CHAPTER I

INTRODUCTION

The English novel has generally been seen as beginning with Daniel Defoe’s 
*Robinson Crusoe* (1719) and *Moll Flanders* (1722), though John Bunyan’s *The Pilgrim's Progress* (1678) and Aphra Behn’s *Oroonoko* (1688) are also contenders, while earlier works such as Sir Thomas Malory’s *Morte d’Arthur*, and even the *Prologue to Canterbury Tales* of Geoffrey Chaucer have been suggested. Another important early novel is *Gulliver's Travels* (1726, amended 1735), by Irish writer and clergyman Jonathan Swift, which is both as a satire of human nature, as well as a parody of travellers’ tales like *Robinson Crusoe*. The rise of the novel as an important literary genre is generally associated with the growth of the middle class in England.

A noteworthy aspect of both the 18th and the 19th centuries novel is the way the novelist addressed directly to the reader. For example, the author might interrupt his or her narrative to pass judgment on a character, or pity or praise another, and inform or remind the reader of some other relevant issue. During the 18th Century the English novelists are Samuel Richardson, author of the epistolary novels *Pamela*, or *Virtue Rewarded* (1740) and *Clarissa* (1748); Henry Fielding, who wrote *Joseph Andrews* (1742) and *The History of Tom Jones*, a *Foundling* (1749); Laurence Sterne who published *Tristram Shandy* in parts between 1759 and 1767; Oliver Goldsmith author of *The Vicar of Wakefield* (1766); *Tobias Smollett* (1721–71) a Scottish novelist best known for his comic picaresque novels, such as *The Adventures of*
Peregrine Pickle (1751) and The Expedition of Humphry Clinker (1771), who influenced Charles Dickens; and Fanny Burney (1752-1840), whose novels ‘were enjoyed and admired by Jane Austen,’ (DeMaria, 27) wrote Evelina (1778), Cecilia (1782) and Camilla (1796).

Horace Walpole’s novel, The Castle of Otranto, invented the Gothic fiction genre. The word gothic was originally used in the sense of medieval and this genre combines the macabre, fantastic, and supernatural and usually involves haunted castles, graveyards and various picturesque elements. Later novelist Ann Radcliffe introduced the brooding figure of the Gothic villain which developed into the Byronic hero. Her most popular and influential work, The Mysteries of Udolpho (1794), is frequently described as the archetypal Gothic novel. Vathek (1786), by William Beckford, and The Monk (1796), by Matthew Lewis, were further notable early works in both the Gothic and horror genres. Mary Shelley’s Frankenstein (1818) is another important Gothic novel as well as being an early example of science fiction. The vampire genre fiction began with John William Polidori’s The Vampyre (1819). This short story was inspired by the life of Lord Byron and his poem “The Giaour”. An important later work was Varney the Vampire (1845), where many standard vampire conventions originated:

Varney has fangs, leaves two puncture wounds on the neck of his victims, and has hypnotic powers and superhuman strength. Varney was also the first example of the “sympathetic vampire”, who loathes his condition but is a slave to it. (Drabble, 151)

Among more minor novelists in this period Maria Edgeworth and Thomas Love Peacock are worthy of comment. Edgeworth’s novel Castle Rackrent (1800) is ‘the first
fully developed regional novel in English’ (ibid. 850) as well as ‘the first true historical novel in English’ (ibid 850) and an important influence on Walter Scott. Peacock was primarily a satirist in novels such as *Nightmare Abbey* (1818) and *The Misfortunes of Elphin* (1829).

During the Romantic era in literary history, which ran from the late 18th century until the beginning of the Victorian era there were novels written in the romance tradition by novelists like Walter Scott, Nathaniel Hawthorne, George Meredith. The Romantic period is especially associated with the poets William Blake, William Wordsworth, Samuel Taylor Coleridge, George Byron, Percy Shelley and John Keats, though two major novelists, Jane Austen and Walter Scott, also published in the early 19th century.

Jane Austen’s works critique the novels of sensibility of the second half of the 18th century and were part of the transition to 19th century realism. Her plots, though fundamentally comic, highlight the dependence of women on marriage to secure social standing and economic security. Austen brings to light the hardships women faced, who usually did not inherit money, could not work and where their only chance in life depended on the man they married. She reveals not only the difficulties women faced in her day, but also what was expected of men and of the careers they had to follow. This she does with wit and humour and with endings where all characters, good or bad, receive exactly what they deserve. Her work brought her little personal fame and only a few positive reviews during her lifetime, but the publication in 1869 of her nephew’s *A Memoir of Jane Austen* introduced her to a wider public, and by the 1940s she had become accepted as a major writer. The second half of the 20th century saw a proliferation of Austen scholarship and the emergence of a Janeite fan culture.
Austen’s works include *Pride and Prejudice* (1813) *Sense and Sensibility* (1811), *Mansfield Park, Persuasion* and *Emma*.

The other major novelist at the beginning of the early 19th century was Sir Walter Scott), who was not only a highly successful British novelist but ‘the greatest single influence on fiction in the 19th century ... [and] a European figure’ (Cuddon, 435). Scott established the genre of the historical novel with his series of *Waverley Novels*, including *Waverley* (1814), *The Antiquary* (1816), and *The Heart of Midlothian* (1818).

It was in the Victorian era that the novel became the leading literary genre in English. Another important fact is the number of women novelists who were successful in the 19th century, even though they often had to use a masculine pseudonym. At the beginning of the 19th century most novels were published in three volumes. However, monthly serialization was revived with the publication of Charles Dickens’ *Pickwick Papers* in twenty parts between April 1836 and November 1837. Demand was high for each episode to introduce some new element, whether it was a plot twist or a new character, so as to maintain the readers’ interest. Both Dickens and Thackeray frequently published this way (Davies, 97).

The 1830s and 1840s saw the rise of social novel, also known as social problem novel, that ‘arose out of the social and political upheavals which followed the Reform Act of 1832’ (ibid. 101). This was in many ways a reaction to rapid industrialization, and the social, political and economic issues associated with it, and were a means of commenting on abuses of government and industry and the suffering of the poor, who were not profiting from England’s economic prosperity. Stories of the working class poor were directed toward middle class to help create sympathy and promote change. An early example is Charles Dickens’ *Oliver Twist* (1837).
Charles Dickens emerged on the literary scene in the 1830s with the two novels already mentioned. Dickens wrote vividly about London life and struggles of the poor, but in a good-humoured fashion, accessible to readers of all classes. One of his most popular works to this day is *A Christmas Carol* (1843). In more recent years Dickens has been most admired for his later novels, such as *Dombey and Son* (1848), *Great Expectations* (1861), *Bleak House* (1853) and *Little Dorrit* (1857) and *Our Mutual Friend* (1865). An early rival to Dickens was William Makepeace Thackeray, who during the Victorian period ranked second only to him, but he is now much less read and is known almost exclusively for *Vanity Fair* (1847). In that novel he satirizes whole swaths of humanity while retaining a light touch. It features his most memorable character, the engagingly roguish Becky Sharp. The Brontë sisters were other significant novelists in the 1840s and 1850s. Their novels caused a sensation when they were first published but were subsequently accepted as classics. They had written compulsively from early childhood and were first published, at their own expense in 1846 as poets under the pseudonymsCurrer, Ellis and Acton Bell. The sisters returned to prose, producing a novel each the following year: Charlotte’s *Jane Eyre*, Emily’s *Wuthering Heights* and Anne’s *Agnes Grey*. Later, Anne’s *The Tenant of Wildfell Hall* (1848) and Charlotte’s *Villette* (1853) were published. Elizabeth Gaskell was also a successful writer and first novel, *Mary Barton*, was published anonymously in 1848. Gaskell’s *North and South* contrasts the lifestyle in the industrial north of England with the wealthier south. Even though her writing conforms to Victorian conventions, Gaskell usually frames her stories as critiques of contemporary attitudes: her early works focused on factory work in the Midlands. She always emphasized the role of women, with complex narratives and dynamic female
characters. Anthony Trollope was one of the most successful, prolific and respected English novelists of the Victorian era. Some of his best-loved works are set in the imaginary county of Barsetshire, including *The Warden* (1855) and *Barchester Towers* (1857). He also wrote perceptive novels on political, social, and gender issues, and on other topical matters, including *The Way with Live Now* (1875). Trollope’s novels portrayed the lives of the landowning and professional classes of early Victorian England. George Eliot’s first novel *Adam Bede* was published in 1859. Her works, especially *Middlemarch* (1872), are important examples of literary realism, and are admired for their combination of high Victorian literary detail combined with an intellectual breadth that removes them from the narrow geographic confines they often depict.

