Charles University

Faculty of Education

Department of English Language and Literature

D. H. Lawrence's Philosphy in *Lady Chatterley's Lover* and *Women in Love*

B.A.Thesis

Student: Oganesyan Karolina, AJ-NJ

Supervisor: doc. PhDr. Petr Chalupský, PhD.

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Abstract

This thesis has two major aims: (1) to investigate the theoretical background of D. H. Lawrence's philosophy by examining its relations to the works of Arthur Schopenhauer, and Friedrich Nietzsche and (2) to analyze the application of primary Lawrentian ideas in his two novels, *Lady Chatterley's Lover* and *Women in Love*.

The first part of the thesis focuses on how the works of German philosophers have influenced D. H. Lawrence as well as on his analysis of the unconsciousness. The second part demonstrates the way the writer incorporates the themes of his interest into two of his novels and compares with regard to these themes. The conclusion gives a short overview on the similarities/differences found between the analyzed novels.

Key words: D. H. Lawrence, Modernism, vitalism, *Women in Love*, *Lady Chatterley's Lover*, A. Schopnehauer, F. Nietzsche

Abstrakt

Tato práce má dva hlavní cíle: (1) prozkoumat teoretické pozadí D. H. Lawrencovy folozofie ve vztahu k prácím Arthura Schopenhauera a Friedricha Nietzsche a (2) analyzovat uplatnění základních Lawrencovských témat a myšlenek v jevo dvou románech, *Lady Chatterley's Lover* a *Women in Love.*

První část práce je zaměřena na to, jak práce německých filozofů ovlivnila D. H. Lawrence a také na jeho analýzu nevědomí. Druhá část demonstruje způsob, jakým autor začlenil témata své analýzy do románů a porovnává jejich zpracování. Závěš předkládá stručný přehled podobností a rozdílů nalezených v analyzovaných románech.

Klíčová slova: D. H. Lawrence, Modernismus, vitalismus, *Women in Love*, *Lady Chatterley's Lover*, A. Schopnehauer, F. Nietzsche

Contents

The essential function of art is moral. But a passionate, implicit morality, not didactic. A morality which changes the blood, rather than the mind.

- D. H. Lawrence

Introduction

David Herbert Lawrence (1885-1930) is a prominent and controversial British writer. His abundant output includes novels, short stories, poems, essays, translations and literary criticism.

D.H. Lawrence wrote in the time of Modernism which was blossoming in 1910-1930. Nevertheless, his writing style differs from the traditional norms subject-wise, and not syntax-wise (as it is with Virginia Woolf's works, for example). His works represent reflections upon the dehumanizing effects of industrialization and modernization. In them, Lawrence portrays interpersonal relationships with and within the class barriers, explores human sexuality, instinctive behaviours, as well as health and vitality and reveals the flaws of modern society. Lawrence's provoking writings led to censorship, official persecution and misrepresentation of his work. After World War II Lawrence left England, never to return, and lived the rest of his life in exile in Italy, Germany and America. At the time of his death, he was considered a pornographer; the novel *Lady Chatterley's Lover* (1928), which Lawrence wrote in 1928, was banned due to obscenity until 1960 when Penguin Books received an acquittal in the trial. Nevertheless, after Lawrence's death E.M. Forster – another great Modernist writer – wrote: "All that we can do...is to say straight out that he was the greatest imaginative novelist of our generation" (*Nation and Athenaeum*, 29 March 1930). Later, the significant British literary critic F.R. Leavis challenged public opinion and patronized Lawrence's gift and writing skills. Now D.H. Lawrence's fiction stands among canonical British authors and is valued as a symbolic representation of British literary Modernism, although some feminists disapprove of Lawrence's treatment of his female characters.

The aim of this thesis is to explore D.H. Lawrence's outlook. The work is divided into two parts, each consisting of three sub-chapters. The first is the theoretical part, the second is practical. In the theoretical part, two of his most influential philosophers and scholars are presented; their major philosophical pillars are described as well as what had mainly influenced D.H. Lawrence and the notions and concepts he had adopted from them into his philosophy of vitalism. These two important figures are Arthur Schopenhauer, a

representative of Irrationalism, and Friedrich Nietzsche, a brilliant philosopher and philologist. The third subchapter is devoted to Lawrence's analysis of psyche and of the unconscious. The practical part examines the already established philosophy of D.H. Lawrence and its reflection in his two significant modernist novels named *Women in Love* (1920) and *Lady Chatterley's Lover* (1928). The practical part is structured in three subchapters: the first subchapter deals with the *Women in Love* novel, the second focuses on *Lady Chatterley's Lover,* and the last subchapter is a comparative chapter in which the two novels are studied regarding their similarities and differences.

Theoretical part

Arthur Schopenhauer and D.H. Lawrence

Arthur Schopenhauer is one of the most prominent 19th-century philosophers, one of the pioneers among western thinkers to build his philosophy upon the Eastern teachings, such as Buddhism or Hinduism. Not only did Schopenhauerian works have an impact on later philosophies, but also on artists and writers. Among the latter was the British modernist writer D.H. Lawrence. In 1905-1906 he read Schopenhauer's works, and his notions framed the writer's psychology. Lawrence developed some of Schopenhauer's ideas further. This chapter presents the major pillars of Schopenhauerian philosophy that affected D.H. Lawrence's thinking and how Lawrence modified it.

Arthur Schopenhauer lives and works in a time when the human mind acquires a divine position, when intellectuals believe that the human mind is capable of everything. "Sapere aude!", literally "Dare to be wise" is the maxim of the Enlightenment period. However, Schopenhauer is one of the first figures to oppose previous rational doctrines. Schopenhauer impugns the supremacy of rationality as well as the notion that reason governs life and tries to comprehend the world beyond rationality.

Schopenhauer is highly influenced by his predecessor – Immanuel Kant whose concepts he partly affirms. Schopenhauer endorses the notion that human beings are not passive as was widely believed before and that the reason is of significant importance, nevertheless contrary to Kant Schopenhauer does not believe that the reason has a regulatory function in human life. Schopenhauer does not try to comprehend human nature by rational means. On the contrary, the Schopenhauerian human is sensitive, thanatophobic, or death anxious, perpetually desirous and discontented. What Schopenhauer identifies as the prime vital force is the so called Will, - an aimless, blind, uncontrollable, unconscious beginning, desire or urge. According to Schopenhauer, the Will is present not only in humans but also in the flora and animal kingdom, although it is not as strongly marked there as it is in people. The Will is evil and afflicts by its existence. Schopenhauer accentuates two central aspects of the Will. The first is the Will to live, or the self-preservative instinct. It manifests itself in the fear of mortality that prompts human beings to cling to life and endure all suffering and humiliation. The second is the reproductive instinct. In the prize-winning essay "On the Freedom of the Will" (1839), Schopenhauer notes, "Man can do what he wills but he cannot will what he wills", implying that man can do whatever his heart longs for, but he cannot control the

emergence of his desires. Nevertheless, Schopenhauer does ask himself whether it is possible to beat the Will. The first presupposition emerging from the Will to live is affirmative; one can beat their Will by committing suicide. However, the philosopher denies suicidal solution as one will re-enter the world again by virtue of reincarnation and will suffer again. Thus, a voluntary death is meaningless. Nonetheless, Schopenhauer offers a more efficient option, originating from the reproductive instinct, which is conquering the Will through asceticism, specifically through rejection of procreation. He asserts that humans suffer during their lifetime, but they should not multiply suffering because the following generations will undergo the same sufferings. Afflictions derive from an unsolvable conflict between what one is de facto and what one strives to be. One strives to make something out of oneself, abusing one's own Will and forcing oneself into opposition with one's Will. One always seeks something and there are two outcomes of such seeking: either one desires something perpetually but is discontented as it is unattainable and thus brings new suffering, or one eventually reaches the goal and all desires are fulfilled, but in this case one is bored as one has the feeling of blandness and purposelessness of one's existence. The oscillation between these two margins and constant dissatisfaction make humans weak, vulnerable and turn their lives into an endless battle, which is why Schopenhauer's philosophy is labelled pessimistic. Here Schopenhauer's view of the world as Will has been demonstrated.

