Freudian psychology. Lawrence's boyhood days are reflected in the character of Cyril. He speaks of his father:

"The marriage had been unhappy. My father was of frivolous, rather vulgar character, but plausible, having a good deal of charm. He was a liar, without notion of honesty, and he had deceived my mother thoroughly. One after another she discovered his mean dishonesties and deceits and her soul revolted from him, and because the illusion of him had broken into a thousand vulgar fragments, she turned away with..."
the scorn of a woman who finds her romance has been a
trumpety tale. [P 52]

Here Cyril's hatred and bitterness is clearly
expressed, and the conflict between his parents is obvious
in Lawrence's first novel, The Life of Lettice. Cyril's
mother, becomes more unhappy when her husband Frank
Beardsall leaves her and her children. Cyril is now only
five and his baby sister three. His father has not visi-
ted the house since then nor has he written to his wife
for eighteen years. He dies away from home. It should be
noted that the conflict between man and woman is a dis-

tinctive feature in Lawrence's novels. What has been said
in The White Peacock implicitly, is discussed explicitly
in various ways in his later works of fiction.

The similar theme i.e. the unhappy relationship
between man & woman also clearly dealt with in Sons and
Lovers. Here Paul Morel loves his mother and bears hatred
for his father. In this celebrated novel of Lawrence we
see the Morel family of a mining village with Mr. Walter
Morel as the head of the family. His wife Gertude is
happy only for sometime. Thereafter she discovers her
husband to be an irresponsible drunkard, sensual, un-
cultured and unloving man. The nature of the husband is
opposed to that of the wife and there begin quarrel and
conflict between them. Her faith in life is rudely shaken.
She, however, tries to mould her husband according to her
Ideas but is not to be moulded and so she has bitterness of disillusion... and her soul felt dreary and lonely. Very often the husband and the wife come into conflict - "a fearful bloody battle that ended only with the death of one. She fought to make him undertake his own responsibilities, to make him fulfil his obligations. But he was too different from her. His nature was purely sensuous, and she strove to make him moral, religious. She tried to force him to face things. He could not endure it - it drove him out of his mind." (P-23)

Love persists between a husband and a wife when they are of the same nature. But in this case Mr. and Mrs. Morel are diametrically opposed to each other. They are of different levels of mind. Mrs. Morel possesses a romantic mind. She does not draw any sustenance from her husband.

Socially also her position is not raised by her husband. Again, from the biological point of view the unhappy relation between Mr. and Mrs. Morel may also be interpreted. Sex is the natural need of human being like food and drink. We can, however, survive without it whereas we cannot survive without food and drink. But from the psychological viewpoint the sex desire is similar to the desire for food and drink. In fact, Sex involves both body and mind. So it should be considered from both the points of view - biological as well as psychological. Mrs. Morel's Sex instinct is not fully
satisfied by her husband physically as well as mentally. Hence the conflict between the husband and the wife. Lawrence holds the biological side of sex to be vitally important. He, however, transgresses the physical aspect of Sex and goes into a mystical region of it. This is a very important point to remember in order to understand Lawrence's position about Sex.

Now, deprived of her husband's love Mrs. Morel’s attention turns to her eldest son, William. But William soon dies, and her affection and attachment falls upon her second son, Paul, the hero of the novel. Mr. Morel is no longer accepted either as a husband or a father. Very often Mr. and Mrs. Morel fall out with each other due to their inherent hostility for each other. Paul begins to hate his father and enjoys the mother's love. He prays to God: "Wake him stop drinking... Lord let my father die."

Paul Morel may be taken as a replica of Lawrence. The author's life at boyhood and experiences in the family are similar to those of Paul. The deeply marked experiences in one's early life cannot be blotted out; they remain vivid throughout the whole life. And it is quite natural that such experiences of an author are most likely to be reflected in his books. This is the case with Lawrence here.

Paul's love for his mother and hatred for his father is what is called Oedipus Complex in Freud's psychoanalysis. This we have seen also in The White Peacock, according to Graham Rough, "Song and Lovers is indeed the Freudian
novel in English, but its Freudianism is meditated not by a text book but by a person—a person, moreover, who was at the same time offering an object-lesson in many of the matters with which Freud deals. " (The Dark Sun—P-40).

In this connexion Lawrence's first play A Collier's Friday Night (1906), which is an earlier and partial version of Sons and Lovers, may be referred to. In this play also Lawrence presents a conflict between a Collier husband Mr. Lambert and his wife Mrs. Lambert. Besides, there is a minor conflict between the mother, the son and the girl.

Again, George (The White Peacock), an uneducated farmer, is a striking character who loves Lottie but the latter does not return his love. He is rather being played with by her. At last Lottie falls in love with Leslie and ultimately marries him. Disappointed in love George marries Meg, a soft, sensual bar-maid. In disillusion he "ends up a drunkard". In the same novel we find that Cyril and Emily are in love with each other, but in the end their love is not fulfilled.

In The Trespasser (1912), Lawrence's second novel, Siegmund (a violinist), a married man with children, is in love with a girl named Helena. They have gone to stay on the Isle of Wight. Here they spend five days amidst natural scenes and enjoy romantic love. Helena's nature is hypersensitive and so she recoils from the natural consummation of their passion. In fact, she is a dreaming girl. These two
lovers are opposed to each other in their nature and therefore their relationship is destroyed. She lacks warmth and so consummation can not take place. Helena does not give him peace as wanted by him. He finds that death is the only solution of his torment. Siegmund then leaves Helena, returns home and thinks that he has failed as a lover and out of sexual frustration he commits suicide. This is the tragedy in the novel.

On the other hand, Siegmund's wife is suffering (before her husband's suicide) from jealousy. She hates Helena and says: "God strike her dead! Mother of God, strike her down!" (P-14). It should be noted that the sexual frustration and sexual jealousy shake the whole being of a person to its depths. Sex influences both body and mind deeply. Indeed it deeply influences the life of a person of either sex. So Siegmund's suicide and his wife's state of mind are quite understandable.

In *Sons and Lovers* Paul loves two girls - one is Miriam and the other is Clara. His mother does not like Paul's interest in a girl. In Paul's love with Miriam there is obviously passion which has not been fulfilled as she does not respond to his passion at all. Paul's love then turns into hatred and now he comes to hate her. This is quite natural from the psychological point of view. Paul, however, later turns to Miriam and becomes close to her. But, in the end, perhaps under his mother's influence he,
Now another woman named Clara Dawes comes into Paul's life and he begins to love her. She is married but lives separate from her husband. Here also his mother comes in the way. But Paul clings to Clara. In Chapter XII we see how the passions of Paul for Clara are roused whenever he is with her. He feels a tremendous physical attraction for her; he is obsessed by her beautiful and developed breasts, her bright shoulders, her beautiful arms, her throat etc. Indeed her beauty is a temptation — a torture to him. However, in the end Paul's love for Clara is not fulfilled.

In *The Rainbow* the marriages of Tom Brangwen and Lydia Lenky, a Polish lady, and of Will and Anna are not happy. We have also seen the unhappy marriages between George and Meg (The White Peacock) and between Mr. and Mrs. Morel (Sons and Lovers). Thus we notice that no marriage is happy in Lawrence's novels and this is an important mood of pessimism in the novelist. Why does Lawrence always show the unhappy marriages? To get an answer to it we must know Lawrence's principle of polarity. According to Lawrence, an individual can come to perfection and know of the divine "otherness" only through his relationship with another individual of the opposite sex; there is a polarity between male and female, intellect and instinct, spirit and sense. In an individual these opposites are always in a state of active opposition. One seeks to annihilate the other. This conflict disturbs the harmony and balance in the individuals
and hence unhappiness occurs. The relationship between husband and wife is not based on the principle of polarity i.e. on perfect balance and therefore it does not become fruitful;

we find tragedy in the character of Ursula (The Rainbow). She is in love with Skrebensky and has sexual contact with him and thus she is with child. But her lover rejects her because of her misbehaviour with and indifference to him. He marries another girl, daughter of a Colonel. After his marriage Skrebensky goes to India with a job and is posted in Calcutta. Ursula is left alone and of course leads a most unhappy life and is confronted with a very serious problem in her life. Frustrated, she, in her deep agony and in a sad state of mind, writes to Skrebensky: "Since you left me I have suffered a great deal, and so have come to myself. I cannot tell you the remorse I feel for my wicked, perverse behaviour..."