An interest in rural matters and the changing social and economic situation of the countryside is seen in the novels of Thomas Hardy. A Victorian realist, in the tradition of George Eliot, he was also influenced both in his novels and poetry by Romanticism, especially by William Wordsworth. Like Charles Dickens, he was also highly critical of much in Victorian society, though Hardy focused more on a declining rural society. While Hardy wrote poetry throughout his life, and regarded himself primarily as a poet, his first collection was not published until 1898, so that initially he gained fame as the author of such novels as, *Far from the Madding Crowd* (1874), *The Mayor of Casterbridge* (1886), *Tess of the d’Urbervilles* (1891), and *Jude the Obscure* (1895). He ceased writing novels following adverse criticism of this last novel. In novels such as *The Mayor of Casterbridge* and *Tess of the d’Urbervilles* Hardy attempts to create modern works in the genre of tragedy, that are modeled on the Greek drama, especially Aeschylus and Sophocles, though in prose, not poetry, a
novel not drama, and with characters of low social standing, not nobility. Another significant late 19th century novelist is George Gissing who published twenty three novels between 1880 and 1903. His best known novel is *New Grub Street* (1891).

Important developments occurred in genre fiction in this era. Although pre-dated by John Ruskin’s *The King of the Golden River* in 1841, the history of the modern fantasy genre is generally said to begin with George MacDonald, the influential author of *The Princess* and the *Goblin and Phantastes* (1858). William Morris was a popular English poet who also wrote several fantasy novels during the latter part of the nineteenth century. Willkie Collins’ epistolary novel *The Moonstone* (1868), is generally considered the first detective novel in the English language, while *The Woman in White* is regarded as one of the finest sensation novels. H. G. Wells’ writing career began in the 1890s with science fiction novels like *The Time Machine* (1895), and *The War of the Worlds* (1898) which describes an invasion of late Victorian England by Martians, and Wells is seen, along with Frenchman Jules Verne, as a major figure in the development of the science fiction genre. He also wrote realistic fiction about the lower middle class in novels like *Kipps* (1905) and *The History of Mr Polly* (1910).

Thomas Hardy stopped writing fiction after *Jude the Obscure* (1895) was severely criticized, so that the major novelists writing in Britain at the start of the 20th century were an Irishman James Joyce and two immigrants, American Henry James and Pole Joseph Conrad. The modernist tradition in the novel, with its emphasis ‘towards the ever more minute and analytic exposition of mental life’ (Carruthers 8), begins with James and Conrad, in novels such as *The Ambassadors* (1903), *The Golden Bowl* (1907) and *Lord Jim* (1900).
Other important early modernists were Dorothy Richardson, whose novel *Pointed Roof* (1915), is one of the earliest examples of the stream of consciousness technique and D. H. Lawrence, who wrote with understanding about the social life of the lower and middle classes, and the personal life of those who could not adapt to the social norms of his time. *Sons and Lovers* (1913), is widely regarded as his earliest masterpiece. There followed *The Rainbow* (1915), though it was immediately seized by the police, and its sequel *Women in Love* published in 1920. Lawrence attempted to explore human emotions more deeply than his contemporaries and challenged the boundaries of the acceptable treatment of sexual issues, most notably in *Lady Chatterley’s Lover*, which was privately published in Florence in 1928. However, the unexpurgated version of this novel was not published until 1959. Then in 1922 Irishman James Joyce's important modernist novel *Ulysses* appeared. *Ulysses* has been called ‘a demonstration and summation of the entire movement’ (Maurice, 170).

Another significant modernist in the 1920s was Virginia Woolf, who was an influential feminist and a major stylistic innovator associated with the stream-of-consciousness technique. Her novels include *Mrs Dalloway* (1925), *To the Lighthouse* (1927), and *The Waves* (1931). Her essay collection *A Room of One’s Own* (1929) contains her famous dictum: ‘A woman must have money and a room of her own if she is to write fiction’ (Sue Roe, 219).

When modernism was to become an important literary movement in the early decades of the new century, there were also many fine novelists who were not modernists. This includes E.M. Forster, John Galsworthy, whose novels include *The Forsyte Saga*, Arnold Bennett author of *The Old Wives’ Tale*, and H. G. Wells. Though Forster’s work is ‘frequently regarded as containing both modernist and
Victorian elements’ (Davies, 118), his *A Passage to India* (1924), reflected challenges to imperialism, and his earlier works such as *A Room with a View* (1908) and *Howards End* (1910), examined the restrictions and hypocrisy of Edwardian society in England. The most popular British writer of the early years of the 20th century was arguably Rudyard Kipling, a highly versatile writer of novels, short stories and poems and to date the youngest ever recipient of the Nobel Prize for Literature.

A significant English writer in the 1930s and 1940s was George Orwell, who is especially remembered for his satires of totalitarianism, *Nineteen Eighty-Four* (1949) and *Animal Farm* (1945). Evelyn Waugh satirized the ‘bright young things’ of the 1920s and 1930s, notably in *A Handful of Dust* (1934), and *Decline and Fall* (1928), while *Bride’s head Revisited* (1945) has a theological basis, setting out to examine the effect of divine grace on its main characters. Aldus Huxley published his famous dystopia *Brave New World* in 1932, the same year as John Cowper Powys’s *A Glastonbury Romance* which is described by Glen Cavaliero, as ‘Powys’s most enthralling novel despite all its many and glaring faults’ (60). Samuel Beckett published his first major work, the novel *Murphy* in 1938 and Graham Greene’s first major novel *Brighton Rock* was also published in the same year. In 1939 James Joyce published a comic prose *Finnegans Wake*. The entire book is written in a largely idiosyncratic language, consisting of a mixture of standard English lexical items and neo-logistic multilingual puns and portmanteau words, which many critics believe attempts to recreate the experience of sleep and dreams.

Graham Greene was an important novelist whose works span the 1930s to the 1980s. Greene was a convert to Catholicism and his novels explore the ambivalent moral and political issues of the modern world. Notable for ability to combine serious
literary acclaim with broad popularity, his novels include, *The Heart of the Matter* (1948), *A Burnt-Out Case* (1961), and *The Human Factor* (1978). Evelyn Waugh’s career also continued after World War II, and in 1961 he completed his most considerable work, a trilogy about the war entitled *Sword of Honour*. In 1947 Malcolm Lowry published *Under the Volcano*, while George Orwell’s satire of totalitarianism, *1984* was published in 1949. The novel *Under the Volcano* tells the story of Geoffrey Firmin, an alcoholic British consul in the small Mexican town of Quauhnahuac, on the Day of the Dead, November 2, 1938. The book takes its name from the two volcanoes that overshadow Quauhnahuac and the characters, Popocatépetl and Iztaccihuatl. One of the most influential novels of the immediate post-war period was William Cooper’s naturalistic *Scenes from Provincial Life* (1950), which was a conscious rejection of the modernist tradition. Other novelists writing in the 1950s and later were: Anthony Powell whose twelve-volume cycle of novels *A Dance to the Music of Time* (1951-1975), is a comic examination of movements and manners, power and passivity in English political, cultural and military life in the mid-20th century; comic novelist Kingsley Amis is the best known for his academic satire *Lucky Jim* (1954); Nobel Prize laureate William Golding’s allegorical novel *Lord of the Flies* (1954), explores how culture created by man fails, using as an example a group of British schoolboys marooned on a deserted island. Iris Murdoch, Philosopher was a prolific writer of novels that deal with such things as sexual relationships, morality, and the power of the unconscious. Her works including *Under the Net* (1954), *The Black Prince* (1973) and *The Green Knight* (1993), *Under the Net* is the story of a struggling young writer, Jake Donaghue. This novel is the mixture of the philosophical and the picaresque. Scottish writer Muriel Spark’s also
began publishing in the 1950s. She pushed the boundaries of realism in her novels. Her first, *The Comforters* (1957), concerns a woman who becomes aware that she is a character in a novel; *The Prime of Miss Jean Brodie* (1961), at times takes the reader briefly into the distant future to see the various fates that befall its characters.