Schopenhauer starts *The World as Idea* by exclaiming "The world is my idea" (p.25). By this statement he implies one of his focal notions: we humans perceive the world individually. The world that an individual sees and his knowledge about the world, according to Schopenhauer, are nothing else but the Idea about the noumenon, i.e. the thing itself (Ding an sich), they are pure representations of our cognition.

The following two paragraphs concentrate on one of the Schopenhauer's essays, namely "Metaphysics of the Love of the Sexes", in which the philosopher reveals his meditation on the love between a man and a woman. He argues that at the very core of any affection lies the instinct of sex, and that love plays a central part in a human's life as its ultimate aim is to establish the next generation. What Schopenhauer emphasizes in his essay is that the definitive aim of any love-affair is a potential human being which may come into the world; the affection between lovers itself is the apparent Will to live of their future child. The lovers aspire to unite in their children who will inherit the qualities of both. The philosopher stresses that the characteristics contributing to the selection of a partner are purely physical, among which he names age, health and physique. This is, he points out, due to the fact that in the

newborn the type of the species has to be preserved in the purest possible form. Both men and women therefore long for a partner with no physical defects. Later Schopenhauer states that "marriage is not regarded as a means for intellectual entertainment, but for the generation of children; it is a union of hearts and not of minds" (p.7) as a conclusion to the explanation that women are attracted to the qualities of a man's character such as good-heartedness and honesty, whereas men are attracted to a woman's intelligence as well as beauty. The above mentioned preferences, says Schopenhauer, are absolute considerations, applicable to everyone. However, he also distinguishes relative considerations, i.e. individual ones in that "they aim at correcting any deviation from its existing in the person of the chooser himself, and in this way lead back to a pure presentation of the type"(p.7). In other words, people love what they are devoid of. To exemplify his statement, Schopenhauer narrows it down to a chemical metaphor that "the two persons must neutralise each other, like acid and alkali to a neutral salt" (p.8). By "neutralization" the philosopher implies balancing of qualities by virtue of the desire to cure their defects in the following generation, where for instance a most muscular man selects a most feminine woman and vice versa.

At the end of "Metaphysics of the Love of the Sexes", Schopenhauer once again mentions that the search for a partner is driven by a human's interest in procreation which reveals two truths. Firstly, human immortality is based upon the urge to maintain the race. Secondly, it is the fact that the inner nature of human lies in the race rather than in the individual, i.e. a human is capable of sacrificing their self-orientated interests for the sake of the human race. In conclusion Schopenhauer writes that the lover sacrifices himself because of his immortal part, or the will to live which incorporates both life and death.

Schopenhauer immensely impacted D.H. Lawrence. Daniel J. Schneider refers to Alan R. Zoll's analysis in which he points three major aspects of Schopenhauerian thought process present in Lawrence's philosophy. First, Lawrence stresses the sense of individuality as a part of the Will. Second, Lawrence apprehends the antithesis between the Will and the Idea. Third, Lawrence endorses Schopenhauer's notion of temperamental complement and sexual polarity, in other words love for what one lacks. Even though Lawrence agrees with the existence of the Will, he asks how the Will manifests its deepest promptings. Is it only sexual desire? Unlike Schopenhauer, Lawrence sees another reason behind it. Lawrence explains the Will as a force through a desire to overcome separation from nature. A human realizes his fragmentariness in the cosmos and longs to unite himself with the All, which is Not-I, in the

act of loving. So he desires not only reproduction of the species but a union and wholeness as well. A man does not sacrifice his individuality to the Will; on the contrary, he reaches balance and enhances his individuality in the union with a woman. And so this idea is optimistic as opposed to the pessimistic Schopenhauerian. In his work *Fantasia of the Unconsciousness* (1922), Lawrence repeatedly emphasizes the vital difference between the sexes: "Women can never feel or know as men do. And in the reverse men can never feel or know, dynamically, as women do" (p.73). Lawrence stresses the dynamic difference between the sexes, implying that the fundamental contrast rests upon the polar oppositeness, in the atomic structure of men and women. Lawrence's view can be compared with the Yin and Yang complementariness. Later in *FU* Lawrence writes that sex

> is a dynamic polarity between human beings, and a circuit of force *always* flowing. There can be no vivid relation between two adult individuals which does not consist of a dynamic polarized flow of vitalistic force or magnetism or electricity... (p.76, emphasis original).

Lawrence notes that "the sexual relation consummates in the act of coition" (p.76). He explains that individuals are not driven solely by the procreation force; the act of coition is of vital importance for individuals. According to Lawrence, the act of coition is "the bringing of the surcharged electric blood of the male with the polarized electric blood of the female, with the result of a tremendous flashing interchange, which alters the constitution of the blood, and the very quality of *being*, of both" (p.77). This interpretation means that after the right coition individuals, as well as their blood, undergo newness, as opposed to false coition which does not bring any alternations, e.g. prostitution. Thanks to blood polarity and dynamism the very being is changed, it means that the polarity of both participants of the coition interchange, thus acquiring new vision, hearing, heart cravings, metaphorically spoken.

Lawrence adopts from Schopenhauer another juxtaposition that is a juxtaposition of life and death. As Schopenhauer proposes, one must accept the death of the older self to achieve the wholeness - one must die in order to live. The world is perceived as a constant alternation between life and death. Schopenhauer does not recognize death as annihilation, rather conversely, as a further spur to undergo changes. Lawrence expands the idea of the

inseparability of life and death; he draws parallels saying that life and death are similar to light and darkness, the sun and the moon, male and female. Accepting all the unconscious desires, man accepts the included desire of death and so accepts darkness and femininity, approaching the wholeness of a being by means of healthily balancing his deepest mindless urges. In *FU* Lawrence writes that one should start each day afresh, rising from "the dark sea of the blood". At the end of the day, one says to oneself that the way one knows oneself dies and in the morning one rises, saying that "here rises an unknown quantity which is still myself" (p.134). By this Lawrence underlines his concept of death as a part of life which drives one forward.

The most prominent contrast between Schopenhauer's and Lawrence's view on life lies in their philosophical conclusions. Schopenhauer perceives the world as an utterly pessimistic place where one cannot attain complete contentment. In hindsight, the philosophy of D.H. Lawrence concludes life as being vital. As he notes in *Studies in Classic American Literature*, "life is never a thing of continuous bliss. There is no paradise. Fight and laugh and feel bitter and feel bliss: and fight again. Fight, fight. That is life" (p.129), implying that the Will is never-giving-up, and even when succumbed, it resurrects from the ashes like a phoenix, which is the symbolic representation of Lawrence's ideology.

Friedrich Nietzsche and D.H. Lawrence

Friedrich Nietzsche, a German philosopher of the late 19th-century, did not receive wide publicity in his lifetime. His ideas were considered antichristian, and later his name was associated with the Third Reich and Adolf Hitler who found inspiration in Nietzsche's philosophy. Even though Nietzsche's philosophy is rather controversial, his writing style is essayist and non-systematized. Nevertheless, apart from the negative associations, his ideology has influenced many of the 20th-century artists, modernist and postmodernist writers, and existentialist philosophers worldwide. The subsequent pages focus on the key and unique concepts of Nietzsche's ideology, such as Wille zur Macht, Übermensch, and criticism of Christianity, as well as on unearthing their impact on D. H. Lawrence.

"What is good? –Whatever augments the feeling of power, the will to power, power itself, in man. What is evil? –Whatever springs from weakness" (p.2), writes Nietzsche in 1888 in *The Antichrist.* In this piece of writing Nietzsche brutally and loathingly criticizes Christianity

and appeals to the public to conduct the "transvaluation of all values", as he calls it. The concept of transvaluation comes from Nietzsche's perception of Christianity as an oppressive system that gives hollow promises and promotes life-denying values. Nietzsche, on the other hand, believed that such propagation of afterlife makes Christians less adept at coping with earthly life. His idea of revaluation of values means shifting away from the Christian value system.