"I do not know if you can ever forgive me. I could die with shame to think of my behaviour with you during our last times and I don't know if I could ever bear to look you in the face again. Truly the best thing would be for me to die, cover my fantasies for ever. But I find I am with child, so that can not be.

"It is your child.... I ask you to have me back.... I swear to you to be a dutiful wife, and to serve you in all things. For now I only hate myself and my own conceited foolishness... once I am with you again, I shall ask no more than to rest in your shelter all my life."
This is indeed a deeply pathetic letter. A cablegram from Skrebensky containing: "I am married". The state of the mind of Ursula can better be imagined than described.

Ursula's tragic figure is described by Lawrence himself in his characteristic way through her mouth as follows:

"I have no father no mother nor lover, I have no allocated place in the world of things, I do not belong to Beldover nor to Nottingham nor to England nor to this world, they none of them exist, I am trammelled and entangled in them, but they are all unreal. I must break out of it, like a nut from its shell which is an unreality". [7-493]

The novel under discussion also presents the unhappy relationship between Will Brangwen and Anna Lensky. They are in love with each other and are now united by a marriage bond. Soon they come to fight "an unknown battle unconsciously. Still they were in love with each other, the passion was there. But the passion was consumed in a battle". (P168)

She now leaves her husband and begins to live with her father. Thus their marriage proves to failure.

In *Women in Love*, one of Lawrence's best novels, we come across a tragedy. It is a sequel to *The Rainbow*. The novel chiefly deals with the emotional conflicts of two sisters - Ursula and Gudrun - who also appear in *The Rainbow*. The story, which mainly centres round four characters viz. Ursula, Birkin, Gudrun and Gerald, is set in a Midlands Colliery town. These main characters clash in their thoughts.
passions and beliefs. Ursula and Rupert Birkin, Gudrun and Gerald Crich are in love. In Chapter III of the novel we notice that a sweet relation is developing between Birkin and Hermione, a teacher at Ursula's school, and Ursula experiences mental torture thereby. Birkin's love for Hermione does not go a long way. Hermione wants voluptuous consummation of her sex desire with Birkin but Birkin does not do so. In The Trespasser Siegmund wants sexual union with Helena but she never allows him to do so. Hermione in a fit of emotion strikes Birkin on the head, and he leaves her. At the station Birkin writes a letter to her. A few lines from it run thus:

"I will go on to town - I don't want to come back to Breadalby for the present... You were quite right to biff me - because I know you wanted to. So there is the end of it." (Women in Love - P 121)

Now Birkin visits Ursula and takes leave of her. After he goes away she feels a poignant hatred of him and her "whole nature seemed sharpened and intensified into a pure dart of hate". Later, we see that Ursula wants close intimacy with Birkin though she knows that he will not abandon himself to her. Birkin does not believe in complete self-abandonment. While Ursula believes in an absolute surrender to love; she believes that love far surpasses the individual. Birkin, on the other hand, is of the opinion that the individual is more than love or anything else in any other human relationship. She, however, believes that love
is everything in life. Thus we see that both are diametri-
cally opposed to each other in their mental make-ups, so to
say.

Now Birkin and Ursula get married. The newly married
couple go out to the continent. Gudrun and Gerald later leave
London and join them in Germany. All of them very often visit
the Alps, white snowy lovely mountains, and enjoy themselves
in the snow. Amorous doings - kissing and embracing - are
going on between Gudrun and Gerald, Ursula and Birkin. In
Germany a youngman called Loerke, an artist, gets acquainted
with Gerald and Gudrun and gradually his acquaintance ripens
into a close friendship with them. By some whim of human
psychology, Gudrun gradually finds no interest in Gerald
now. She is now slowly drawn to Loerke and takes pleasure
in conversing with him. This is clear to Gerald and so he
is tortured within. Gerald does not like the youngman at all
and moreover, the former grows jealous of the latter. He
feels in Gudrun’s veins the influence of Loerke. "It was
this that drove Gerald wild, the feeling in Gudrum’s veins
of Loerke’s presence, Loerke’s being, flowing dominant
through her".  \[ \text{\textcopyright 511} \]

Gerald asks Gudrun: "What makes you so smitten with
that little vermin?"...

"What do you mean?" she replies. "My God, what a
mercy I am not married to you!"  \[ \text{\textcopyright 511} \]
Gerald repeatedly insists on knowing what it is that causes her fascination for Loerke. Gudrun denies her fascination to him: "I am not fascinated", she says. After this they get separated and begin to hate each other instead of loving. Their love for each other ceases. This reminds us of Mrs. Stroeve who falls in love with Mr. Strickland, the artist, and leaves her husband to become the latter's wife in Maugham's *The Moon and Six Pence*.

Separated from Gudrun Gerald feels that there is "a vacuum round his heart, or a sheath of pure ice". His love, as I have already said, turns into deep hatred owing to Gudrun's behaviour. And Gudrun's condition is well described in the following words by the novelist:

"Oh God, the wheels within wheels of people, it makes one's head tick like a clock, with a very madness of dead mechanical monotony and meaninglessness. How I hate life, how I hate it. How I hate the Geralds, that they can offer one nothing else." She now decides to go to Dresden, Germany, with Loerke as suggested by him.

Deeply shocked at heart Gerald loses all interest in life and in the world. In his subconscious mind there is a desire for death. As usual he one day goes to the mountain covered with snow. He "wandered unconsciously, till he slipped and fell down, and as he fell something broke in his soul, and immediately he went to sleep". Thus Gerald dies...
in the snow of the Alps. It is a case of unconscious suicide from the viewpoint of psycho-analysis. Gerald's death in such a manner is a tragedy indeed.

It may be noted that Birkin's direct relation with Hermione rouses jealousy in Ursula but it does not go long. Jealousy is quite common in matters of love. In The Rainbow Ursula's behaviour alienates Skrebensky from her and he leaves Ursula and marries another girl and goes over to India with a job. So Ursula's is a tragic life. But in the novel Women in Love Gerald is a tragic figure whose deep relation with Gudrun is destroyed in a tragic manner as she transfers her love from him to Loerke. And ultimately Gerald dies apparently in an accident.

Further it may be noted that in The Rainbow, Women in Love and in Lady Chatterley's Lover Lawrence shows sexual consummation outside matrimonial relation between Skrebensky and Ursula, Birkin and Ursula and Oliver Mellors and Connie Chatterley respectively. Lawrence does not like any inhibition or imposition on Sex. He holds Sex to be important and beautiful. The novelist's idea of Sex is quite healthy and spiritual. The beautiful description of Sex experience and its effects upon the lovers concerned testifies to it. He sees nothing nasty in Sexual union even outside marriage. Let us quote Lawrence himself about his idea of Sex life: '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 the blood feels, and believes, and says, is always true." \[P \] XV Introduction Letters

For Lawrence, in sexual experience "the immediate, non-mental knowledge of divine otherness is brought, so to speak, to a focus - a focus of darkness." Again, "God the Father, ... we know in the flesh, in women... In her we go back to the Father." \[Aldous Huxley (Ed): The Letters of D.H. Lawrence Introduction P XII\]

Aldous Huxley in the Introduction to the Letters says:

"In a kind of despair, he (Lawrence) plunged yet deeper into the surrounding mystery, into the dark night of that otherness whose essence and symbol is the Sexual experience". \[P XXVII\]

In connexion with Lawrence's idea of Sex I would like to make a brief comment here. The conception of Ursula and Lady Chatterley as shown in his novels poses a serious problem, individual and social, and Lawrence offers no solution to it - perhaps he does not find it. Marriage, whatever may be the individual fate from it, is justified in so far as human society acknowledges it. Any deviation from the basic principle of society itself is therefore to be weighed in so far as it lifts up society as a whole.