Anthony Burgess is especially remembered for his dystopian novel *A Clockwork Orange* (1962), set in the not-too-distant future, which was made into a film by Stanley Kubrick in 1971.

In the entirely different genre of Gothic fantasy, Mervyn Peake published his highly successful *Gormenghast* trilogy between 1946 and 1959. The series consists of three novels, *Titus Groan* (1946), *Gormenghast* (1950), and *Titus Alone* (1959). His novella, *Boy in Darkness* (1956), tells the story of a brief adventure by the young Titus away from Gormenghast, although it does not explicitly name the castle.

Immigrant Doris Lessing from Southern Rhodesia (now Zimbabwe), novelist, poet, playwright, librettist, biographer and short story writer published her first novel *The Grass is Singing* in 1950, after immigrating to England. The sequence of five novels collectively called *Children of Violence* (1952–69), *The Golden Notebook* (1962), *The Good Terrorist* (1985), and five novels collectively known as *Canopus in Argos: Archives* (1979–1983) are notable for her contributions. Lessing’s fiction is commonly divided into three distinct phases: the Communist theme (1944–1956), when she was writing radically on social issues to which she returned in *The Good Terrorist*, the psychological theme (1956–1969), and after that the Sufi theme, which was explored in the Canopus in Argos sequence of science fiction or as she preferred to put it ‘space fiction’ novels and novellas. Salman Rushdie is another among a number of the post Second World War writers from the former British colonies who
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permanently settled in Britain. Rushdie achieved fame with *Midnight’s Children* (1981), which was awarded both the James Tait Black Memorial Prize and Booker prize, and named Booker of Bookers in 1993. His most controversial novel *The Satanic Verses* (1989), was inspired in part by the life of Muhammad. In *Midnight’s Children*, Salman Rushdie deals with India’s transition from British colonialism to independence and the partition of British India. It is considered an example of postcolonial literature and magical realism. The story is told by its chief protagonist, Saleem Sinai, and is set in the context of actual historical events as with historical fiction. Rushdie used magical realism and relied on contemporary events and people to create his characters in *The Satanic Verses*. The title refers to the satanic verses, a group of alleged Quranic verses that allow intercessory prayers to be made to three Pagan Meccan goddesses: Allāt, Uzza, and Manāt. The part of the story that deals with the ‘satanic verses’ was based on accounts from the historians’ al-Waqidi and al-Tabari.

V. S. Naipaul born in Trinidad was another immigrant, who wrote *A House for Mr Biswas* (1961) and *A Bend in the River* (1979). The novel *A Bend in the River* which is set in an unnamed African country after independence, the book is narrated by Salim, an ethnically Indian Muslim and a shopkeeper in a small, growing city in the country’s remote interior. Salim observes the rapid changes in Africa with an outsider’s distance, opens with: ‘The world is what it is; men who are nothing, who allow themselves to be nothing, have no place in it’ (1). The West Indian George Lamming is best remembered for *In the Castle of the Skin* (1953). *In the Castle of My Skin* tells the story of the mundane events in a young boy’s life that take place amid dramatic changes in the village and society in which he lives. Kazuo Ishiguro, another immigrant writer was born in Japan, but his parents immigrated to Britain when he was
six. His works include *The Remains of the Day* (1989), and *Never Let Me Go* (2005). The narrator in *The Remains of Day* is Stevens, a butler who recalls his life in the form of a diary while the action progresses through the present. Ishiguro’s *Never Let Me Go* is a dystopian science fiction novel which has three acts, each chronicling a phase of the main characters’ lives.

Scotland has in the late 20th century produced several important novelists, including James Kelman, who like Samuel Beckett can create humour out of the most grim situations. His famous work is *How Late it Was* (1994) which won the Booker Prize. A. L. Kennedy whose novel *Day* (2007) named Book of the Year in the Costa Book Awards. The novel is about a man who was a tail gunner in a Lancaster bomber aircraft during World War II. Alasdair Gray whose *Lanark: A Life in Four Books* (1981) which was written over a period of thirty years, is a dystopian fantasy set in his home town Glasgow. Another contemporary Scot is Irvine Welsh, whose novel *Trainspotting* (1993), gives a brutal depiction of the lives of working class Edinburgh drug users.

Angela Carter was a novelist and journalist, known for her feminist, magical realism, and picaresque works. Writing from the 1960s until the 1980s, her novels include *The Infernal Desire Machines of Doctor Hoffman* (1972) and *Nights at the Circus* (1984). The novel *Nights at the Circus* focuses on the life and exploits of Sophie Fewers, a woman who is – or so she would have people believe – a Cockney virgin, hatched from an egg laid by unknown parents and ready to develop fully fledged wings. Margaret Drabble who has published sixteen novels from the 1960s until this century, is a novelist, biographer and critic. Drabble’s famous novel *The Millstone* (1965) is about an unmarried, young academic who becomes pregnant after
a one-night stand and, against all odds, decides to give birth to her child and raise it herself. Her older sister, A. S. Byatt is best known for Possession published in 1990. The title Possession refers to issues of ownership and independence between lovers, the practice of collecting historically significant cultural artifacts, and to the possession that a biographer feels they have of their subject.

Martin Amis is one of the most prominent of contemporary British novelists. His best-known novels are Money (1984) and London Fields (1989). Amis’s work centers around the apparent excesses of late-capitalist Western society, whose perceived absurdity he often satirizes through grotesque caricature; he has been portrayed as a master of what the New York Times called ‘the new unpleasantness’(4). Pat Barker is an English writer and novelist who has won many awards for her fiction. Her novels centre on themes of memory, trauma, survival and recovery. The Observer (2012) named the Regeneration Trilogy: Regeneration (1991), The Eye in the Door (1993) and The Ghost Road (1995) as one of the historical novels. Novelist and screenwriter Ian McEwan is another of contemporary Britain’s most highly regarded writers. McEwan began his career writing sparse, Gothic short stories. The Cement Garden (1978) and The Comfort of Strangers (1981) were his first two novels, and earned him the nickname “Ian Macabre”. These were followed by three novels of some success in the 1980s and early 1990s. In 1997, he published Enduring Love, which was made into a film. In 1998 McEwan won the Man Booker Prize with Amsterdam, while Atonement (2001) was made into an Oscar-winning film. Zadie Smith’s Whitbread Book Award winning novel White Teeth (2000) mixes pathos and humour, focusing on the later lives of two war time friends in London. Julian Barnes is a successful living novelist, who won the 2011 Man
Booker Prize for his book *The Sense of an Ending*, while three of his earlier books had been shortlisted for the Booker Prize.

Lawrence was a writer of romantic temperament and managed to weave his life experiences into his writings, so that knowledge of his life and experiences is indispensable for a right understanding and appreciating of his works. His genius was at once fertile and versatile and he has left behind a respectable body of works, novels, short stories, essays – literary and descriptive, and a collection of poems, besides a large number of letters, quite a few of which are fairly illuminating. The researcher is, however, concerned here mainly with his novels, which will occupy his attention exclusively.