The philosopher divides man into two classes. The first class constitutes a higher and rare human type, those with the strong will to power and the most worthy of life; the second class stands in opposition as it is the most commonly bred human type, or "the herd animal – the Christian" (p.3). He believes that we do not represent progress and striving towards evolution anymore, that the contemporary European is below the European of the Renaissance period, and that those of a higher type are uncommon. Nevertheless Nietzsche does not reject the idea that whole nations and even races can reach that level, but the so-called Übermensch, or Superman, should be bred as he/she does not exist yet. In *The Antichrist* Nietzsche argues that Christianity has always been opposing and fighting the higher human type. The philosopher justifies this argument through the fact that the Christian Church has always taken the side of the weak elements, of the most unfitted-to-life ones, and so has supported the life of those whom nature has condemned to death. In *Thus spoke Zarathustra,* Nietzsche develops his concept of the Superman, the one who has transcended from being a man into a Superman. He says that the ape to man is the same as man to the Superman, and like humans have transformed from apes should the Superman develop from man. "Man is a rope stretched between animal and Overman – a rope over an abyss" (p.15), speaks Zarathustra.

In *The Antichrist* Nietzsche defines life as "an instinct for growth, for survival, for the accumulation of forces, of *power*: Whenever the will to power fails there is disaster" (p.4). He also claims that a living being is corrupt when it loses its instincts and acts counter to them. One can trace the notion of the will to power (Wille zur Macht) back to Arthur Schopenhauer, with whose philosophy Nietzsche familiarizes himself at a young age. Schopenhauer's will to live consists of the self-preservation instinct and is reformulated as "I want to live", whereas Nietzsche's will to power means that every individual wants to seize the power, wants to conquer and oppress others. In *Beyond Good and Evil,* Nietzsche notes that "above all, a living thing wants to discharge its strength – life itself is will to power: self-preservation is only one of the indirect and most frequent consequences of this" (p.15). Thus, Nietzsche places the will to power above Schopenhauer's central self-preservation instinct.

The philosopher continues criticizing Christianity and the whole modern European society in the later chapters of *The Antichrist.* The cause of the society's stagnation, says Nietzsche, lies in Christian pity. "A man loses power when he pities" (p.4) he claims, man suffers under pity and can even commit suicide as his living energy is wasted on pitying. He agrees with Schopenhauer's notion that by pitying life is denied, and so "pity is the technic of nihilism" (p.4). Nietzsche does not stop with reprimanding Christian pity, but continues with reprimanding the Christian idea of God, i.e. the God who patronizes the sick, the God as a spirit, calling it a corrupt concept because instead of representing the eternal and the will to live, the God we believe in represents nothingness. Nietzsche finishes *The Antichrist* with the following words:

> With this I come to a conclusion and pronounce my judgment. I *condemn* Christianity; I bring against the Christian church the most terrible of all the accusations that an accuser has ever had in his mouth. It is, to me, the greatest of all imaginable corruptions; it seeks to work the ultimate corruption, the worst possible corruption. The Christian church has left nothing untouched by its depravity; it has turned every value into worthlessness, and every truth into a lie, and every integrity into baseness of soul (p.43, emphasis original).

In his remarkable book, *The Gay Science,* Nietzsche raises a crucial issue on the definition of life, saying

> What is life? -Life - that is: continually shedding something that wants to die; Life - that is: being cruel and inexorable against anything that is growing weak and old in us, and not just in us. Life - therefore means: being devoid of respect for the dying, the wretched, the aged? Always being a murderer? And yet old Moses said: 'Thou shalt not kill' (p.50).

Nietzsche emphasizes anew the importance of leaving the unnecessary and the weak behind in order to be able to grow and develop as well as not being afraid of death. However, the

philosopher refers to one of Moses' commandments which contradict his definition of life, leaving the decision making to the reader.

Nietzsche's view on women and relationship between the sexes has raised controversy among critics and philosophers due to possible anti-feminist and misogynist statements and aphorisms. There is no specific piece of writing which Nietzsche would dedicate exclusively to intersexual relations, though in all of his works he addresses this issue. In *Thus spoke Zarathustra,* he gives an explanation for why man wants woman; that is because man desires danger and diversion and woman is the most dangerous plaything. These are two desires of man because, as Zarathustra says, "in the true man there is a child hidden" (p.57) who wants to play and it is a woman's task to discover the inner child in man. Furthermore, the happiness of man is expressed in "I will" whereas the happiness of woman lies in "he wills". According to Nietzsche, woman is ready to sacrifice anything when she truly loves and perceives everything else worthless, and man should fear this. At the end of the chapter "Old and Young Women", an old woman tells Zarathustra "you go to women? Do not forget your whip!" (p.57). In *Human, All Too Human,* Nietzsche once again expresses the notion that women are subordinated to men, saying that when woman is told to be right she is triumphant and "must taste her victory to the full", whereas man is ashamed of being in the right. "But then man is accustomed to victory; with woman it is an exception" (p.134).

In *The Gay Science,* Nietzsche discusses how sexes have their prejudices about love. Firstly, he states that there is no equality between man and woman in love because initially, both have distinct conceptions of love. Nietzsche takes this idea even further saying that love implies and presumes different feelings for man and woman. What woman understands by love is a total devotion with soul and body when her love turns into faith. Woman in love renounces her rights voluntarily, as she wants to be taken over by man, "adopted as a possession, wants to be absorbed in the concept 'possession'" (p.228). Man, on the contrary, expects such love from woman but does not devote or surrender himself to woman because the man who loves like a woman turns into a slave but "a woman who loves like a woman becomes a more perfect woman". Woman gives herself away and through such devotion man becomes stronger, happier, and richer. Should both renounce themselves, a relationship would amount to nothing. Nietzsche concludes his contemplation by saying that faithfulness is innate in woman's love, whereas in man's love the innate characteristic is the thirst for possession, and faithfulness develops only as a product of possessing.

In *Thus spoke Zarathustra,* Nietzsche raises the issue of marriage and having a child. The philosopher criticizes the public image of marriage calling it the poverty, the filth of soul in twain. Nietzsche states that one should be ready for marriage i.e. to be the master, the self-conqueror of their passions and virtues. Two people desire to create an Overman, to create beyond themselves. By the help of marriage one grows up towards a higher human type and strives to create a new human with better virtues.

Another significant concept that of the Eternal Recurrence, which primarily exists in Indian religions and was later elaborated by Arthur Schopenhauer, is present in the philosophy of Nietzsche as well. Eternal Recurrence means that life is not linear but cyclical, that everything recurs an infinite number of times. The first mention of the eternal recurrence comes in *The Gay Science* in section 341 where Nietzsche asks a hypothetical question: What would you think if a demon told you that everything in your life recurred eternally, "everything unspeakably small or great in your life must return to you, all in the same succession and sequence"? (p.194) Nietzsche asks whether you would be devastated by such thought because that question will weigh heavily on your actions, as it will test your ability not to be overwhelmed by the horrors and ugliness of the world. Yet if you were able to answer 'yes', this would mean that you have become well disposed to life and yourself that you long for such eternal recurrence, i.e. you are on the path towards the Overman. As was mentioned above, one of the qualities of the Overman is no fear of death; on the contrary, the Overman accepts death of the older self as a further developmental step. Nietzsche illustrates his notion of the death-acceptance in the first prologue to *Thus spoke Zarathustra* in which Zarathustra addresses the sun saying that he, Zarathustra, "must descend into the deep" and distribute his wisdom among people similar to the sun which sets in the evening and brings the light in the morning. The metaphor of going down embodies the concept of the death and rebirth: the sun must go down to rise again just as the man must die to be reborn as the Overman.

The idea of the Eternal Recurrence is parallel to the image of a rising phoenix which stands as the most symbolic image in D.H. Lawrence's philosophy. Lawrence believes that to change one's essence, one must dive into the waters of oblivion, the waters of change, to reincarnate, to become a better self. Lawrence, like Nietzsche, believes that one goes through life-changing phases in cycles.

The correlation of the ideas of Eternal Resurrection and Phoenix is not the sole one that exists between the philosophies of Nietzsche and Lawrence. In *FU,* Lawrence writes about the emergence of a new individual in whom two parental nuclei fuse to create a new element of life. "He is not a permutation and combination of old elements, transferred through the parents. No, he is something underived and utterly unprecedented, unique, a new soul" (p.18), notices Lawrence. A child surpasses his father and mother, yet most people rarely attain the individuality beyond their parents. This notion reflects Nietzschean idea that parents create a new being who should surpass them.