Marriage is a social institution. It is the socialised form of the sexual activities of human beings. It is a basic principle of social life. It controls, develops and provides the balanced biological instinct of man and woman.
Marriage is, therefore, an essential institution in human life and society. Any idea that tends to break this basic social principle is therefore impregnated with considerable amount of anarchy. An anarchy, which is hardly efficacious, is always a way to problems and hence a prelude to pessimism. For it never protects but always destroys.

Ursula (*The Rainbow*) loves Skrebensky and has physical contact with him and is with child. She wants to marry him but he has already married another girl and leaves England on a job. She remains unmarried bearing a child by her lover. So she is unhappy and a gloom of despair descends upon her. In *Lady Chatterley's Lover* Connie, Lady Chatterley, also bears a child by her lover Mellors. When this secret is disclosed by Lady Chatterley to her husband Mellors goes into the country and gets a work on a farm. His letter written to Connie breathes a note of sadness and hatred of man. Connie leaves Wragby, her husband's home, once for ever and goes to Scotland with her sister Hilda. She and Mellors propose to get married, but it cannot be. For both are married people and they need divorce order which they cannot procure. Thus, of course, both are unhappy and mentally troubled, Connie being more troubled with the child to be born. This is a great problem along with Ursula's and the novelist does not offer any solution to it. This is a pessimistic attitude of the author, and this may be attributed to the industrial civilization of modern times. According to Lawrence, Sex is the most vital thing in life and its free-
play is conducive to individual's development. But due to the mechanical civilization sex cannot naturally develop and hence the unhappy relationship between the sexes.

Lawrence's idea and outlook about sex are quite compatible with the views of Hindu Tantra where sex is held to be pure and sacred, and it is a spiritual force that may lead one to the realization of the divine if properly regulated. Of the five most important materials required for the worship of the Divine Mother one is maithuna, the sex union. There are innumerable Tantra texts. Here I would like to mention only one viz. Mahanirvana Tantra, one of the most authoritative and ancient Hindu Tantra texts in which maithuna is prescribed for the worship of the goddess Kali by the aspiration of Lawrence's healthy idea of sex is also like that of Sigmund Freud, the father of modern psychology. It should be noted that Lawrence calls his novel Lady Chatterley's Lover "a nice and tender falliac novel, not a sex novel in the ordinary sense of the word". Indeed the "warmth and compassion" of the two lovers which we find in their sexual relationship, make the novel different from a pornographic novel. The human "tenderness" in Connie and Mellors is contrasted with "the dehumanized industrial environment in which they live." In Lawrence's Aaron's Rod we also come across the unhappy relationship between the husband and the wife. We come to know from the dialogue between the doctor and Mrs. Sissons that follows that Aaron Sissons has left the family leaving all the responsibilities to the care of his
wife. She says to the doctor, "But to leave me alone!" There is indignation in her voice. She continues: "To go off and leave me with every responsibility, to leave me with all the burden. "Well, I would not trouble about him. Are n't you better off without him?" [55] asks the doctor.

"I am, I am," she cries fiercely. "When I got that letter this morning, I said, May evil befall you, you selfish demon. And I hope it may." [55]

Then Mrs. Mission weeps before the doctor and her child also joins in it. So we see a mournful figure of woe and misery in Aaron's wife. Her woe and misery are caused by her husband's peculiar character. Her husband, Mr. Mission is a freedom-loving man and does not like the bondage of the family. In The White Peacock and The Trespasser Cyrel's father and Sigmund respectively leave their homes causing much trouble and remorse to their wives. We don't know why Cyrel's father leaves his family; but Sigmund and Aaron leave their respective families in order to enjoy love in the former's case and pursue flute-playing in the case of the latter. A similar kind of character is also found in Somerset Maugham's novel called The Moon and Six Pence in the character of Mr. Strickland. Be of course leaves his family and goes to Paris with a view to pursuing art.

Aaron now gets back home and conversation with his wife follows. His wife speaks to him: "Do you know how
Vilely you've treated me?"... "And why?" she says. "I should like to know why". Aaron does not reply. [P 150]

"Justify yourself. Say why you've been so vile to me. Say what you had against me?", she demands. [P 150] "To look at you" (P 151) Aaron says sarcastically. After a few minutes his wife begins to cry, sobbing violently into her apron.

She continues -

"You're unnatural, that's what you are... You are not a man. You have n't got a man's feelings. You're nasty, and cold, and unnatural. And you're a coward. You're a coward. You run away from me, without telling me what you've got against me". [P 151]

Aaron thereupon says:

"When you've had enough, you go away and you don't care what you do"... (P 152) She pauses a moment and says:

"Enough of it! What?... What have you had enough of? Of me and your children? It's a nice manly thing to say. Haven't I loved you? Haven't I loved you for twelve years, and worked and slaved for you and tried to keep you right? Heavens knows where you'd have been but for me, evil as you are at the bottom. Unmanly and cowardly, he runs away". [P 152] Through these expressions of her affection we know Lottie (Aaron's wife), a tragic figure, who is deprived of the husband's love for no fault of her own. Aaron's whimsical and freedom-loving character is solely responsible for her suffering and grief. Here we find a note of pessimism in Mrs. Aaron. Truly, Aaron never gives himself up and in fact he withholds himself. Even "in those
supreme and sacred times which for her were the whole culmina-
tion of life and being, the ecstasy of unspeakable passional
conjunction, he was not really hers. "[p 194] When she
understands this she gets disillusioned and "a poisonous grey
snake of disillusionment that bit her to madness, so that she
really was a mad woman, demented." [p 194] The novelist
goes on saying in this context - "He (Aaron) cheated and made
play with her tremendous passional soul, her sacred sex passion,
most sacred of all things for a woman. All the time, some cen-
tral part of him stood apart from her, aside, looking on".[p 194]

But Lottie is quite a faithful wife and she loves
her husband sincerely and dearly. Indeed she is all for him
and yet she is cheated and betrayed by her husband. Aaron
becomes unfaithful to her and so she hates him. This is a very
important piece of pessimism in the novel under discussion.
Here also we see an unhappy marriage as in other novels of
D. H. Lawrence.

The unhappy relation between husband and wife also
makes its appearance in The Plumed Serpent and Lady Chatterley's
Lover. In the first named novel, The Plumed Serpent there is no
good relation between Ramon (husband) and Carlota (wife). The
latter at times is a torture to the former for Ramon loves her
but she does not rise to the occasion. He says to her in a sad
tone: "... you do not love, save with your will. I don't like
the love you have for your god: it is an assertion of your own
will. I don't like the love you have for me: it is the same.
I don't like the love you have for your children". [p 220]
Kate, though she ultimately marries Cipriano and finds the meaning of life in it, despises him in the beginning as she despises a dog and a cat. In the novel their married life is not narrated - the book, however, ends with their marriage. Kate's submission to the Mexican hero and the Mexican ancient Aztec gods means her surrender to the primitive life, shifting from civilized mode of living. Here it may be noted that in one of Lawrence's short stories called *The Woman Who Rode Away* Aztec gods, ancient religion and a primitive tribe are mentioned. Like Kate, a white woman there wants to serve the ancient gods. Kate is now happy at her union with Cipriano. Except this marriage and the marriage of Birkin and Ursula no other marriage or no other relation between men and woman in Lawrence's novels is found to be happy. What is the reason behind this unhappy relation? Let us state Lawrence's idea of it. According to him, women wanted intimacy and intimacy means disgust. Carlota wanted to be eternally and closely identified with Ramon, consequently she hated him and hated everything which she thought drew him away from this eternal close identification with herself. It was just a horror and knew it. (P 265)

"Men and women should know that they can not, absolutely, meet on earth. In the closest kiss, the dearest touch, there is the small gulf which is none the less complete because it is so narrow, so nearly non-existent. They must bow and submit in reverence, to the gulf. Even though I eat
the body and drink the blood of Christ, Christ is Christ and I am I, and the gulf is impassable. Though a woman be
dreader to a man than his own life, yet he is he and she
is she, and the gulf can never close up. Any attempt to
close it is a violation, and the crime against the Holy
Ghost. Thus the absolutely

11) The Unhappy Relation Between Man and Man

In Aaron's Rod Aaron and Lilly are two friends.
But soon their relation slackens and Aaron returns home to
his wife. In the same novel (Chapter VIII) we come across
a dialogue between Lilly and Jim. At some remark of the
former on the topic of love the latter loses temper and
suddenly springs from his chair and gives Lilly "two or
three hard blows with his fists, upon the front of the
body". This is evidently an unhappy incident.