His reputation as a novelist rests upon his, *White Peacock, Sons and Lovers, The Rainbow, Women in Love, Argon’s Red, Kangaroo, The Plumed Serpent* and *Lady Chatterley’s Lovers*. All of them illustrate his conviction that the novel can inform and lead into new places, the flow of one’s sympathetic consciousness, and it can lead one’s sympathy away in recoil from things gone dead. Virtually all the different things he said on the different subjects, and truly all the stories the novelist narrated were an elaboration of his idea, ‘that the blood, the flesh, is wiser than the intellect’.

His first novel *The White Peacock* which seems to be autobiographical style, the story is narrated in first person by its central figure, Cyrill Beardsall. The story is about unhappy human relationship existing between the two sexes, the theme of all the major novels of the writer. The novel gives an opinion that is a good animal, turn to one’s natural instincts. Though this novel lacks the depth and seriousness of his later works, it has much of his remarkable gift for fine description of nature, and
lyrical emotion. Therefore, it was for this reason that the novel ‘took the town’ and seemed to be regarded as the most astonishing first novel of the first half of the century.

Lawrence’s second novel *The Trespasser* which was published in 1912 also deals with the theme of male-female relationship. Its setting is London rather than the familiar mining area and this accounts to a very great extent for its failure. His *Sons and Lovers* was published in 1913 and at once raised its author to the first rank of English novelists. As it seems to be the first psychoanalytical novel in the English language, love and hatred have been presented in this novel with a naked intensity but neither or these emotions is yet magnified to the inhuman violence which found expression in his later works.

The conflict between man and woman is the theme of Lawrence’s *The Rainbow*, published in 1915. The novel is about marriage and its chief characters are women and also a study of the family history of three generations of the Brangwens. In *The Rainbow*, the novelist probes into the inner life of his major characters and is longer interested in merely recording sensations and things. Though, no publisher was ready to bring out Lawrence’s *Women in Love* which could be published after great difficulty in 1921. It is too, is a novel about marriage and it even questions the very institution of marriage. The novel treats of soul storms which reach epic proportions in it. ‘Modern lover experience’ – in this brief phrase – may be summed up as the theme of the novel. The novelist’s hatred of the machine age manifests itself here in a note of revolt against the machine age. The conflict between the owner and the miner is described here and it has been stated that the owner not only lost his own soul, but also gave the miners an evil satisfaction which took the very heart out of them.
Aaron is the central figure of the novel *The Aaron’s Rod*, published in 1922. He gets sick of his wife, Lattie, and seeks self-fulfilment through his intimate relations with a man, Lilly to whom he is passionately drawn. Like his relationship with women this relationship too is unsatisfactory, sheer finished singleness is the only remedy for such difficulties of human relationships, and it is thus which Aaron comes to realize at the end. In *The Kangaroo* (1923) the marriage question is again connected with relationship between man and man. The hero, Somers, tries political action and finds it equally unsatisfactory as it does not change men. It is in this novel that Lawrence introduces for the first time his ‘Dark Gods’ which he later identifies with the primitive, pagan gods of Mexico.

The best instance of Lawrence’s stress on the values of the primitive as opposed to the civilized is seen in *The Plumed Serpent* (1926). Lattie the heroine, finds self-fulfilment by joining a primitive religious sect which seeks to restore ‘the Dark Gods’ and expels Jesus and the new God. Thus there is an exaltation of the primitive pagan religion as the only true religion. Christianity is dead, and the early religion is the only living religion. The novel affirms its writer’s faith in ‘the religion of the blood’. The main theme in *Lady Chatterley’s Lover* (1928) is that of the relationship between men and women. Lawrence shows the readers how you must have emotional and physical love, together, in order to have complete love. Through the example of Connie and Clifford’s marriage, Lawrence shows the reader that though there is an emotional love between the two, neither is fulfilled. Their relationship can best be summed up by a quote directly from this book, ‘Time went on. Whatever happened, nothing happened’ (*LCL*, 19). In his last novel, *The Man Who Died* (1930) published less than a year before his untimely death at the age of
forty-five, D.H. Lawrence takes up the theme of Christ’s resurrection and his final days on Earth. Lawrence recounts Christ’s agonizing journey from death back to life with an alarmingly profane realism, depicting the tale from the moment of his initial painful awakening to his eventual redemptive sexual relationship with the priestess of the pagan goddess Isis. The story expands beyond its Christian roots to explore and embrace Lawrence's abiding faith in the life-force apparent in every aspect of the natural world. For his final work, Lawrence has encapsulated a lifetime of extraordinary vision into one profound and exquisite parable.

Lawrence developed a number of theories about the flaws of modern civilization that helped to justify his literary endeavors. He continually sought the means to overcome the alienation typical of industrialized society through a fusion of man with woman, man with man, and man with nature. Lawrence shared Forster’s interest in relationships between men, although he strongly disapproved of homosexuality. His theory of blood-brotherhood emphasized the regenerative powers of an authentic male friendship, and valued physical but non-sexual intimacy between men highly, as in scenes of wrestling in *Women in Love* (1916) and massage in *Aaron’s Rod* (1922).

Having read Nietzsche and Freud and encountered the work of the German expressionists, Lawrence became convinced that sexual repression was causing the deterioration of English civilization. In particular, he blamed Christianity for its repressive division of the self into spirit and flesh and its privileging of the spirit. He found in Freud’s Oedipal theory material for the development of his own views of the mother-son relationship, which he explored in his autobiographical novel *Sons and Lovers* (1913). Although Lawrence rejected many of the formal experiments typical
of modern art as tending towards effete aestheticism, he shared the expressionist ideal of the work of art springing from the depths of its creator’s unconscious life. His efforts to depict sexuality honestly made him a leading practitioner of modern fiction. His fourth novel, *The Rainbow* (1915) became a target of the National Purity League. The novel was attacked for its descriptions (by today’s standards, rather restrained) of its heroine’s sexual relations with lovers of both sexes. However, Lawrence may in fact have been targeted because of his known opposition to the First World War and his reputation as a “pro-German,” due largely to his relationship with Frieda, whom by this time he had married. Court proceedings were taken against the publisher, Methuen, not the author, and Methuen chose not to defend the novel. Much of the first edition was destroyed, and Lawrence could not find a British publisher for the sequel, *Women in Love*.

After the suppression of *The Rainbow*, Lawrence became embittered at English provincialism and spent much of his life traveling, especially in Italy, Australia, and Mexico. He found in Native American, Australian, and Mexican cultures inspiration for his fantasies of authoritarian leadership. In *The Plumed Serpent* (1926), a Mexican revolutionary attempts to revive the cult of the Aztec god Quetzalcoatl. The cult of the leader also dominates *Aaron’s Rod* (1922), set in pre-fascist Italy, and *Kangaroo* (1923), set in Australia. The key to transcending modern bourgeois sterility lay, for Lawrence, in the encounter with the exotic, the primitive, or the authentic life of the working classes.

When Lawrence died of tuberculosis at the age of 45, in 1930, he seemed a martyr to the forces of censorship and repression that had sent him into exile. Like Forster’s Maurice, Lawrence’s most controversial novel, *Lady Chatterley’s Lover*,
could not be published as written in England during his lifetime. Privately printed in Italy in 1928, the novel revolves like Maurice around the relationship between an upper-class figure and a game-keeper. Here, the upper-class lover is a woman, Lady Chatterley, married to an effete aristocrat who has been made impotent by war wounds. Lawrence described her sexual relations with the game-keeper Mellors in explicit detail.

Henry James, writing of Hawthorne’s novel *The Scarlet Letter* said:

It is simpler and more complete than his other novels, it achieves more perfectly what it attempts, and it has about it that charm, very hard to express, which we find in an artist’s work the first time he has touched his highest mark – a sort of straightness and naturalness of execution, an unconscionessness of his public, and freshness of interest in his theme. (1)

This life of a book is not, after all, merely personal and it is more like a tripartite dialogue, between a writer living then, a reader living now, and whatever forces of survival and honour like the two. Criticism is the public manifestation of this dialogue, a witness to the continuing power of literature to arouse and excite.