Similarly to Nietzsche, Lawrence believes that man desires to surrender himself to the woman and that the female role is to submit to male authority. In the day-time, which is associated with manliness, man follows his impulses risking his life and working. However in the evening and at night, which is linked to femaleness, man returns home to "put his slippers on and sit under the spell of his wife" (p.72) because woman embodies the world of love, emotions and sympathy. Each man should "give himself up to his woman and her world. Not to give up his purpose. But to give up himself for a time to her who is his mate"(p.72).

In the introduction to *FU,* Lawrence notes that there are two impulses in human nature: a sexual impulse and an impulse "to build up out of his own self and his own belief and his own effort something wonderful" (p.9). In chapter 11, "The Vicious Circle", he writes that love is not exclusively a dynamic sensation emerging from sympathy; love also includes another voluntary flow, i.e. "the intense motion of independence and singleness of self, the pride of isolation, and the profound fulfillment of the power" (p.94). Hence, each human bears two impulses within himself, i.e. the impulse or desire to unite oneself with the opposite sex (sympathetic impulse) and the impulse to differentiate and individualize oneself (voluntary impulse). Nature seeks a balance between the two impulses, as the extreme oscillation between two ends is unhealthy.

The impact of Nietzsche's philosophy is palpable in D.H. Lawrence's thinking and perception of life and the world in several respects. Firstly, both Nietzsche and Lawrence insist on accepting death as a part of life. Secondly, this death is understood not only as a physical end of life, but also metaphorically, i.e. perpetual death of the inner self and the following growth; this circle of life is embodied in the image of the Phoenix. The Phoenix represents Lawrence's so-called vitalistic view on life, i.e. humans who never give up. Thirdly, they share the acknowledgement of the existences of two impulses which should be

balanced to live a healthy life. Fourthly, they agreed on the perception of intergender relationships as not equal because the male dominates.

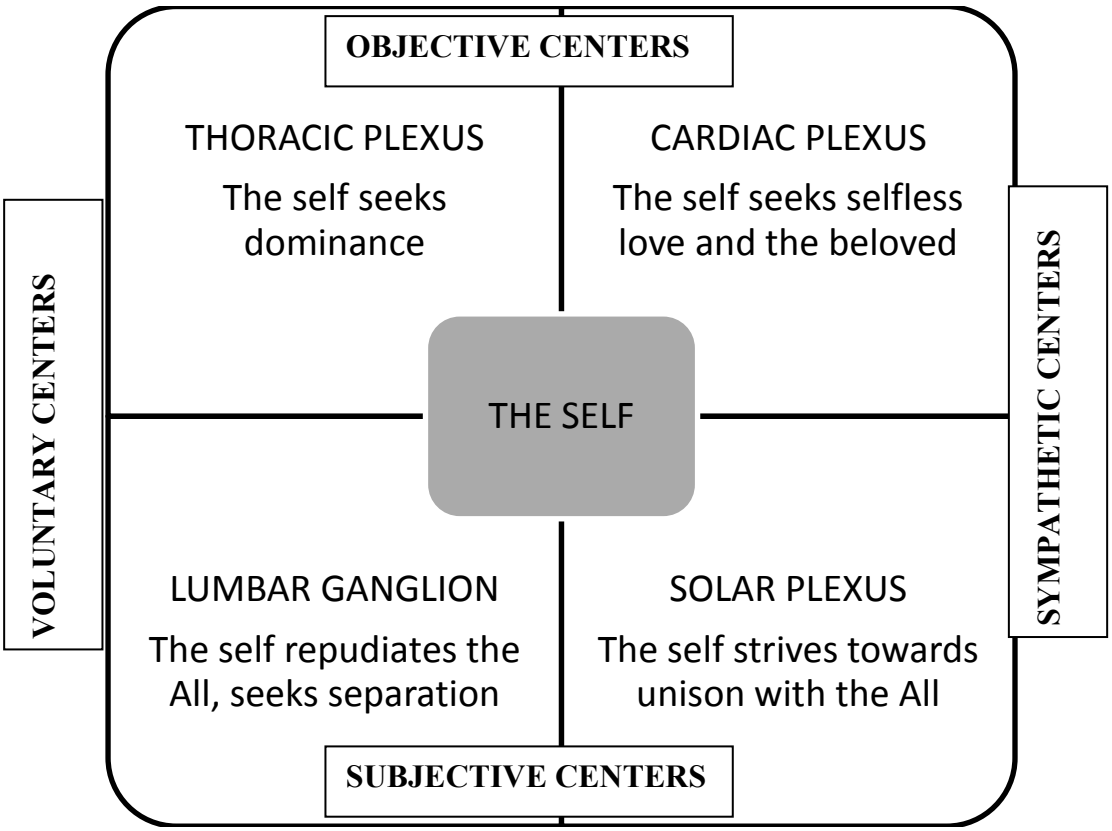
Lawrence and Psychoanalysis

The acquaintance with D.H. Lawrence's philosophy is incomplete without the presentation of his systematic analysis of the psyche that he formulated in his two studies of the unconscious, namely *Psychoanalysis and the Unconscious* (1921) and its continuation *Fantasia of the Unconscious* (1922). In these studies Lawrence gives an alternative version of Freudian psychoanalytic theory of the unconscious. Both studies function as an enlightening guide not only to Lawrence's philosophy in general but also as a guide to interpreting his fictional writings.

In the study *Psychoanalysis and the Unconscious* (later PU), Lawrence aims to answer such questions as: What is the unconscious? What does it consist of? How does it manifest itself in life? Lawrence opens the book by questioning Freud's psychoanalytic theory and claiming that what Sigmund Freud developed was "nothing but a huge slimy serpent of sex, and heaps of excrement, and myriad repulsive little horrors spawned between sex and excrement" (p.16). Thus, Lawrence indicates his reaction to Freud who had reduced the human life and behaviour exclusively to sexual impulses. In *FU*, Lawrence notes that what Freud says is only partly true, arguing that there is more to a human life than sex: "The true unconscious is the well-head, the fountain of the real motivity" (p.26). In *PU* Lawrence expresses that the unconscious begins where life begins as it is a life-motive. Life begins with the individual creature, and similarly life begins with the unconscious. Thus, life, individuality and the unconscious are inseparable. He believes that a new self, a new individual is created at the moment of conception, at the moment when male and female nuclei fuse.

For Lawrence human unconscious is four-folded, i.e. it has four interconnected centres that are present in each individual. Firstly, Lawrence divides the unconscious horizontally and vertically. The horizontal line divides the unconscious into subjective and objective centres whereas the vertical line into sympathetic and voluntary centres. The two lines form "the cross of all existence and being" as Lawrence calls it. It is important to mention that the subjective centres are located in the abdomen and thus build the lower level; on the contrary, the objective centres are located in the breast constituting the upper level. Below is given the

depiction of Lawrence's four-folded system of the unconsciousness taken from D.J. Schneider (p.61).



Pic.1: Lawrence's four-folded polarity system of the unconscious

Lawrence starts explaining his elaborate system with solar plexus which is the prime powerful psychic force in the sympathetic centre, i.e. the love centre, situated in the abdomen. The writer illustrates his notions with the example of a relationship between an infant and its mother. Solar plexus is the urge to unite with the All (Not-I) and the mother. It manifests in the breast-taking through which the baby restores the old unison, a connection with the parental body, i.e. when it was in the womb. In the process of breast-feeding the "warm life-stream" enters the infant's abdomen. At such a young age the newborn cannot comprehend the world visually, acoustically or cognitively, argues Lawrence, yet the newborn knows "from the belly" (p.57). Similarly, the mother does not know her child "from the head" (p.58) due to the child's speechlessness, but she does know her child from "the passional nerve centre of the solar plexus" (p.58). Lawrence compares the interchange and communication between the two with creative electricity: it is "a circuit between the great nerve centres"(p.58). One significant characteristic of solar plexus is that it is positively polarized as it belongs to the sympathetic centre. In solar plexus the knowledge that "I am I" is rooted. In *FU* Lawrence writes "I am I, in vital centrality. I am I, the vital centre of all

things. I am I, the clew to the whole. All is one with me" (p.22). Thus, a human perceives himself as a part of the universe, of the All, he is conscious of his vitality and existence.