Richard and Harriet (Kangaroo) live in Cornwall,
England. There Richard's house is searched by the police
under suspicion and thus he is bullied. The Police-Sergeant
who has come with a warrant to search his house does not
state any reason for the search made. The Police-Sergeant
reads out to him an order from the military authorities
telling Richard and his wife to "leave the country of Cornwall within the space of three days. And further, within the space of twenty-four hours of their arrival in any place they must report themselves at the Police-station of the said place giving their address. And they are forbidden to enter any part of the area of Cornwall, etc. etc. etc." [268]

This is Lawrence's own experience. He was ordered to leave England as he was against the war and because of his German wife. The Government suspected him to be a spy of Germany.

In the city of Sidney a meeting of the workers is held in a hall. Kangaroo and his associates are present there. Mr. Somers also attends the meeting. Suddenly there is a crash at the meeting, a bomb explodes and as a result a few people are killed and several including Kangaroo get seriously wounded. His wound in the end becomes fatal and he succumbs to his injuries. Before Kangaroo breathes his last Richard goes to visit him. The former says to the latter repeatedly: "You've killed me. You've killed me, Lovat!" [369] Lovat repeatedly denies this charge. Kangaroo knows that Richard has no love for him; so he now wants love from him. He says: "Say you love me, Lovat." [370] But Richard Lovat cannot respond to the dying man's frantic request. This is indeed pathetic. Here again there is the problem of relationship between a man and a man.

In Mexico there is a place called Orilla (The Plumed
serpent). Once Joe, son of a German-Mexican owner, comes there and begins to stay at a hotel with his wife and two children. At night when everyone has gone to bed two men come to the hotel calling for Jose. He thereupon goes down leaving his wife and children. Soon he called for Bell, the manager of the hotel. As the manager comes out of the door, the two men seize him by the arms and say: "Don't make a noise!" There were five Mexicans. Bell asks them: "What do you want?"

"Give us money" (P 108) reply the bandits. He gives them what he has but they demand more; Jose has money and being intimidated, produces his suit-case with the thousand pesos. Then the bandits take them to a hill so that they cannot telephone the Police. Going there the rogues kill Jose with heavy knives ("machetis"). Bell narrowly escapes and returning to the hotel, tries to telephone the Police but cannot contact them. So the following morning a man is sent for the Police. It is indeed a very tragic and unhappy event in the novel.

Villiers, a character in the novel, tells Kate, the heroine, another event of murder that took place a year before. The peons had murdered the manager of one of the estates across the lake. They had stripped him and left him naked on his back, with his sexual organs cut off and put into his mouth; his nose slit and pinned back, the two halves, to his cheeks, with long cactus spines." Kate does not
like to hear of it any more as it is a horrible event that strains her nerves.

The central theme of the novel, *The Plumed Serpent*, is the farewell of Jesus Christ and Mother Mary from the Mexican Church. Instead, the people begin to worship the ancient gods of the country. The Plumed Serpent is an Aztec god named Quetzal Coatlicue. Another god mentioned is Huitzilopochtli. The ancient gods are now installed in the Churches by the 'rebels' who are against Christianity, against the existing government. There is attack on the rebels with revolvers. Some people are killed and some are seriously wounded including Ramon, a leader against Christianity. Kate has a narrow escape. It is also a horrible scene and indeed an undesirable conflict between man and man.

There is also another bloody antagonism mentioned in the present novel between two hostile camps, Catholic Church and the adherents of Quetzalcoatl. Four men who come to murder Ramon with knives are executed by the orders of Cypriano. They belong to the enemy group that stand against the Quetzalcoatl movement. The killing of men greatly shocks Kate and depresses her. She therefore leaves the place and goes home gloomy and uneasy.

In this connexion the conflict between the old and the new mentioned in the book may be considered. This conflict is shown in the figure of Dona Carlota, a Christian lady, who has deep devotion for Jesus and Mary and does not
tolerate the removal of their images from the Churches. When she does not find the image of Christ in a Church (in Sayula) she cries out, "Saviour! Saviour! Jesus! Oh Holy Virgin!" She is mourning to herself and her cries are the "LORD! LORD! Lord! Jesus! Jesus! Jesus! Jesus! Jesus!" Her husband Señor assumes the living Quetzalcoatl which she does not like at all. Indeed, "Throes and convulsions tortured the body of Carlota" Then her voice is heard in the 'mysterious rhapsody' of prayer: "Lord! LORD! Forgive!

"God of love, forgive! He knows not what he does.

"LORD! LORD Jesus! Make an end - Make an end, Lord of the world, Christ of the Cross, make an end. Have mercy on him, Father. Have pity on him!"

iii) Conflict Between Individual and Society

So far I have dealt with the conflict between man and woman and also between man and man. Now I shall proceed to consider other kinds of conflict that we meet with in Lawrence's novels.

D. H. Lawrence deals not only with the problem of individual relationship but also with the problem of the relationship between the individual and the society. In the Chapter called "A Chair" in Women in Love the author sets down this problem. Here the chair is the symbol of Jane Austen's England. Birkin's attachment to the Chair at a market
shop symbolizes his desire to have relation, besides his individual one with a woman, with the nation, the race, with the past of England and everything in the universe. Individual relation is not enough. Indeed he has emotional relation with his motherland. It is expressed when he says: "my beloved country - it had something to express even when it made that chair" (P 400).

The Chair reminds Birkin of the past of his country and he too wants to get an emotional relation with England. This is a social relation. It should be noted that Birkin carries the idea of Lawrence. In this context the extract from the conversation between Birkin and Ursula may be given.

Birkin says: "... But do want other people with us, don't we?"

"Why should we?" asks Ursula.

"I don't know... one has a hankering after a sort of further fellowship".

"But why?" she insists. "Why should you hanker after other people? Why should you need them?"

"Does it end with just our two selves?" he asks.

Ursula then further questions him.

'You've got me... Why should you need others?..."

"You've got me. And yet you want to force other people to love you as well". \[\sqrt{400} \]

....29
I should like to mention here that from the above conversation it clearly follows that Lawrence wants two kinds of relations: individual (man and woman) as well as social (man and society). He cannot, however, establish the relation between himself and other people of the society. In his view, the meaning of life lies in the establishment of harmony between oneself and everything in the world. He writes despairingly before his death: "Instead of the absolute frustration of my societal instincts... I think societal instinct is much deeper than sex instinct and societal reaction much more devastating." [240 The Novels: Elizabeth Isou.

Clearly, a sense of frustration grows in Lawrence.

Again in Kangaroo Richard says to his wife: "Oh, how I detest this travesty of democracy Australia... It seems one with a sort of common emotion like travel, and before one knows where one is, one is caught like a fly on a fly paper, in the meat with all the other buzzers. How I hate it! I want to go away." [25]

In these lines Richard's hatred (i.e., author's hatred) for Australia's democracy is clearly expressed. [25] Then Harriet asks: "And why couldn't we be happy in this wonderful new country, living to ourselves?...."