To understand the development of each of unique individuality of his themes, one is well to understand the biographical background which looms large and significant behind each of his novels. D. H. Lawrence was born in 1885 at Eastwood, a mining village in Nottinghamshire. The date and the place are both important – Nottinghamshire is a roughly oval-shaped country, bordering in the east on the low-lying, agricultural lands of Lincolnshire, and in the west on the hilly industrial are of Derbyshire. The city of Nottingham lies in the southern part of the country where the
River Trent makes a wide southward curve before flowing north to the Humber and the sea, Eastwood, eight miles northwest of the city, stands on a hill overlooking the Erewash valley which carries the main railway line to London, and also forms the border between the countries of Nottinghamshire and Derbyshire.

The region to which the village belongs is thus one of contrasts and connections. Unlike the Lake District of Wordsworth, or the Dorset of Hardy, the area is neither isolated nor homogeneous, and Lawrence, much as he has in common with his two great predecessors in the Romantic and regionalist traditions, is not a writer whose mind was formed by the pressures of a permanent and unchanging environment remote from the major centres of population and major social upheavals of his day. On the contrary, his birth place is at the very heart of England. His native area, ‘the country of my heart’, as he describes it in a letter to Rolf Gardiner, is to him ‘real England – the hard path of England.’ And Lawrence himself is almost quintessentially English: ‘And I am English,’ he writes in another letter, ‘and my Englishness is my very vision.’ But he came to detest his home and his country because of his experiences during World War I and also because of the alternate neglect and contempt with which his most serious work was treated by his countrymen.

In *Nottingham and the Mining Countryside*, which together with his fictionalized autobiography, *Sons and Lovers*, provides the most important information that one has about his early environment. Lawrence at the age of forty-three looks back on the area where he was born, and comments:

To me it seemed, and still seems, an extremely beautiful countryside, just between the red sandstone and the oak trees of Nottingham, and
the cold limestone, and the cold limestone, the ash trees, the stone
fences of Derbyshire. To me, as a child and a young man, it was still
the old England of the forest and agricultural past, there were no
motor-cars, the mines were, in a sense, an accident in the landscape,
and Robin Hood and his merry men were not very far away (SL, 133).

His childhood was spent in the countryside famous for coal mines, which had
not yet been converted into the ugly industrial region. According to his life-long
friend William Hopkins, ‘From his early days Lawrence had a great love for nature
and the countryside. It was delight to go rambling with him.’ (24)

In a poem written towards the end of his life, Lawrence speaks of the parental
oppositions in a sociological sense. The mother in carrying her warfare to the father
was, purity against bestially, decency against drunkenness, education against
ignorance, but above everything else, she was Victorian Bourgeoise against industrial
proletarian. Though, one could guess that the respect and attraction Lawrence had
developed for the virility in the earthmen and his great preoccupation with darkness
were derived from the image of his father, his mother was the greatest single
influence who changed the fate of a coalminer’s son, to be that of a respectable,
literary profession.

The attachment which had developed between Lawrence and his mother,
certainly warped his relationship with Jessie, but had a profound effect upon his early
development as a writer. During his first winter of work the young Lawrence became
ill with pneumonia. After convalescence he did not return to Haywood’s but accepted
the chance to become, in the autumn of 1902, a pupil-teacher at Albert Street School
in Eastwood and then at the Ilkeston Pupil-Teacher Centre. In December 1904 he
secured a high ranking pass in the King’s Scholarship Examination for uncertified teachers. In September 1906 he began to train as a teacher at Nottingham University College.


With the death of Mrs. Lawrence from cancer in December 1910, a new phase in Lawrence’s life may be said to have begun. In March 1912 Lawrence resigned his teaching appointment following another winter of chest illness. Henceforth, he lived on his earnings as a writer, though they were never considerable, and often meagre indeed. During this period Lawrence met Frieda, daughter of Baron Friedrich von Richthofen and wife of the etymologist, Professor Earnest Weekley of Nottingham University College under whom Lawrence had studied French. They fell in love and eloped to the Continent in May 1912, travelling through Germany, Austria and Italy. About this time Lawrence wrote the final draft of his first great novel, *Sons and Lovers*, the essays for his first travel book, *Twilight in Italy*, and the series of poems *Look: We have Come Through!* projects his experiences of his life with Frieda.

Lawrence and Frieda returned to England in June 1913, but by August they were in Germany again. The winter was spent at Lerici in the Gulf of Spezia. All this
time Lawrence was working on his penultimate draft of *The Rainbow*, then called *The Wedding Ring*. In June 1914 they returned to England, Frieda’s divorce having come through. They were married on 13 July 1914.

One can easily understand that the formative influence the novelist’s life has had on his literary career, the disillusionment the mother experienced, very soon after her marriage changed her love into bitterness. The husband and wife could not agree with each other temperamentally, and naturally there were quarrels and conflicts, often leaving discord and disharmony to keep the family company. This uncomfortable situation urged the children to look at their father through the eyes of their mother and they seemed to have developed a complex, which Freud has termed as ‘The Oedipus Complex’.

Thus Lawrence, unable to endure the great emotional stress in youth, wanted that he should ease himself, by narrating what he had experienced emotionally all through the years. A wife who has lost her husband or son should weep out her sorrow, else her heart would break. Likewise we know that the novelist by expressing what he had felt intensely in his mind, escaped from their weight which oppressed his heart. And hence one has the novelist indulging in the description of vivid abnormality in characters through his novels.

One can never expect that the kind of unique behaviour and morbidness would ever meet with enthusiastic approval. Sure enough a cross-section of the various criticisms leveled against the different novels of Lawrence is proof enough to the ill-will that he earned through his frank directness. The unsigned review in the *Morning Post* of 17 June 1912 reads thus:
The author of *The White Peacock*, one of the arresting first novels of last year, has given us in *The Trespasser* another interesting and ugly piece of work. This is a morbid tale, evidently written at a White heart of inspiration and with the usual faults of redundancy and the like that come of over-facile writing. It tells of seven days in the life of Siegmund MaoNair, a violinist, a man getting on in life, who had married a woman rather older than himself, and had apparently suppressed his ‘joie de vivre’ in a somewhat sordid round of domesticity and duty (Draper, 48).

Alfred Kuttner in *New Republic* of 10 April 1915, writes of Lawrence’s *Sons and Lovers* thus:

> Mr. D.H. Lawrence … , like the vast majority of fictionists of all time, looks upon the successful mating of his characters as the fundamental problem of his story (Ibid. 76).

In *Sons and Lovers*, Lawrence deals with the disturbance of the balance as influenced by both parents upon the child which produces an abnormal concentration upon the beloved parent. To such distortion of the normal erotic development Freud attaches the greatest importance, seeing in it the major cause of neurotic disturbances.