The system elaborated by Lawrence is dual which means that solar plexus has a corresponding negatively polarized unit, lumbar ganglion. Lumbar ganglion too, as can be seen from the diagram, falls into the subjective centre, but, unlike solar plexus, it is the voluntary centre or the power centre, vertically. If solar plexus is the longing for unison, lumbar ganglion is a "continually increasing cleavage" between the two; it symbolizes repudiation, separation and sundering. Lawrence develops the notion further, noting that solar plexus corresponds to "the warm, rosy abdomen, tender with chuckling unison", whereas lumbar ganglion corresponds to the strengthening back breaking loose from any attachment and striving to independence, respectively. He writes that following the solar plexus the psyche is "blindly self-positive", i.e. it is purely self-centred. Then the lumbar ganglion comes into force by using which the psyche recoils against any unison. In lumbar ganglion a human comprehends that I am I, yet now I am distinct from the universe. "I am I, not because I am at one with all the universe, but because I am other than all the universe. It is my distinction from all the rest of things which makes myself" (p.22), explains Lawrence in *FU.*

Lawrence asserts that a strong desire to assimilate co-exists with a direct repudiation within an individual and that the cornerstone of the individual's creative development lies within the circuit of a positively polarized sympathetic centre and a negatively polarized corresponding voluntary centre. Both reactions are subjective because a human being, i.e. an infant, "takes no note of that from which it recoils" (p.71), namely the object, its mother. Nonetheless, not only do these forces flux within a single human, but also between two and more humans. Lawrence mentions that "each individual is vitally dependent on the other for the life circuit" (p.69).

As the circuit of lower, subjective and abdomen plane is established, two new centres awaken. The horizontal separation line between the lower (solar plexus and lumbar ganglion) and the upper centres (cardiac plexus and thoracic ganglion) is the diaphragm. The two latter ones are located above the diaphragm, in the breast, and are objective. Being an objective centre means that a human becomes aware of the object, of another human; he is not self-centred anymore, e.g. the child, when takes the breast, becomes fully aware of his mother. Through the cardiac plexus the unconscious seeks the beloved, selfless, and self-devoting love. There is no longer the "I am I" knowledge as "I" becomes irrelevant. "Here I only know

the delightful revelation that you are you", notes Lawrence in *FU* as "the wonder is outside me" (p.24). The other human being becomes a reality, and I become nothing. Thoracic ganglion, on the other hand, gives an impulse to the unconscious which starts its search for an object; the unconscious initiates its quest for the beloved. In its quest the unconscious aspires to see the wonders that the other human has and to transfer those wonders into itself. "For what is the beloved?" asks Lawrence, "She is that which I myself am not" (p.99).

An interesting relationship between the centres is established: on the one hand the complete circuit of the four centres means an independent existence of the unconscious; on the other hand four centres are deeply interconnected. There must be balance and harmony in the interchange of the forces, "the human psyche must have strength and pride to accept the whole fourfold nature" (*PU,* p.107) as emphasizing only one of the planes could lead to the corruption and destruction of the inner self. The goal of life, argues Lawrence, lies in the perfecting of unique individuality, which can only be attained through achieving a "singleness equilibrized, polarized in one by the counter-posing singleness of the other" (p.59). The final goal, states Lawrence in *FU* is "not to know, but to be. You've got to know yourself as far as possible. You've got to know yourself so that you can at last be yourself. 'Be yourself' is the last motto" (p.47). Embracing yourself, conducting according to your psyche is what humans have to do to lead a psychologically healthy life.

In *FU* Lawrence explains his system in less scientific terms. The content in *FU* shifts towards the interpersonal relationship unlike *PU* in which Lawrence elaborates upon the fourfold division of the psyche. What Lawrence adds to *FU* is contemplation upon sex and the male-female relationship. In chapter nine "The Birth of Sex", he asks himself what sex is. Sex is present from the moment of being born, yet sex "in the real sense of dynamic sexual relationship" (p.73), comes to existence only after puberty. This is where Lawrence disagrees with Freud who attributed a sexual motive to all human activities. There is a vital difference between sexes. Women live by feelings and emotions, whereas men live by the sense of purpose, the purpose of creating and building a new world (a religious or creative motive). Lawrence introduces a new, consequent fourfold of nerve centres which are awakened after puberty. The first pair consists of sympathetic hypogastric plexus and its corresponding voluntary sacral ganglion. The two upper centres located in the throat and neck are cervical plexus and cervical ganglion. With the awakening of the sex in a human, his physique undergoes changes, e.g. a male's voice breaks and female breasts start developing. Through these changes Lawrence believes that a new being is born. "Sex", claims Lawrence, "is a dynamic polarity between human beings, and a circuit of force *always* flowing" (p.76,

emphasis original). Two adult humans cannot have a relationship without such a polarized dynamic flow. At the hour of sex, of a right coition, partners reach the fullness of being, "in the ocean of our oneness and our consciousness" (p.135). For Lawrence, sex as was explained previously, means the connection of dynamic poles between man and woman; and out of the sex magnetism arise three consequences. First, both feel the electricity. Second, renewal of blood chemistry occurs in both partners. Third, they feel liberated. Thus, the magic of sex lies in the feeling of renewal and liberation.

Nevertheless, a man should not make the sexual consummation or a woman and their child the centre of his life, as this will lead to despair. A man should follow his purpose, and only at night become his woman's "perfect answer to her deep sexual call" (p.78). Lawrence notes that "with sex as the once accepted prime motive, the world drifts into despair and anarchy" (p.79). Indeed, sex brings two humans together, but on the other hand it disintegrates society as long as it supersedes the collective male purpose. Yet, when it is subordinate to the purposive passion a man reaches fullness. And without reaching the sexual fullness no idea or motive can endure long. Lawrence emphasized the importance of balancing sex and purposiveness: make sex of paramount significance and you get anarchy; make purposiveness the main aim of life and "you drift into barren sterility" (p.80). And only when a man serves his great purpose can he have a wife who will be devoted to him and will believe in her husband.

"Balance" is one of the central words in D.H. Lawrence's psychology and philosophy. Balance should be maintained within an individual's psyche as well as in the society. Similarly to the individual psyche, which needs balancing of the solar plexus and lumbar ganglion, unison and recoil, the human community needs balancing of male firmness and purposiveness with female sympathy and submission. The cornerstone of life lies in balance and harmony, which each person should achieve. How does one achieve such healthy balance between love and power forces? How does one achieve a maximum of being within oneself and regarding the others? These are the major questions that D.H. Lawrence raises in his fictional writings.

Practical Part

Vitalism

As demonstrated in the previous chapters, D. H. Lawrence represented the so-called vitalistic philosophy, the philosophy of the ever-living Phoenix. The philosophy of vitality conjoins the relationship with oneself, with others, specifically to the other sex, and to nature. This is the philosophy of deep instincts and urges as well as of methods on how to deal with them – repress or surrender yourself to them. In the novels *WL* and *LCL* Lawrence opposes and subtly compares vitalist with rationalist adherents.

In *WL* Rupert Birkin is an avid supporter of vitalism while Gerald Crich is the symbol of pure rationality. Lawrence demonstrated the antagonistic relationship of the two viewpoints from the beginning. The reader is introduced to Gerald first through Gudrun's eyes in Chapter 1: "he did not belong to the same creation as the people about him" (p.10), and later through the author's eyes: "he was erect and complete, there was a strange stealth glistening through his amiable, almost happy appearance" (p.17). Whereas Gerald is healthy and handsome, Rupert is pale and ill-looking. Presenting Birkin Lawrence writes, "there was an innate incongruity which caused a slight ridiculousness in his appearance. He did not fit at all in the conventional occasion. Yet he subordinated himself to the common idea, travestied himself" (p.15). Birkin has taught himself being commonplace and ordinary in order not to strike others with his singleness and extravagance. Indubitably, Gerald and Birkin are different, yet what unites them is their peculiarity, uniqueness, and a striking outstand. The closing dialogue between Birkin and Gerald in the chapter 2, "Shortlands", is a perfect illustration of Gerald's traditionalism and Birkin's dramatization and inner repudiation of conventionality. The discussion develops around the wedding ceremony. Gerald is dissatisfied with the non-conventional episode, whereas Rupert eagerly defends it. He says, "anybody who is anything can just be himself and do as he likes. <…> it's the hardest thing in the world to act spontaneously on one's impulses – and it's the only really gentlemanly thing to do – provided you're fit to do it" (p.26). Gerald does not hesitate to disagree with such a statement as he believes in collectiveness, unlike the individuality-believer Birkin. Lawrence concluded the chapter by stating that a "strange enmity" aroused between them, "perilous intimacy which was either hate or love, or both" (p.27).