"Because I feel I must fight out something with mankind yet. I have not finished with my fellow-man. I've got a struggle with them yet".
"But what struggle? What’s the good? What’s the point of your struggle? And what’s your struggle for?" p. 77

Here Richard’s adjustment to other people or to society is not established, and once again we find an unhappy relationship between man and society. This is another problem of man in society which Lawrence has shown in his works.

The novelist at some places of the novel expresses loneliness and isolation of Richard. Let us quote a few lines from the novel: "Richard faced out all his memories like a nightmare in the night, and cut clear. He felt broken off from his fellow-men. He felt broken from the England he had belonged to. The ties were gone. He was loose like a single timber of some wrecked ship, drifting over the face of the earth. Without a people, without a land. So be it. He was broken apart, apart he would remain." p. 267

This loneliness is indeed a great suffering, a mental pain. And Richard cannot establish his relation with his fellow-beings. Here the relation with society is not maintained. This is an autobiographical element of Lawrence himself. A similar sense of loneliness or isolation we find in Philip Carey, the hero of Somerset Maugham’s Of Human Bondage.

iv) Conflict Between Labour and Capital

In the very first novel Lawrence shows conflict between the capitalist and the workers. In Part II of The White...
Peacock we see that there has been a strike by the workers in the mines of Tempest Warrall and Co. on a question of the working system. Many meetings are held, and at last there has been a compromise and the strike is called off. This is quite realistic and is exactly the picture of the modern industrial world. Bitter relation between the owners and the labourers is also shown in *Women in Love* (Ch. The Industrial Magnate). "There was a crisis when Gerald was a boy, when the Master's Federation closed down the mines because the men would accept a reduction". The labourers here become conscious of their rights and demand more from the capitalist for their labour. They get the Socialist ideas ("All men are equal on earth" (p. 253)) and they go on strike. Riot breaks out; there is firing and a man is shot dead. At last the strike is called off. But the demand for equality is not fulfilled; but "the idea of mechanical equality was the weapon of disruption which should execute the will of men, the will for chaos". In *Kangaroo*, too, there is bitter relationship between the capitalists and labourers in Austria. There is class hatred. The Workers' Unions demand higher wages. The Government also are 'aiming a strong blow at the Workers' Unions, and they are in favour of the Non-union workers. Thus naturally there is discontent among the labourers. This unhappy labourer-industrialist relation is a common phenomenon in the modern industrial society. The Socialists or the Communists are in favour of the labourers and against the capitalists.
It should be mentioned that in order to resolve the bitter relation between the workers and the Capitalists Kangaroo, a political leader, suggests love. He tells Richard - "... Love is still the greatest" (P 356). "Teach a man how to love his mate, with a pure and fearless love. Oh, Lovat, think what can be done that way!" P 357

He continues in the same strain, "Teach them the beauty of love between men, Richard, teach them the highest - greatest! love than this hath no man - teach them how to love their own mate, and you will solve the problem of work for ever." P 357 - 59

This sounds like the teaching of the idealists viz. Ruskin and Gandhi and others, who propagated love for the workers and the people who belong to the lower stratum of the society. This teaching that love can solve the problem of human relationship is a beautiful teaching and sounds nice. But the questions that arise in our mind: Is it practicable? Will the Capitalists love their labourers upon whose labour they depend for their prosperity? We have doubt about it. The protagonists of socialism, Marx, Lenin and others, for instance, do not believe in this idealism of love. They are of the opinion that this goes against human nature; man, they say, by nature is greedy - greedy for money. So a capitalist will not change his nature and cease to exploit the workers and thereby forego or lose his profit. Thus, the capitalist, through love and unselfishness, will establish a sweet relationship between himself and the workers, is indeed a utopian idea.
v) Pessimistic Elements Due to War

War is a conflict between men and men, in other words, between nations or countries. Its effects are bad indeed. In some of Lawrence's novels the war which involves unhappy human relationship is referred to. To Lawrence the First World War was "a monstrous example of destruction carried on machine-fashion". At the beginning of Aaron's Rod (Chapter 2) Lawrence describes a dismal picture of a market, which is the result of war. To quote from the novel:

"The war had killed the little market of the town. As he passed the market place on the brow, Aaron noticed that there were only two miserable stalls. But people crowded just the same." §P 25

Again in the dialogue of Lilly and Herbertson we find that Lawrence makes references to war and its bad results. Herbertson says that "the German guns were a lot better than ours... well, this day our guns were firing short, killing our own men. We'd had the order to charge, and were running forward, and I suddenly felt hot water spurting on my neck." §P 140

To quote Lilly: "... I knew the war was false. Humanly quite false. I always knew it was false. The Germans were false, we were false, everybody was false." §P 144 He continues and speaks to Aaron the effects of war: "Damn all leagues. Damn all masses and groups, any how. All I want is to get myself out of their horrible head: to get out of the swarm."
The strain to me is nightmare and nullity - horrible helpless 
writhing in a dream. I want to get myself awake, out of it 
all - all that mass-consciousness, all that mass-activity - 
it's the most horrible nightmare to me. (P 145)

In Kangaroo Richard Somers says to Jack: "Since 
the war burst my bubble of humanity I'm a pessimist, a 
black pessimist about the present human world." (P 48)

In reply to it Jack says: "you think it's going to the bad?"
Somers's answer is: "yes, I do. Faster or slower. Probably
I shall never see any great change in my lifetime, but the 
tendency is all downhill, in my opinion. But then I'm a
pessimist, so you needn't bother about my opinion". (P 48)

Here the pessimistic attitude of Somers is born of the
First World War of 1914 - 1918. The bad effects of the war
have made him a pessimist. Almost similar bad effects of
the war make Larry (in Maugham's The Razor's Edge) des-
pendent and change his life altogether.

Richard's agony and humiliation during the First 
World War are also expressed in the novelist's language.

"Awful years - '16, '17, '18, '19 - the years 
when the damage was done. The years when the world lost 
its real manhood....

Richard Lovat was one of those utterly unsatis-
factory creatures... He knew that men must fight, sometime 
in some way or other. He was no quaker, to believe in per-
petual peace. He had been in Germany times enough to know

...35
how much he detested the German military creatures: mechanical bullies they were. They had once threatened to arrest him as a spy, and had insulted him more than once. Oh, he would never forgive them, in his inward soul." (P 237). Even in England how much humiliation had Richard suffered, trying to earn his living! How had they tried, with their beastly industrial self-righteousness, to humiliate him as a separate, singleman? They wanted to bring him to heel even more than the German militarist did. (P 237) Here we see that Richard's suffering is but that of Lawrence in various ways.

Again, in The Plumed Serpent (Ch. VIII) Kate recalls her post-war experience of agony of fear. To describe her experience it is well to quote from the novel:

"In England, in Ireland, during the war and the revolution she had known spiritual fear. The ghastly fear of the rabble; and during the war, nations were nearly all rabble. The terror of the rabble that, mongrel-like, wanted to break the free spirit in individual men and women. It was the cold, collective lust of millions of people, to break the spirit in the outstanding individuals. They wanted to break this spirit, so that they could start the great downhill rush back to old under world levels, old gold-worship and murder lust. The rabble". (P 146)

In The Lost Girl Cicio goes to join the war and his newly married wife Alvina (an English girl) is left alone at home in Italy. Thus Alvina's life is a life of sadness as well as loneliness.
Due to the First World War there was devastation and chaos in England. The following lines from Kangaroo are worth quoting to describe these unhappy and undesirable happenings.

"It was in 1915 the old world ended. In the winter 1915-16 the spirit of the old London collapsed; the city, in some way, perished, perished from being the heart of the world and became a vortex of broken passions, lusts, hopes, fears, and horrors. The integrity of London collapsed and the genuine debasement began, the unspeakable baseness of the press and the public voice, the reign of that bloated ignominy, John Bull". [P 240]

It is true that the colossal destruction of lives, of wealth and of houses and roads caused by the war is one of the potent causes of the pessimistic mood of some authors of England during and after the war (1914 - 1918). D. H. Lawrence is an example in point in this context.