J.M. Murry in “Nation and Athenaeum” of 13 August 1921, writes about Lawrence with regard to his *Women in Love* thus:

> Is Mr. Lawrence a fanatic or a prophet? That he is an artist no longer is certain, as certain as it is that he has no desire to be one; for whatever may be this “deep physical mind” that expresses its
satisfaction in “a subtle mindless smile,” whether it have a real existence or not, it is perfectly clear understand it. (Draper, 170)

Lawrence said that his books would not be understood for three hundred years. When one reads the early critics, one can understand the pessimistic view of Lawrence. Catherine Carewell writes thus:

His books are easy to read but hard to understand. Therein lies part of their potency. “A book,” said Lawrence, who had pondered deeply upon such matters, “lives as long as it is unfathomed.” Or again, “The mind understands; and there’s an end of it.” Therein also likes their vital difference from the books of such writers as Joyce or Proust, which are hard at first to read, but comparatively easy to understand once the initial difficulty is overcome. These have evolved a new technique, but they belong themselves to an outworn way of life. What they do … and it is much … is to interpret and express the old in a fresh language. Lawrence, on the contrary, except that the drum-tap and emphasis of his style are as original to himself as they are at first irritating to many readers, has elected to speak in a familiar language. But his story shapes, his incidents, his objects and his characters are chosen primarily as symbols in his endeavour to proffer a new way of life. That there can indeed be a new way of life … though possibly only by a recovery of values so remote in our past that they are fecund from long forgetting, and as far out of mind as they are near to our blind fingers … is the single admission he seeks from his readers, as it was the belief that governed his actions. (ix-xi)
Lawrence shows little concern of the novel as an art form and the reader is less impressed by his technical skills, rather than by the verve and passionate intensity of his writing. He was temperamentally and artistically a romantic writer. His great religion was a belief in the blood and flesh as being wiser than the mind. And his only preoccupation seems to have been the description of the abnormal. He writes:

> We can go wrong in our minds. But what our blood feels and believes and says is always true. The intellect is only a bit and bridle. What do I care for knowledge. I consider a man’s body as a kind of flame … and the intellect is just the light that is shed on the things around. …

(Ibid. 23)

T.S. Eliot in his *The Contemporary Novel*, writes thus:

> No line of humour, mirth or flippancy, ever invades Mr. Lawrence’s work; no distraction of politics, theology or art is allowed to entertain us – nothing relieves the monotony of the dark passions which makes his Males and Females rend themselves and each other; nothing sustains us except the convincing sincerity of the author. (Draper, 276)

This is quite true because the readers have Lawrence describing and discussing certain seemingly the themes of abnormalities as a continuous stream of narration through the abnormal behaviours of his characters. There is every kind of perversity conceivable, homosexuality, lesbianism, nymphomaniacs, religious perverts, Electra complex and Oedipus complex. Even though one can easily identify certain Freudian principles therein, one is posed with the question – Why?/why did the novelist indulge in this extreme sense of preoccupation with the obscene and the abnormal? Still one cannot understand whether Lawrence did it deliberately or unconsciously: Was he merely
following the vogue of the day to indulge in psychological novels? Was he painting the obscene and distasteful to create awareness in the reader’s mind, of the unpleasant thus performing a social and moral awakening? Or was he deliberately easing his mind of the great emotional stress and guilt of his childhood and youth, unburdening the weight of the past – a catharsis? – a purging of all his pent up emotions? Or perhaps was he unconsciously speaking of his own emotional experiences, when he only wanted to write an arm-chair romance?

The answer to the question lies in the understanding of the novelist’s biographical background, which looms large and significant behind each of his novels. And thus an intense consideration of his life and family, his peculiarities and eccentricities would well help to solve the problems.

This peculiar preoccupation of Lawrence often branded as perversity, had its own root and reason in the biography of the author himself. Sympathizing with her clashes with his father, Lawrence developed an intense attachment to his mother. This was a damaging influence of ‘mother-fixation.’ Hence, Lawrence was unable to establish a satisfactory relationship with any other woman. In his letter dated 3rd Dec.’1910 to Rachel Annand Taylor, he writes:

Their married life has been one carnal, bloody fight. I was born hating my father as early as ever I can remember. I shivered with horror when he touched me. He was very bad before I was born. There has been a kind of bond between my mother and me. We have loved each other, almost with a husband and wife love, as well as filial and maternal. We knew each other by instinct. (Salgado, 22)
And again in another part of the same letter he writes:

Muriel (Jessie Chambers) is the girl I have broken with. She loves me to madness, and demands the soul of me. I have been cruel to her, and wronged her, but I did not know. Nobody can have the soul of me. My mother has had it, and nobody can have it again. Nobody can come into my very self again and breathe me like an atmosphere. (Ibid. 23)

This ‘mother-image’ cast its dark shadows on the emotional life of Lawrence, however, it had a profound effect upon his early development as a writer. His *Sons and Lovers* generally considered by many critics and admirers of Lawrence to be his masterpiece, meets all the demands of a naturalistic novel. It is considered as the most autobiographical of novels written in the English language. In *Sons and Lovers*, which is a confessional, he lays bare all the important events, outside and within the soul of the man, that have occurred during the first twenty-four years of his life. Hence he was able to make a psychological approach to the problems of sex. He has undoubtedly expressed his whole emotional experiences in terms of Oedipus complex.

Sigmund Freud in his study of Psychoanalysis has diagnosed Oedipus complex as a nervous disorder with no specific causes. And as the most important conflict is with which a small child is faced in his relationship to his parents. This particular name had been derived from and fixed to this abnormal behaviour by Freud, from the Greek and Roman mythology dealing with the king of Thebes who was the son of Larus and his wife Epicaste. According to the traditional belief, Oedipus, unwittingly kill his father and married his mother. Drawing upon this mythology, Freud, effectively exploited this to formulate his psychoanalytic theory.
The natural phenomenon of little boys falling in love with their mothers and hating their fathers was christened by Freud as the Oedipus complex. And this has been successfully used by Lawrence since he found certain similarities in his own biography which he conveniently dubbed as Oedipus complex. This particular unique concept of behaviour in *Sons and Lovers* has won wide acclaim as well as large criticism for the book.

Many critics of Lawrence have acidly elaborated this as a definite influence of the famous psychologist Freud. No doubt it does seem as if Freud had initiated Lawrence to experiment and explore the themes of psychology which were in vogue during his age. However, there are more than one evidence that point towards the fact that Lawrence was very much original in his development of these psychological problems. The problems of Oedipus complex in his *Sons and Lovers*, where Paul Morel struggles due to mother-fixation, a problem created by the over-hearing mother, Mrs. Morel, who tries to find solace in her son after the conflict with her husband. What could be more fearful and poignant than the narration of the illness that fell upon Paul at the age of sixteen?

Paul was very ill. His mother lay in bed with him at times, they could not afford a nurse, one night he tossed into consciousness. … “I’ll die mother,” he cried heaving for breath on the pillow. She lifted him up crying in a small voice, “O my son, my son! …” He put his head on her breast and took ease of her for love. (SL, 125)

And again there is a problem of Electra complex in his *Rainbow* where Ursula is so captivated and tortured by her love for her father, Will Brangwen, that she is utterly unable to establish any satisfactory relationship with her lover or even her school mistress who for a time involves her in homosexual indulgence.
But to Ursula everything her father did was magic … She seems to run in the shadow of some dark, potent secret of which she would not, of whose existence even she dare not become conscious. It cast such a spell over her, and so darkened her mind. (*Rainbow*, 72)

Every character that Lawrence creates in his novels, short stories or poems, suffers from some kind of a psychological problem or abnormal tendency or the other, and invariably indulges in one or more perverse attitudes.

In the *Rainbow*, the character Ursula passing from one phase of abnormality to the other unable to remain long in any one since it ultimately relates to the Electra complex that holds her in grip. Freud has analyzed the behaviour of little girls loving their fathers and hating their mothers. However, this peculiar parent-children relationship is soon dissolved in normal children, as they reach adulthood said Freud.

In Lawrence the readers have however Paul Morel, or Ursula Birkin unable to shed their particular devotion to the present of the opposite sexes, since it was a purposeful reflection of the author’s own torment of mind. It has been often said by critics who were Lawrence’s close friends that even his relationship with Frieda whom he married, was not quite satisfactory, because he wanted Frieda to be his mother’s substitute. Hence, this important biographical background is evidence enough to vouch for the fact that Lawrence was not influenced by Freud to attempt, exploring the field of psychoanalysis for the thematic intricacies of his novels.

Lawrence was essentially also a moralist. With scant regard for the aesthetic doctrines of the ‘artistic anarchists’ who make art out of antipathy of life, he wrote with a deep moral sense. For him writing was a part of his commitment to make the human life most deeply alive. As a moralist, to this end he constantly endeavoured to
create a new world of psychically liberated sensual experience. He believes in the innate goodness of the individual self and allies his art with belligerent attempt to involve the reader in his dialectics: ‘whoever reads me will be in the thick of the scrimmage,’ he warned ‘and if he doesn’t like it if he wants safe seat in the audience, let him read somebody else’ (Burgess, xi).