Chapter 5, "In the Train", is another revealing episode of the two men's outlooks. On the way to London, Gerald and Birkin happen to have a conversation regarding the purpose of life. First, Birkin claims that we are "dreary liars" (p.44) as we labour in order to attain materialistic goods such as having a butler or a modern house which will bring our idealistic notion of the world into life. He explains that materialistic goods provide us with "the reflection of ourselves in the human opinion. If you are of high importance to humanity you are of high importance to yourself. This is why you work so hard in the mines" (p.44). Curiously, Birkin asks Gerald *twice* about his purpose in life, nevertheless the baffled Gerald is incapable of giving a satisfactory answer: "I don't know – that's what I want somebody to tell me. As far as I can make out, it doesn't center at all. It is artificially held *together* by the social mechanism" (p.47, emphasis original).

Once again, Birkin is propagating individuality, freedom of choice; Gerald, on the other hand, has not explored the aim of his life and is doing whatever the conventional society has prescribed him to do.

Yet, the paramount episode in *WL* takes place in chapter "Mooney", in which Birkin ponders upon two ways of life and death – the African and the Arctic ways. The African journey is characterized by "mindless progressive knowledge through the senses, mystic knowledge in disintegration" (p.220). After death the soul falls into "purely sensual understanding" as Birkin claims. The Arctic journey is typical for the white races whose souls go into "snow-abstract annihilation" (p.220). Interestingly enough, the passage following Birkin's reflection functions as a prediction of Gerald's future. He asks himself whether Gerald is a representation of the Arctic journey and whether he was "fated to pass away in this knowledge, this one process of frost-knowledge, death by perfect cold?" (p.221). However, the chapter is significant not only for its summary of the life-death journey, but also for the conclusion to which Birkin comes and that embodies Lawrence's philosophy of vitalism. Birkin concludes there is a third way – a way of freedom, which is

> the paradisal entry into pure, single being, the individual soul taking precedence over love and desire for union, stronger than any pangs of emotion, a lovely state of free proud singleness, which accepted the obligation of the permanent connection with others, and with the other, submits to the yoke and leash of love,

> but never forfeits its own proud individual singleness, even while it loves and yields (p.221).

The above quoted passage exemplifies Lawrence's oscillation between the dependent and the independent, the individual and the committed, the desire to give yourself up to others and the counter-desire to reach singleness. As Daniel J. Schneider puts it, the confrontation lies on a deeper level – love, sensuality and power (p.173). The first one is the desire to surrender yourself; the latter one means Wille Zur Macht, as Nietzsche calls it, which is the desire to dominate and be in charge of others.

The desire for power defined by Nietzsche is most vividly exhibited by Gerald throughout the novel. The first episode that should be mentioned takes place in chapter 9, "Coaldust", in which Gerald is forcing his will, his power upon a mare by trying to oppress it, and to submit the sensitive creature to his urge. The second episode perfectly illustrates Birkin's earlier statement regarding self-importance. The same day when the dialogue in the train happens, Rupert introduces Gerald to Pussum. As Birkin calls Gerald "a Napoleon of industry" (p.54), he feels "full of male strength" and is "acutely and delightfully conscious of himself, of his attractiveness" (p.54). And once again, Gerald is overwhelmed by his power the same way he feels with the mare: "He felt an awful, enjoyable power over her, an instinctive cherishing very near to cruelty" (p.54).

It is obvious that Birkin is right. Yet the two extremes of love and power are best represented through two differently developing relationships, that is of Rupert with Ursula (love, sensuality) and Gerald with Gudrun (power, submission), which will be presented later in this work.

LCL is a novel which is similar to *WL* in terms of the topic discussed; the overall conflict remains the same – vitalism vs. rationalism. The vitalist outlook on life, based on love and sensuality, is embodied by Connie and Mellors, whereas Clifford represents the rationalist attitude and power urge. It is essential to introduce the reader first to the conflict between Connie and her husband, Clifford, prior to the appearance of her rescuer – Mellors.

Even though coming from the middle-class, Connie is used to active social life, freedom of speech, and dynamism from the teen-ages; she had her first sexual encounter at the age of 18. Before the war Connie married Clifford who later was badly injured and lost the control over

the lower part of his body. Lawrence says that even though Clifford's social position was higher than Connie's, "he was shy and nervous of all that other big world", "he was conscious of his own defenselessness, though he had all the defense of privilege" (p.22). The central conflict of the novel arises from Connie's sexual and inner discontent with her marital life. Clifford's belief that "they were so close, he and she, apart from that (sex)" (p.28) is the reason of Connie's growing restlessness. The inner vitality that Connie possessed has been fading away with the marriage. Now her life was gradually turning into nothingness, "it was words, just so many words. The only reality was nothingness, and over it a hypocrisy of words" (p.139). She is young, only 27, yet "her body was going meaningless, going dull and opaque, so much insignificant substance" (p.195). The permanent lack of sensual excitement, sexual fulfillment, cognitive suitability *as well as* physical contact with a man, which her nature was yearning for, led her mental health into the state of depression. The situation was so extreme that even the doctor states that Connie is spending her life "without renewing it. You're (Connie) spending your vitality without making any" (p.218).

Thus, as Clifford cannot satisfy his wife's physical needs, Connie looks for help in nature. She encounters Mellors – the keeper - in the forest. What is crucial is the fact that Mellors himself is an isolated, frightened soul in the beginning. Connie describes him as "a lonely pistil of an invisible flower". The first impression Mellors makes on Connie is that of fear, "like the sudden rush of a threat out of nowhere" (p.126). Nonetheless, Mellors is the rush; in his green velvet trousers he represents vitality from the start. Lawrence repeatedly uses nature-related metaphors and similes when talking about the keeper. When Connie first comes to his hut and observes Mellors she thinks he looks "like an animal that works alone, but also brooding, like a soul recoils away, away from all human contact" (p.247). The forest is Mellor's refuge from the dehumanized, non-sensuous world. Mellors fears coming into contact with a woman again, as his previous experience left wounds; however later in the novel he announces that he has begun living again. Connie needs more time to reach the consummation in the physical relationship with Mellors, yet she reaches the stage of her resurrection: "the consummation was upon her, and she was gone. She was gone, she was not, and she was born: a woman" (p.493).

Clifford – the rationalist, the materialist – does not see and does not understand the inner suffering of his wife. What Clifford is focused on is success, which Lawrence calls a "bitch-goddess". First, literary success brought him fame; in a few years he has become "one of the best known of the young 'intellectuals'. Where the intellect came in, Connie did not quite

see" (p.140). "The prostitution to the bitch-goddess" means nothing to Connie who is striving for something very different. Afterwards, Clifford finds interest in mines, which gave him self-confidence and the feeling of power "over all these men, over the hundreds and hundreds of colliers" (p.303), which is what motivates him. Similarly to Connie and Mellors, Clifford has been re-born, has been brought back to life, too. The life he leads with Connie, the literary success he had seen, have not fulfilled him. Now it is colliery that supplies him with energy and, as Lawrence writes, "he had fulfilled his lifelong secret yearning to get out of himself. Art had not done it for him. Art had only made it worse" (p.306). Just like Gerald Crich in *WL* is preoccupied with success, so is Clifford Chatterley. They both are driven by power, domination over others.

It is success and the relationship with Mrs. Bolton that has enlivened Clifford while Mellors and Connie are resurrected back to life by the physical love. In *LCL* vitality is deeply connected with love, sex and nature, even more than in *WL*. To understand the roots of sexual vitality it is important to look in details at themes tackled by Lawrence such as intersexual relationship, sexuality and sexual experience, which will be discussed in the following chapters.

Ultimately, Lawrence used the basic oppositions – love vs. power, vitality vs. rationalism – in *WL* as well as in *LCL*. Both novels exhibit characters that lean towards one or the other of these notions and ideals. Both present male figures who have been somehow wounded and who have chosen different paths of overcoming the pain: either submitting other creatures to their dominance (Gerald, Clifford) or opposing industrialization and fleeing into the world of sensuality (Rupert, Mellors). What differs, however, is the linguistic approach that Lawrence chose to represent his notions: while the language of *WL* is more symbolic, metaphoric and philosophic, comparable to *FU* or *PU*, the language of *LCL* is more straightforward and comprehensible.