Lastly, in The Lady Chatterley's Lover we see how war brings about tragedy in a man's life. War kills and wounds people and destroys cities and villages. Besides, mental derangement, neurosis, and even psychosis may develop as well because of war shock. It also brings about other kinds of serious tragedy in man as in the case with Mr. Chatterley. Mr. Chatterley joins the First World War and comes back home impotent as his lower portion of the body gets paralyzed. He has his young wife at home. But he
cannot establish the sexual relation with her as he has lost sexual potency in the war. Thus as a husband he is a "lost thing" and "a negation of human contact," and as a matter of fact he is an "abstracted man". So their married life becomes hopelessly unhappy. As a consequence, Mrs. Chatterley with her sexual passions ungratified seeks a lover and she finds it in Oliver Mellors, game-keeper of her husband. She comes in physical contact with him many times and as a result, she conceives. Thus a serious problem arises in her life as well as in the family. Her husband is terribly shocked, and quite rightly, when she discloses the secret to him.

b) Lawrence’s Hatred of Industrial Civilization

At the beginning of this chapter I have stated that Lawrence holds modern industrial civilization responsible for all sorts of conflicts between two individuals and between individual and society. In his works Lawrence expresses his hatred in many places in different ways, sometimes explicitly, sometimes implicitly.

In The Rainbow, Lawrence makes reference to Eve and Adam, nakedness etc. indicating his preference to primal, unsophisticated passions unvarnished by civilization. According to Lawrence, modern civilization distorts manhood and thwarts man's vital, healthy sex life. And because of it man’s sexual relationship as well as other human relationships are thwarted. I have already noted (F 32 - 34) the unhappy relationship between the capitalists and the workers...
with reference to Lawrence's novels, *The White Peacock*, *Women in Love* and *Kangaroo*. The unhealthy competition in Society for economic gain is wholly the outcome of the industrial civilization. Through the conflict between labour and capital the novelist expresses rather indirectly his hatred of modern mechanical civilization.

In *Women in Love* we see the hatred of Birkin for modern city and products of modern civilization. Let us quote him: "I always feel doomed when the train is running into London. I feel such such a despair, so hopeless, as if it were the end of the world." [P 67] Birkin does not like London at all and with it the modern civilization of which the modern city of London is a product.

Again, through the dialogue of Birkin and his beloved Ursula we come to the conclusion that Lawrence expresses his pessimistic ideas about contemporary society that there is no hope for it. "How hateful - your hateful social orders!" [P 146] Cries Ursula. It is well to quote Birkin again: "I don't believe in the humanity... I don't care a straw for the social ideals I live by, I hate the dying organic form of social mankind." [P 147]

In the novel *The Plumed Serpent* the revival of the Aztec gods in Mexico is a form of protest against the decadence of modern civilization. In his last novel, *Lady Chatterley's Lover*, Lawrence again brings in the topic of
modern society and expresses his hatred of it through the various characters in it. The novel opens with the following observation:

"Ours is essentially a tragic age, so we refuse to take it tragically. The cataclysm has happened, we are among the ruins, we start to build up new little habitats, to have new little hopes. It is rather hard work; there is now no smooth road into the future". (P 12)

The new mining villages and industrial installations are crowding in upon the parks and mansions of the rich, cultivated people of the district. "This is history ... And the continuity is not organic, but mechanical". (P 136)...

"The fault lay there ... A vulnerable things must perish under the rolling and running of iron". (P 140)

In these above lines the hatred and dislike of industrial society is quite clear. As a matter of fact, Lawrence "used the form of the novel, short stories, verse, travel books and essays to express his criticism of modern civilization and his vision of the good life" (Walter Allen (The Eng. Novel) P.357). A few lines from a poem of Lawrence may be quoted here regarding his dislike of machine age.

"New houses, new furniture, new streets, new clothes, new sheets
everything new and machine-made sucks life out
and makes us cold, makes us lifeless
the more we have..."
That Lawrence loathes industrial civilization is quite clear from the lines quoted here.

Like Lawrence, some other authors in English literature do not like the modern civilization in which industrialism, materialism and urbanism flourish. The Poet Wordsworth does not like mechanical civilization that tends to mar human feelings for nature. In his poem called The World is too Much With Us, he complains of gross materialism of modern times and we dissipate all our powers in the constant pursuit of wealth and pleasure. J. B. S. Eliot in his celebrated poem The Waste Land calls the modern society, 'barron' in which there is no growth of spiritualism, and in the poem the poet's pessimistic tone sounds quite clear. Thomas Hardy also does not like the gradual destruction of nature and decline of rural life due to the industrial revolution. His novels and poems breathe dissatisfaction with the age in which he lived. Hardy was eager for the past, the past of England. He distrusts modern civilization because its effects, he suspects are to 'decivilize' (Hudson) and tend to weaken those who adhere to Nature and old custom. Like Lawrence's Hardy's novels deal with the conflict between ancient and modern where none is happy.

c) Pessimism About Humanity: Love, Idealism, Social Institution etc.

In some novels of Lawrence the pessimistic attitude of some characters regarding some values and ideals of life...
and even humanity itself has found its expression. Let us find out it with illustrations. *The White Peacock* is a book of Lawrence's youth and full of tender love and wistful regret that youth is passing away. In Maugham's *Theatre* Julia Lambert feels sad for her youth is passing. In *The White Peacock* Lawrence tells of time that flows on and the life of man constantly changes. Here is a sad tone that everything is passing away. Nothing in this world is permanent. In this respect Lawrence may well be compared with Tennyson in the similarity of the vision of life and Time. To quote from Tennyson's *Brook*:

"For men may come and men may go,
But I go on for ever."

At the beginning of Chapter VII in *Women in Love* Birkin's "life seemed uncertain without any definite rhythm and organic meaning" (P 56). This idea of Birkin is definitely an idea of pessimism - a life uncertain and meaningless. In the same chapter two friends - Birkin and Gerald - hold conversation on love and life. In reply to Birkin's question - "Wherein does life centre, for you?" (P 63) - Gerald says:

"As far as I can make out, it does not centre at all. It is artificially held together by social mechanism". (Pp63-64)

Thereupon Birkin says: "I know, ... it just does not centre. The old ideals are dead as nails - nothing there. It seems to me there remains only this perfect union with a woman -
sort of ultimate marriage - and there is n't anything else". \( \text{CP 64} \)

The ideals have been condemned here and there is a tone of frustration and despair. From the dialogue of the two friends quoted above one can gather that the centre of life which lies in the perfect union of man and woman can never be achieved because of the existing social system and the polarity of men and women. Thus their effort to materialize the idea of 'perfect union' is frustrated on a note of irony.

In Chapter XI called "An Island" of the same novel Birkina speaks to Ursula: "The whole idea is dead. Humanity itself is dry-rotten, really. There are myriads of human beings hanging on the bush - and they look very nice and rosy, your healthy men and women. But they are apples of Sodom, as a matter of fact, Dead Sea Fruit, gall-apples. It isn't true that they have any significance - their insides are full of bitter, corrupt ash". \( \text{CP 140} \)

Again, he continues: "Humanity is less, far less than the individual, because the individual may sometimes be capable of truth, and humanity is a tree of lies". \( \text{CP 141} \) Birkina says further that people say that love and charity are the greatest things, but they do not act on their saying. He calls them "dirty liars and cowards, who dare not stand by their own actions, much less by their own words". (P 141).

Next he says: "Man is a mistake, he must go. ... If only ... \( \text{CP 43} \).
man was swept off the face of the earth, creation would go on so marvellously, with a new start, non-human. Man is one of the mistakes of creation..." \[P 142 \]

This statement which Birkin makes against mankind, breathes a sense of deep pessimism about man.