Lawrence’s interests are so curiously variegated that they have always run the risk of being misinterpreted and distorted. For this reason he has often been misunderstood by critics while for the most part his ideas remained incomprehensible to his readers. Nonetheless, he was committed to life and health of ‘English folk’ and exerted an influence for the same. Therefore, he writes in a letter to A.W. McLeod:

… And I so sure that only through a readjustment between men and women, and a making free and healthy of this sex, will she get out of her present atrophy. Oh, Lord, and if I don’t “subdue my art to metaphysic,” as somebody very beautiful said of Hardy, I do write because I want folk – English folk – to alter, and have more sense (Letters 120).

Lawrence not only saw and portrayed powerfully in his works the unhappy plight in which modern man has to live but he also passionately desired a change and earnestly believed in his efforts and in his abilities to teach people ways of making themselves better and happier. However, it should be noted that Lawrence’s moral concept is not traditional in nature but falls in line with that of Mathew Arnold, the pioneer of the modern moralists, whom Leavis calls ‘a rare genius and a great critic’ (42). While dealing with moral aspect Arnold shuns rigidity in favour of flexibility. His notion of ‘life’ and ‘morals’ are distinctly marked by adaptability and resilience. He
brings up the significance of the moral concern in English literary criticism, and appropriately realized that life and art are so closely allied that literature can be considered as ‘criticism of life’:

> The question, *how to live*, is itself a moral idea; and it is the question which, in some way or other, he is perpetually occupied. A large sense is of course to be given to the term *moral*. Whatever bears upon the question, ‘how to live’, comes under it. (142)

Expressing a similar view in his essay on Mathew Arnold, T.S. Eliot said:

> Arnold seems to think that because, as he says Wordsworth deals with more of life than Burns, Keats and Heine, he is dealing with more of moral ideas, it would appear, is concerned with life, and a poetry concerned with life is concerned with moral ideas. (114)

Certainly the essence of a great book lies in its attachment to and involvement in life. However, Arnold avoids setting absolutes on what he means by life or morals, and he was aware of the fact that:

> … literature is a part of civilization, it is not the whole. What then is civilization, which some people seem to conceive of as if it meant railroads and the penny post, and little more, but which is really so complex and vast a matter that a great spiritual power, like literature, is a part of it, and a part only Civilization is the humanization of men in society. Man is civilized, when the whole body of society comes to live with a life worthy to be called human and corresponding to man’s true aspirations and powers. (vi)
Arnold’s conviction that a work of art is ‘a criticism of life’ finds echo in the credo of another literary genius of the twentieth century, D.H. Lawrence, who maintains that:

Nothing is important but life. And for myself, I can absolutely see life nowhere but in the living. Life with a capital L is only man alive. Even a cabbage in the rain is a cabbage alive. All things that are alive are amazing. And all things that are dead are subsidiary to the living …

It seems impossible to get a saint, or a philosopher, or a scientist, to stick to this simple truth. They are all in a sense, renegades. The saint wishes to offer himself up as spiritual food for the multitude …

Now I absolutely flatly deny that I a soul, or a body, or a mind, or an intelligence, or a brain, or a nervous system, or a bunch of glands, or any of the rest of these bits of me … For this reason I a novelist. And, being a novelist, I consider myself superior to the saint, the scientist, the philosopher and the poet, who are all great masters of different bits of man alive but never get the whole hog (Phoenix, 534-535).

To Lawrence the moral approach presents itself as the most important theme as well as aspect of a works of art. Thus, he believes, the artist who is indifferent to moral ideas shows indifference towards ‘life and growth’ and such an attitude is immoral, because ‘life is growth.’ Leavis too contends that ‘creative literature’ can be evaluated only by pointing out the degree of ‘human experience’ and the ‘sense of
Comparing Henry James with Lawrence, he brings home the implication of the word ‘moral’ and its import in ‘great art’:

“Moral” too is a difficult word and a necessary one. Lawrence’s use of it here is special, but central and right. A great writer is a man impelled by a deep irresistible sense of responsibility, and he appeals to deep sense of responsibility in us. A great work of art explores and evokes the grounds and sanctions of our most important choices, valuations and decisions – those decisions which are not acts of will, but are so important that they seem to make themselves rather than to be made by us. … If not with the Laurentian astonishingness, the clairvoyant, deep striking and wide ranging genius, he is, as novelist, finely and strongly central. (49)

D. H. Lawrence was one artist who encouraged his readers to search out and understand his ‘philosophy’ of life. To further this, he wrote many expository essays explaining his views. In the forward to Fantasia of the Unconscious, he stated:

This pseudo-philosophy of mine ... is deduced from the novels and poems, not the reverse. The novels and poems come unwatched out one’s pen. And then the absolute need which one has for some sort of satisfactory mental attitude towards oneself and things in general makes one try to abstract some definite conclusions from one’s experiences. (57)

Lawrence drew his conclusions from his novels after they were written and expressed those conclusions in his essays. It is firmly believed that a great deal more can be learned about the nature of Lawrence’s ideas by showing them and their
consequences in action. Lawrence’s natural man is one who lives through all his senses and aspirations and ideals, with a vital connection with his own sex and the opposite sex, with the birds, beasts and flowers and the whole natural world. Lawrence’s ‘living man’ should never be construed as the flippant person, the purely sensual man or the purely idealistic individual, although the expression has often been interpreted as such. Lawrence also asserted that there was a basic hostility within all people between the physical and the mental, the blood and the spirit. The mind tries to suppress the blood or the body because of the mental ‘shame’ associated with physical activities and at the same time, the blood-consciousness attempts to obliterate the mind and the spiritual conscious. ‘... the blood hates being KNOWN by the mind. It feels itself destroyed when it is KNOWN’ (Lawrence, 95). The proper relation between these opposing forces is described by Lawrence as polarity. Graham Hough, discussing the doctrine of the author, sums it up thus:

It [polarity] may be achieved, both between individuals and between psychic forces within the individual, as the result of prolonged conflict; but when achieved, it is a state where conflict is transcended, a state of still tension, life-sustaining and life-creating, forbidding forever the merging of the opposites, and maintaining both in a state of mutual complementary balance. ... married men and women most emphatically do not live their own lives: they are indispensably and irrevocably dependent on each other. But they never merge; each recognizes, at ‘the core of the other’s being an eternally separate spark. And the two poles are eternally opposed; the whole fruitfulness of the relationship depends on their opposition, yet its whole integrity depends on moments when the sense of opposition has vanished (294).
The study of man is always D. H. Lawrence’s primary concern and the prime example of the polarity in human affairs is the polarity between the sexes. Lawrence’s attitude toward sex is not, as is above argued, a pure sensualism. Lawrence emphasizes the sex relation because it is his contention that it is the primary polarity and reality for man. Man’s very being is the result of a sexual encounter, and in his own sexual encounters, man returns to his origins and finds his complete fulfillment. The physical is primary for man, D. H. Lawrence asserts, while the spirit should be secondary. In *Sons and Lovers* Lawrence demonstrates how contradictions emerge so easily in human nature, especially with love and hate. Paul vacillates between hatred and love for all the women in his life, including his mother at times. Often he loves and hates at the same time, especially with Miriam. Mrs. Morel, too, has some reserve of love for her husband even when she hates him, although this love dissipates over time. Lawrence also uses the opposition of the body and mind to expose the contradictory nature of desire; frequently, characters pair up with someone who is quite unlike them. Mrs. Morel initially likes the hearty, vigorous Morel because he is so far removed from her dainty, refined, intellectual nature.