Nature

From his early childhood, D.H. Lawrence was exposed to nature, and his deeply developed and vibrant sense of perception towards nature is omnipresent: they can be found in the theoretical works, poems, and novels. In *FU* Lawrence ascribes human characteristics, individuality and healing power to nature and trees in particular. While in nature, Lawrence

experiences a spiritual unity between himself and a tree; it gives him creative magical power and leads him "into forgetfulness, and into scribbling" (p.28). Similarly, in chapter "Breadalby", Birkin finds refuge in the open countryside after Hermione stroke his head. Sitting naked among primroses gives him comfort. Birkin thinks that being solely with creatures and plant on an island, like Alexander Selkrik, would diminish "heaviness, this misgiving" (p.92). He calls the nature his "marriage place" and thinks that "nothing else would do, nothing else would satisfy, except this coolness and subtlety of vegetation travelling into one's blood" (p.91).

Gerald, on the other hand, fails to find a synthesis between his will for power and nature. This incompatibility with the organic matter leads to his death at the end of the novel. Indeed, Gerald does die in the Arctic way, which Birkin was speculating about. He dies in the perfect cold, in the snow, marking his defeat to nature. And even though the episode with the mare, in which Gerald bullies and tortures the animal, has already been used as an example in the previous chapter, it is also illustrative of displaying Gerald's relationship with nature: his aim was to "train the mare to stand to anything" (p.96), i.e. to take power over it. Yet again, his constant competition with the higher forces turns out to be fatal. It is necessary to mention the reaction of Brangwen sisters to the observed situation, which reveals their characters. Whereas Ursula calls Gerald a fool and her heart is full of pity for the horse and hatred for Gerald, Gudrun looks at him with "black-dilated, spellbound eyes" (p. 94) and hated Ursula for being outside herself. This accentuates the personality differences: Ursula is sensitive to the feelings of the others; as opposed to her sister, Gudrun, who seeks power and control, just like Gerald. And this is one of the reasons Gudrun is attracted to him.

Two examples given above show a striking difference between the four central characters, through their perception of nature. While Birkin flees to nature to re-gain his inner strength and consciousness, Gerald strives for taming nature, feeling superior. And while Ursula perceives herself as a part of nature, Gudrun fights to triumph over it.

Gudrun's perception of Gerald in the water which takes place twice in the novel is quite interesting. Firstly, in chapter "Diver" where Gudrun stands motionless and fascinated by the freedom that exuberated from him: "he was immune and perfect" (p.37). Yet Gudrun's thoughts for the second time in chapter "The Water-party" are quite opposite as she observes Gerald climbing into the boat out of water "with the blind clambering motions of an

amphibious beast, clumsy. But it looked defeated now, his body. He was breathing hoarsely too, like an animal that is suffering" (p.157).

Another compelling episode occurs in the same chapter, "The Water-Party", in which Gudrun performs a eurythmic dance. What strikes the most in this episode is the language Lawrence used to describe Gudrun's moves as well as Gudrun's approach to cattle later in this chapter. Her gestures are filled with incantation and are transcendental. When the unexpected cattle arrive, she dances towards them "lifting her body towards them as if in a spell, her feet pulsing as if in some little frenzy of unconscious sensation, her throat exposed as in some voluptuous ecstasy towards them" and a "shiver of fever and pleasure went through her" (p.143). Similar to Lawrence's own experience and Birkin's encounter with nature, Gudrun feels both terrified and mesmerized by the nature.

In *LCL* nature functions as a driving force to the development of the story - nature is one of the protagonists. Unlike the nature of *WL* which is not localized in one place, the nature in *LCL* is centred exclusively in the woods. The woods are a sacred place as they are the centre of life themselves (as opposed to Wragby), the place where one unites with the cosmos and brings peace to one's heart and mind.

> How still everything was! The fine rain blew very softly, filmily, but the wind made no noise. Nothing made any sound. The trees stood like powerful beings, dim, twilit, silent and alive. How alive everything was! (p.346).

The contrast between the description of Wragby Hall and the house in the woods clearly illustrates the atmosphere that Connie perceives. Wragby Hall's drive is "a dark, damp drive, burrowing through gloomy trees, out of the slope of the park where gray damp sheep were feeding, to the knoll where the house spread its dark facade" (p.34). Mellor's house is "the green-stained stone cottage, looking almost rosy, like the flesh underneath a mushroom, its stone warmed in a burst of sun" (p.238). The depiction of Wragby Hall gives an effect of dreariness. The dark, lifeless mood is opposed to the vibrant, colourful cottage in the woods.

Both Connie and Mellors find peace and refuge in the wood as it is a sacred place for both of them. Yet the woods are also a place of their spiritual and sexual rebirth. As John Humma

puts it in *The Interpreting Metaphor: Myth and Nature in LCL*, for Lawrence, the rebirth goes from disintegration to integration: "this process involves connecting one faculty and another within the individual as well as connecting the individual and nature" (p.78). Lawrence uses numerous nature-related metaphors for the description of the spiritual-sexual rebirth.

Connie reaches out to a life in the scene with chicks. Mellors helps the fascinated and terrified Connie to feed little birds and instructs her. In a sort of ecstasy Connie thinks to herself "Life, life! Pure, sparky, fearless new life!" (p.320). After Mellors and Connie make love for the first time, he compares her to the tenderness of a growing hyacinths and "his penis began to stir like a live bird" (p.337). Interestingly enough, Mellors' penis is ascribed more nature metaphors apart from the live bird throughout the novel: "the small, bud-like reticence and tenderness" (p.493) and "a little bud of life" (p.595). Mellors' reproductive organ is presented as an embodiment of liveliness.

The description of Mellors, in general, in the course of the novel is interesting as Lawrence uses constant references to nature when writing about him: Mellors wears green velveteen, he is a gamekeeper and does not leave his habitat, in military he was a blacksmith in the cavalry and, as Clifford says, "was connected with horses, a clever fellow that way" (p.256). Now Mellors has a dog, Flossie, and raises pheasants. And through the existence of the birds Mellors and Connie come together and unite in their first sexual act. Interestingly, Mellors is not only responsible for the pheasants; he also actually fertilizes Connie. Humma claims that the gamekeeper, by being an integral and essential part of the woods, "is the mythic fertility figure who will effect, along classical lines of ritualistic death and rebirth, Connie's regeneration" (p.81). And here again, Lawrence's central image of a phoenix, of death *and* rebirth, plays a major role. The process of Connie's rebirth cannot start without the complete destruction of her old self. Just like the leaves in autumn should fall to blossom in spring, so should Connie's existential self undergo a similar transformation: "Ye must be born again! I believe in the resurrection of the body! Except a grain of wheat fall into the earth and die, it shall by no means bring forth. When the crocus cometh forth it till will emerge and see the sun". (p.237)

Another prominent aspect of nature and nature-related metaphors lies in the theme of sexuality. In *LCL* it is the physical connection with a man that leads Connie to her regeneration.

> He led her through the wall of prickly trees, that were difficult to come through, to a place where was a little space and a pile of dead boughs. He threw one or two dry ones down, put his coat and waistcoat over them, and she had to lie down there like an animal (p.374-375).

Connie participates in this animalistic-like act in the woods. And yet this is the moment she starts her regeneration progression. She reaches orgasm with Mellors for the first time and the sensation is "swirling deeper and deeper through all her tissue and consciousness, till she was one perfect concentric fluid of feeling, and she lay there crying in unconscious inarticulate cries" (p.377). The vitalistic language and nature references reinforce the action and move it forward. On her way to Wragby Hall, the world around Connie finally turns alive and she becomes robustly aware of the vital feelings inside her body. Moreover, the language used by Lawrence in the following passage foreshadows Connie's pregnancy

> In her womb and bowels she was flowing and alive now and vulnerable, and helpless in adoration of him. It feels like a child, she said to herself it feels like a child me in me. And so it did, as if her womb, that had always been shut, had opened and filled with new life (p.381).