In reply to Ursula's question Birkin says: "I don't believe in love at all - that is, any more than I believe in hate, or in grief. Love is one of the emotions like all the others - and so it is all right whilst you feel it. But I can't see how it becomes an absolute. It is just part of human relationships, no more". \[P 143 \]

It is worthwhile to note that love is a most precious thing in man; it is of supreme value in human life and the most powerful emotion of human heart; it alone is divine in the undivine world. This is the true view of love and is held by the poets, philosophers, saints and others. But Birkin is sneering at it. This is how he puts it: "If I do love it, ... it is my disease" \[P 144 \]. The similar utterance is also made by Charles Strickland in Maugham's _The Moon and Six Pence_. There he says: "I don't want love... I know lust. That's normal and healthy. Love is a disease."

( \[P 143 \].

In one place (talk) of the novel _Aaron's Rod_ a character named Julia says: "Oh, I hate love. I hate it" \[P 76 \]. Another character, Josephine, says: "No, but perhaps it is a disease. Perhaps we are all wrong, and we..."
can't love properly”. All this is not at all a healthy outlook about love.

From the dialogue of Aaron and Lilly it follows that they do not like marriage and children. Aaron expresses his opinion about wife in the following words:

"It's a fact. When a woman's got her children, by God, she's a bitch in the manger. You can starve while she sits on the hay. It's useful to keep her pups warm."

This is an unhealthy and perverted idea about wife and children. Marriage is a social institution and the married life with children is quite a normal, civilized life. Marriage develops man's qualities and his personality becomes poised and integrated. So Aaron's low opinion about women and children cannot be tenable and we see him in an abnormal and vitiated state of mind.

Aaron comes in contact with a girl named Marchesa and becomes her lover. Both of them have had amorous activities - kissing and embracing. But "in his male spirit he felt himself hating her, hating her deeply, damnable". To quote Aaron: "I want the world to hate me, because I can't bear the thought that it might love me. Of all things love is the most deadly to me, and especially from such a repulsive world as I think this is ...."

This is not a normal, healthy and happy attitude to
love at all. For having an amorous relation with the Marchesa Aaron goes against Lottie, his beloved wife, and "his heart burned with a deep, deep, almost unreachable bitterness. Like a deep burn on his deepest soul, Lottie." 

In his conversation with Livision, Lilly expresses his idea about love, idealism and society, which may be considered pessimistic. This is how he expresses his ideas:

"The ideal of love, the ideal that it is better to give than to receive, the ideal of liberty, the ideal of the brotherhood of man, the ideal of the sanctity of human life, the ideal of what we call goodness, charity, benevolence, public spiritedness, the ideal of sacrifice for a cause, the ideal of unity and unanimity - all the lot - all the whole beehive of ideals - has all got the modern bee disease, and gone putrid, stinking. And when the ideal is dead and putrid, the logical sequence is only stink. Which, for me, is the truth concerning the ideal of good, peaceful, loving humanity and its logical sequence in socialism and equality, equal opportunity or whatever you like. By this time he stinketh - and I'm sorry for any Christus who brings him to life again, to stink livingly for another thirty years: the beastly Lazarus of our idealism." 

This idea of Lilly may be compared with that of Simon talking to Charles in Maugham's novel, Christmas Holiday. Lilly's idea as expressed here may be taken
as Lawrence's own idea.

In the book Kangaroo, Kangaroo, the leader, holds an opinion like a cynic when he says: "Life is cruel - and above all things man needs to be reassured and suggested into his new issues.... and I offer my mind and my will, for the battle against every obstacle to respond to the voice of life, and to shelter mankind from the madness and the evil of anti-life" (P 126).

He goes on saying: "There is a principle of evil. The principle of resistance. Malignant resistance to the life principle. And it uses the every life-force itself against life, and sometimes seems as if it were absolutely winning. Not only Jesus rose from the dead. Judas rose as well, and propagated himself on the face of the earth. He has many children now. The life opposers. The life-resisters. The life-enemies." (P 127)

In these words of Kangaroo we clearly see his mood of pessimism.

Let us again quote from the novel:

"For the idea, or ideal of Love, Self-sacrifice, Humanity united in love, in brotherhood, in peace - all this is dead. There is no arguing about it. It is dead. The great ideal is dead." (P 291 - 92)

The picture of man as portrayed in the above lines is indeed a dark picture. This is a picture of degenerated...
mankind. This rings true of our present-day society as well.

In conversation with Kangaroo Somers expresses his idea as follows:

"I think love, all this love of ours, is a devilish thing now: a slow poison. Love seems to me somehow trivial, and the spirit seems like something that belongs to paper. I can't help it—I know another God." [P 153] This refers to his friendship with Kangaroo, the political leader of Australia. Their friendship is not true because Kangaroo wants to feed on Somers's character, to engulf him, to make use of him. [P 235-34]{

In The Plumed Serpent Garcia says to Kate:

"I don't like the young people, boys and girls... But...we can't help it. People are very bad, very greedy, no?—they only want to get money here, and they don't care. So we must hate them." [P 61] Thereafter Kate thinks that Life is a mistake. (cf. 'Man is one of the mistakes of creation'—Birkin P 142). Why persist in the mistake any further? Owen is the mistake itself: So is Villiers: So is Mexico city. She wants to get out, to disentangle herself again. Again, Kate tells Owen: 'No man who has a strong moral backbone should try to settle in Mexico. If he does, he'll go to pieces, morally, and physically, as I've seen hundred of young Americans do. 'To pull one down. It was what the country wanted to do all the time, with a slow, reptilian insistence, to pull one down. To prevent the spirit from soaring.' [P 79]
d) **Unhappiness Over Death and Disease.**

Now I shall proceed to state about pain and suffering due to death and disease and the like as found in Lawrence's novels, which I have proposed, at the beginning of this chapter, to discuss.

Mrs. Morel (Sons and Lovers) gets cancer and is suffering from great pain. Paul cannot bear as he loves his mother very dearly. He is in great agony for his mother's excruciating pain. One day he asks the doctor: "Can't you give her something to put an end to it?" One night Paul gets morphia pills powdered and mixed it with his mother's milk. Morphia gets over-dosed and his mother dies of it the following day and is relieved of all earthly pain for ever.

Paul is now left alone. Life ahead looks dead; the charm and interest in life seems to have been lost to him. He visits Miriam but she can not give him consolation; she cannot grow any interest in him for life either. He is only thinking and thinking deeply of his mother and seems to be with her. "And he saw again the sick-room, his mother, her eyes. Unconsciously he had been with her, in her company." [P. 477]

Here we find the relationship between life and death, between the earthly life and the life beyond the world. Similar relationship between life and death is also shown in Emily Brontë's novel, *Wuthering Heights*, wherein the hero Heath Cliffs wants to join his beloved Catherine after her death. In Ch. VI of *Sons and Lovers*, too, when William's dead—
body in a coffin is brought home, life and death face each other as do the light of consciousness and the darkness of the unconscious.

The novel ends with Paul, a dervish, in the drift towards death. He now seems to prefer his death to life. After the death of Mrs. Morel Paul seems to be influenced by death-instinct, and in spite of that he wants to begin his life anew.

In Aaron's bed Mariory, Aaron's daughter, is ill. A doctor comes and prescribes medicine for the patient. Her mother is in anxiety and the doctor consoles her with the following words:

"No, Mrs. Sisson, you needn't worry... If she goes on as she is, she'll be all right. Only she must be kept warm and quiet - warm and quiet - that's the chief thing." [p. 54]

"Oh, when she has those bouts I can't bear it" says Aaron's wife.

"She won't have any more bouts. If she does, give her a few drops from the little bottle, and raise her up. But she won't have any more", the doctor replies.

"If she does, I'll go off my head, I know I shall".

"No you won't. No you won't do anything of the sort. You won't go off your head. You'll keep your head on your shoulders, where it ought to be," protests the doctor.