Lawrence’s ideological concern would do well to turn to an early scene in *Women in Love* where Rupert Birkin and Gerald Crich are arguing over the nature of ‘spontaneity’ and its place in social life. The two characters voice fundamentally opposed ideas on the question, Birkin suggesting that ‘to act spontaneously on one’s impulses’ is ‘the only really gentlemanly thing to do,’ and Gerald insisting that the spontaneous behaviour of individuals can only lead to social disaster:

‘And I,’ Gerald said grimly, ‘shouldn’t like to be in a world of people who acted individually and spontaneously, as you call it. – We should have everybody cutting everybody else’s throat in five minutes.’  (*WL*, 33)
As Emile Delavenay argues, the place to enter Lawrence’s ‘philosophy’ is with the ‘Foreword to Sons and Lovers, sent to Edward Garnett in January, 1913. The ‘Forward’, as Emile writes, ‘heralds a series of “philosophical essays” on similar themes and in a similar style’ that ‘show a process of self-understanding which starts with the writings of Sons and Lovers and leads to Women in Love and the character of Birkin. Since Lawrence writes out of a Christian framework, his vocabulary differs greatly from Nietzsche’s; yet his dualistic metaphysic bears a remarkable similarity to Nietzsche’s.

In the ‘Foreword’, the central polarity is described as the Father, ‘the unutterable Flesh,’ and the Son, ‘the Flesh as it utters the Word’ (SL, 96). Lawrence argues that the ‘Flesh’ does not arise from the ‘Word’, as he quotes the disciple John as saying, but that the ‘Word’ arises from the ‘Flesh’. The ‘God of the Flesh’, Lawrence writes, is in woman; while the ‘God of the Word’, the Son is in man. Moreover, in a letter to Ernest Collings, dated 17 January, 1913, the same month he sent Garnett a copy of the ‘Foreword’, Lawrence makes his first real statement of his belief in ‘blood-knowledge’:

My great religion is a belief in the blood, the flesh, as being wiser than the intellect. We can go wrong in our minds. But what our blood feels and believes and says, is always true. The intellect is only a bit and a bridle. What do I care about knowledge. All I want is to answer to my blood, direct, without fribbling intervention of mind, or moral, or what-not. (Letters, 180)

Lawrence advocates a dynamic, dualistic metaphysic – a vital connection between opposites which must be kept in a sensitive, shifting balance. However,
when this Heraclitean dualism collapses Western civilization, so he believes, is plunged into reduction. Reduction occurs when one element of the dualism overcomes its opposite. The nature of reduction can be described in terms of the ‘fundamental error’. For him the ‘fundamental error’ is rooted in what he understands to be the tyranny of mental consciousness: that is, the unjustifiable belief in mental consciousness as the sole measure of existence. This analysis of reduction by him is very important because he makes it, in his metaphysics, for him the measure of the ills of Western civilization, and the perspective from which he can declare what measures are necessary for health to prevail. In Lawrence’s novels, as the researcher has noted earlier, the issue of human psychology either with man and woman relationships or their conflicts, or the portrayal of women or men characters with obscenity and immorality, or the presentation of love and hatred or the bondage is constantly being examined and discussed. The argument of this study is how Lawrence’s radical views of human psychology influence his development of theme of his works because he speaks of the tensions and conflicts between the different aspects of consciousness: that is, between the demands of the unconscious and the conscious. Beyond this, Lawrence argues for a balance to be struck between the conscious and the unconscious; when the dynamic relation between the two forces of consciousness gets out of balance, destruction results. In most of his novels, by rendering this concern artistically, Lawrence goes beyond the didacticism of his doctrine to the actual internal conflicts of vital characters; beyond the narrow concerns of the creator to the creation. Art, or art-speech as Lawrence has it, differs from didacticism in that it is the revealed expression of irrepressible instinct and intuition.
Perceptual learning is prevalent and occurs continuously in everyday life. As one’s perceptual system adapts to the natural world, one becomes better at discriminating between different stimuli when they belong to different categories than when they belong to the same category. One can also tend to become less sensitive to the differences between two instances of the same category. These effects are described as the result of categorical perception. Categorical perception effects do not transfer across domains. Concept learning, also known as category learning, concept attainment, and concept formation, is largely based on the works of the cognitive psychologist Jerome Bruner. Bruner, Goodnow, & Austin defined concept attainment (or concept learning) as “the search for and listing of attributes that can be used to distinguish exemplars from non-exemplars of various categories” (43). More simply put, concepts are the mental categories that help us classify objects, events, or ideas, building on the understanding that each object, event, or idea has a set of common relevant features. Thus, concept learning is a strategy which requires a learner to compare and contrast groups or categories that contain concept-relevant features with groups or categories that do not contain concept-relevant features. Concept learning also refers to a learning task in which a human or machine learner is trained to classify objects by being shown a set of example objects along with their class labels. The learner simplifies what has been observed by condensing it in the form of an example.

D.H. Lawrence points out, “The great relationship for humanity will always be the relationship between man and woman. The relation between man and man, woman and woman, parent and child will always be subsidiary” (130). Lawrence emerged on the literary horizon deliberating on the highly debatable contemporary issues.
especially behavioural aspects man and woman. As such he has added a new
dimension and marvelous flavour to the English fiction. As a novelist he himself
treats the subject matter in his novels as stated above in a different manner from that
of earlier novelists. He portrays the relationship between man and woman as it is,
whereas earlier novelists consolidate it as it should be. His investigation of a number
of unsatisfying lives has as its basis the deep conviction that it is man’s sacred duty to
fight for a life that will express the inherent dignity and worth that he is capable of.
He is aware of that pain, pathos, and failure but sure of the values of the struggle
towards fulfillment and perfection. His preoccupation is with the revealing and
examining of the deep psyche of her characters, not only women but also men. The
novels of Lawrence are noted for the profound probing into the inner life and feelings
of both men and women bounded by the shackles of the different classes. They are the
explorations either the cause of their family or of the society, which perhaps is the
chief cause behind the estrangement of both men and women from their family.

Though there have been many research articles, reviews, criticisms and
research works done on the concepts like thematic study, relationships between man
and woman, concept of feminism, elements of Anarchism etc. either on choosing one
particular novel or two or three novels. But so far no research is done on the concept
of relationships of the character under ‘family’ and ‘non-family’. The researcher
understands these factors through perceptual learning. Though a great deal of work
has been done on D.H. Lawrence, little attempt has so far been made to study in
comparing Sons and Lovers, The Rainbow, Women in Love, The Trespasser, The Lost
Girl and Lady Chatterley’s Lover from the point of view of ‘familial’ and ‘non-
familial’ relationships. The present study seeks to fill the gap.
Lawrence’s *The White Peacock* is about unhappy human relationship existing between the two sexes; *The Trespassers* deals with the theme of male-female relationship; *Sons and Lovers* seems to be the first psychological novel in which ‘love’ and ‘hatred’ were presented with a naked intensity. The conflict between man and woman is the main focal one in *The Rainbow*. It is also about marriage and its chief characters are women and also a study of the family history of three generations. *Women in Love* is a novel questions the very institutions of marriage. If one observes the themes of Lawrence’s fiction which has a recurrent pattern of dualistic metaphysic – a vital connection between opposites which is kept in a sensitive shifting balance of the novelist. Therefore, the researcher has perceived the issue of dualism and also the issue of human psychology either with man and woman relationships or their conflicts, or the portrayal of women or men characters with obscenity and immorality, or the presentation of love and hatred or the bondage is constantly being examined and discussed. In this dissertation entitled “A Thematic Study on the Conceptual Relationships in Select Novels of D.H. Lawrence”, the researcher examines the above said issues in pertinent to the bond of man and woman and their relationships in the six novels of Lawrence, namely, *Sons and Lovers, The Rainbow, Women in Love, The Trespasser, The Lost Girl* and *Lady Chatterley’s Lover*. While discussing the novels of Lawrence, the Researcher makes use of the sociological, psychological, feminist and formal approaches wherever they are required for the critical evaluation of the novels.