"But it nearly drives me mad". "Then don't let it. The child won't die, I tell you. She will be all right, with care..." [p. 54 - 55]
In Chapter 20 called *The Broken Rod* in the same novel a procession on a road in Florence is mentioned. A Police Sergeant stops the procession and tells the processionists to change the road because it is under repair. As soon as he finishes his say one of the anarchists shoots him and he falls down from his horse. A welter of confusion follows. "Then there was hell let loose, the carabinieri fired back, and people were bolting and fighting like devils." Then they shoot him dead. This chaos and unhappy incident are also a piece of pessimism.

When the Somers couple are in Sidney people there are "again suffering from bubonic plague scare. The battle was against rats, fleas and dirt. The plague affects rats first, said the notices, then fleas, and then man. All citizens were called upon to wage war with the virmen mentioned. This reminds us of the breaking out of Cholera in China mentioned in Waugham's novel, *The Painted Veil*.

In *The Lost Girl* Alvina nurses a lady called Mrs. Tuke at the latter's residence. She is a diseased woman and is in physical pain. She suffers greatly and loses all faith in life. In answer to Alvina she speaks: "But I hate life. It's nothing but a mass of forces. I am intelligent. Life is n't intelligent. Look at it at this moment. Do you call this intelligent? Oh - oh! It's horrible! Oh - I." A moment later she begins again: "I hate life, and faith, and such things. Faith is only fear. And life is a mass of unintelligent forces to
which intelligent beings are submitted. Prostituted. Oh — oh — Prostituted — it. $2.35$

To Alvida Mrs. Tuko goes on saying: "Your man is a hefty brute. His yellow eyes aren't intelligent. They're animal. $2.35$

Thus we see Mrs. Tuko's life is a life of intense suffering and pain, and she is a figure of pessimism.

In The Plumed Serpent in her dialogue with Kate, Carlota says to her: "Ramon, he's murdered me, and lost his own soul.. He is a murderer, and one of the damned. The man I married! The man I married! A murderer among the damned!" $2.35$

... In passion she goes on, "A murderer, lost among the damned! ... The father of my children! The husband of my body! Ah no! It is better for me to call to the Holy Virgin, and die." $2.35$

Thus Carlota expresses her lamentations for her husband's doing and we see her as a figure of mourning. Indeed, we discern a deep shade of gloom in her mind. She becomes unconscious and ultimately dies before her sons arrive from Mexico. This is a tragic event indeed.

After Carlota's funeral is over her two sons - Cyprian and Pedro - arrive. They are very sad at the loss of their beloved mother. They blame their father for her death. The young Cyprian says to their father: "Never... never can we love you, Paps. You are our enemy. You killed our mother."

$2.35$
Ramon however denies the charge. His son cries and begins to say: "Mama loved you much, much, much! ... Always prayed for you. She loved you and ..." [369]

"And I, my son?" says Ramon.

"You hated her and killed her! Oh, mama! Mama! Oh, mama! I want my mother!" the son weep. [369]

The dialogue between the father and the son continues and the former says to the latter: "And when you are a little older, perhaps you will come to me and say it too."

[371]

"Never! Thou hast killed our mother, and we shall hate thee, when we are men we ought to kill thee." [371]

Here the son's attitude towards their father after their mother's death is quite hostile and it is indeed pathetic and tragic at the same time.

Besides, Sigmund's suicide (The Trespasser), Gerald's death (Women in Love), Jose's murder and the execution of four men (The Plumed Serpent), already stated, may be mentioned in this context.

c) Pessimism In Lawrence's Short Stories

Here I should like to note that Lawrence's pessimism has found its way to his short stories as well. I would like to touch upon casually his pessimistic notes I come across in some of his short stories.
St. Mary is a story of "grand lovely affair" between Lou, an American girl, and Rico, an Australian. They meet in Rome. The former, the heroine, fails in her love affair as Rico leaves her and in consequence she has something really to despair about. Rico however comes back and dutifully married Lou with but their relation is not happy. For, trouble arises when he begins to flirt with other women still.

_The Daughter of the Vicar_ is almost a tragic story. The pride of class-superiority that appears as the enemy of life breeds hate and ugliness. Miss Louisa hates her mother deeply and wants to love the young man whom she marries. Again, the class superiority for which Mary has renounced life is indeed unreal. This unreality makes us recognize its sinister power. Louisa finally says to Alfred: "Don't you want me?" It is quite moving and there is no suggestion of happy ending.

_The Rockinghorse Winner_ is a story that tells about a dissatisfied mother and a dissatisfied son. Paul, the son, is a boy who at last commits suicide being frustrated.

The very opening lines of the story, quoted below, breathe a pessimistic note.

"There was a woman she was beautiful, she started with all the advantages, yet she had no luck. She married for love and the turned to dust. She had bonny children, yet she felt they had been thrust upon her, and she could not love them... at the centre of her heart was a hard little place that could not feel love, not for anybody."
In the story The Blind Man Maurice Perrin has been portrayed as a sad figure. He joins the First Great War and comes back home blind and badly disfigured in the War. This reminds us of Mr. Clifford in Lady Chatterley's Lover who also joins the war and returns home with the lower portion of the body paralyzed.

The very opening sentence of The Virgin and the Gipsy clearly sounds the strong note of sadness. Let us quote the sentence: "When the Vicar's wife went off with a young and penniless man the scandal knew no bounds". Thus the wife betrays her husband and she is indeed a "moral unbeliever". The Vicar's wife may be compared with Lady Chatterley. In both the cases sex appetite in woman is the cause of leaving the husband and the family. In marriage in Lawrence's novel is happy. In this story we see that Yeates, a virgin, falls in love with a gipsy and but the love cannot be fulfilled. So, when the gipsy goes away she means in her heart: "Oh, I love him! I love him! I love him!" The grief she feels over her lover keeps her prostrate.

F) Conclusion

In conclusion, I should like to mention that Lawrence, like Maugham, too, tastes sadness and suffering in life and therefore his pessimist set down in his novels assumes realistic colour. Indeed he draws upon his experiences when he writes his major works. I should like to note in this connection...
some experiences of Lawrence's bitterness in his own life.
Many circumstances of Lawrence's life combined to make him feel sad, frustrated and rebellious. During the First World War, Lawrence was twice rejected for military service on grounds of health. His marriage to Frieda, a German lady, was not happy. He was constantly in want of money. Further, for his wife's nationality and his attitude to the war he was cruelly persecuted at the beginning of the war (1914).

Lawrence's philosophy of life itself is responsible for his pessimism as well. He stresses the values of the primitive life as opposed to civilised one. He emphasizes the dualism of body and spirit, which are always in conflict. According to him, modern civilization makes the healthy bodily instinct imprisoned and stifled and so Lawrence advocates free play of instinct for our development, but this is not possible in our modern society. He is therefore not satisfied with mechanical progress of modern times. He is of the opinion that modern civilization has soiled human emotions and destroyed man's pristine glory. Thus Lawrence has become a critic of modern industrial society. He is a rebel like Rousseau who revolted against all human institutions that chain human beings. He resents impositions upon free-play of sex. From this philosophy follows the conflict between man and woman, between the primitive and the civilized and the conflict between labour and capital. And, as we have seen, these conflicts are pronounced in Lawrence's novels. In fact, he shows discomfort of the soul in material civilization and in himself. Like
Rousseau, we repeat, he prefers primitive life where there was equality, where man enjoyed full liberty and was free from all bondage of society.

But it is to be noted that it is quite impossible for us to give up our present day civilization which has been built up over many centuries through hard labour and revive the primitive life of the earliest times, however, we may try. Willy nilly we must adjust ourselves to our environment and keep abreast of time. There is no help. We have already found that "Lawrence's reaction against materialism of the machine, against the intellectual and scientific bias of time, against the unnaturalness of the personal and social life in modern conditions, soon cried aloud in novel after novel. His antagonism in 1920s was expressed in a very, high-pitched voice."