Comparing *WL* and *LCL*, one notices striking differences. In chapter "Excurse", in the episode which describes Ursula and Birkin's lovemaking, Lawrence uses the images of flowers, rivers, floods, fire and fountains. Later they walk in Sherwood Forest where "great old trees" are "like old priests" and the fern rises "magical and mysterious" (p.278). Similarly to Connie and Mellors, Ursula and Birkin make love on the ground in woods. Yet Lawrence does not use nature imagery when describing the act in *WL*. Their lovemaking is "a new mystery", "silence upon silence" and "vital, sensual reality" (p.279). The language presenting coitus is rather religious and mysterious. Indeed, Lawrence provides the reader with water and plants imagery, nevertheless, as Humma claims, there is no "organic interpenetration involving the images and the action" (p.81).

Undeniably, nature does hold a key position in both novels. Yet nature of *WL* is in the background and is rather philosophized upon, whereas in *LCL* nature is a focal character; without all nature-related metaphors and similes the story itself would be depleted of its uniqueness and texture, which is not the case in *WL,* as the references to nature are not as dense. Evidently, most of the nature-related figures of speech have underlying sexual meaning, and as sexual experience is one of the central themes (specifically in *LCL*) it is impossible to separate one from the other. Comprehension of the complexity of the novels is achievable only through the analysis of the unity of sex and the natural world.

The other aspect which highlights the importance of the direct bond with nature is presented through the juxtaposition of the industrialized, senseless, and disconnected England to England of woods and animals. Therefore, it is essential to discuss the topic of technology in connection with nature, as both *WL* and *LCL* portray the characters on the opposing sides: Rupert vs. Gerald, Mellors vs. Clifford respectively.

Sexuality

The presence of explicit sexual scenes in *LCL* was the reason for banning the novel for over thirty years, labeling it as pornographic. Lawrence, like other Modernists, represents withdrawal from the Victorian standards that neglected and rejected open discussions of sex and bodily desires. Yet the book does not propagate promiscuity; on the contrary, Lawrence tried to demonstrate the importance of balancing sexual and mental life, as his philosophy initially suggests. Pornographic materials rather depict sex without emotions or love whereas there is apparent passion between Connie and Mellors, which does indeed start from intercourse but transforms into a deeper feeling which would remain strong without the continual physical activity. In his letter to Connie Mellors writes that now he loves chastity.

It is also important to mention the original title of the novel – *Tenderness* – which accentuates Lawrence's intention to illustrate the significance of feelings. Thus, it would be more precise to perceive *LCL* as an erotic novel, not pornographic. For Lawrence sex is a natural act between two adult humans which is meant to evoke pleasure rather than shame. Although it does not only bring pleasure, the coitus between two accordingly polarized people starts the process of rebirth. Unlike Freud, Lawrence does not put sex on the pedestal as sex alone is not satisfactory. "When the sex passion submits to the great purposiveness passion, then you

have fullness" (p.79), Lawrence writes in *FU*. So, this fullness, the balance, the rebirth, which results from it, is essential. In *Reading the Modern British and Irish Novel 1890-1930* Daniel Schwartz noticed that "Lawrence made a claim for being the spokesman for the body pleasures" (p.110). And indeed, Lawrence's criticism of neglecting the body, his support for body-awareness and dramatization of sexuality is ubiquitous in *LCL*.

Connie suffers from depression, she feels old at twenty seven "with no gleam and sparkle in the flesh. Old through neglect and denial, yes, denial. The mental life! Suddenly she hated it" (p.195). Gradually her dissatisfaction and disappointment in the marriage grows into hatred which is aimed at Clifford and "all the men of his sort who defrauded a woman even of her own body" (p.197). The fact that Clifford does not take his wife's needs into consideration leads Connie into feeling injustice and questioning her decision of devoting her life to a man like Clifford.

Interestingly, prior to encountering Mellors Connie falls in love, as she first thinks, with Michaelis and has intercourse with him. However, it is Connie who is the active member of their sexual relationship. Michaelis would finish quickly and so "she soon learnt to hold him, to keep him there inside her when his crisis was over" (p.78).

The description of her intercourse with Mellors is more delicate and sophisticated. Mellors takes time to appreciate Connie's body which is surprising for her in the beginning. He touches and explores her body and she does "not understand the beauty he found in her, through touch upon her living secret body, almost the ecstasy of beauty" (p.353). At the beginning of their sexual relationship Connie does not reach her orgasm, yet "she did not rouse herself to get a grip on her own satisfaction, as he had done with Michaelis; she lay still" (p.355), which means here the man, Mellors, is active and the woman, Connie, is passive. Their other intercourse looks quite similar: Mellors is tender and loving, yet dominant "with a quiver of exquisite pleasure he touched the warm soft body" whereas Connie was still, "in a kind of sleep. The activity, the orgasm was all his; she could strive for herself no more" (p.327). It is also important to mention how Lawrence describes the action: "he had to come in to her at once, to enter the peace on earth of her soft, quiescent body. It was the moment of pure peace for him, the entry into the body of the woman" (p.327). Again, nature-related metaphors are used here and the reader understands that for Mellors physical relationship with a woman carries deep existential meaning. In *FU* Lawrence gives an explanation to the meaning of sex for the man. Man is the doer and thinker and the crucial

moment is when man gives himself up to the woman for her emotional asking, the birth of rebirth takes place and "in his consummation in the emotional passion of a woman, man is reborn" (p.70). This is exactly what happens with Mellors after their first intercourse when he states that he has begun life again.

Lawrence highlighted the contact and its importance regarding sex. Michaelis fails to establish a human contact with Connie even though physically they are close. Michaelis is emotionally dysfunctional, he is "better than Clifford at making a display of nothingness" (p.140) and "sexually they were passionless, even dead" (p.141). Hence, their relationship did not possess a deeper underlying significance. At first, Connie cannot love Mellors either; she is confused and unsure about his personality, his intentions towards her and her feelings. Her lost self wants "to be saved, from her own inward anger and resistance. Yet how powerful was that inward resistance that possessed her!" (p.490). However, finally she overcomes that resistance and anger through sexual relationship with Mellors and is liberated. One of the passages describes Connie's feelings (again, in relation to nature) during her inner rebirth: "she was like the sea", "she was deeper and deeper disclosed", "the waves away from herself", and "the consummation was upon her and she was gone. She was gone, she was not, and she was born: a woman" (p.492-493). In another episode, at the beginning of which Connie feels insecure, she is made a different woman through letting Mellors "have his way" (p.699). After this coitus Connie has completed another stage of her transformation: "she had come to the real bed-rock of her nature, and was essentially shameless. She was her sensual self, naked and unashamed. That was life!" (p.701). What is crucial in the episode are the thoughts that come to Connie's mind after having such sensual sex. She realizes that all she needed was "phallic hunting out" (p.702). Interestingly, she accuses people for propagating sentiment and claims that "what one supremely wanted was this piercing, consuming, rather awful sensuality. To find a man who dared do it, without shame or sin or final misgiving" (p.702). As a follow-up she remembers of Clifford and Michaelis, who as opposed to Mellors, are "both sensually doggy and humiliating. A supreme pleasure of the mind! And what is that to a woman?" (p.703). Besides, earlier Connie was proclaiming her philosophy of the body to Clifford saying that to her "the body is a greater reality than the life of the mind. The body is rising from the tomb. And it will be a lovely, lovely life in the lovely universe, the life of the human body" (p.664-665). Later Mellors thinks about that idea in similar words: "I stand for the touch of bodily awareness between human beings and the touch of

tenderness. Thank God I've got a woman who is with me, and tender and aware of me" (p.790).

The theme of sex was not, as can be seen, intended to shock the publicity but rather to establish the connection between the physical and the material on the one hand and the spiritual on the other hand. Lawrence wanted people to recognize the loveliness of sexual relationship and change their Victorian attitude towards sex. *LCL* is the best illustration of it as it demonstrates how doomed the relationship which is isolated from nature and sexual connection is; on the contrary, the relationship filled with sexual love is harmonious and long-standing. Thus, Lawrence defends a balanced relationship in which man and woman can save each other, and, instead of having a dominant-submissive system, they can become a part of each other. Connie and Mellors build a harmonious relationship which helps them gain self-achievement. Their awakening is catalyzed by the presence of nature, and at the end Connie establishes her identity as a whole woman, Mellors – as a whole man.

In *WL* the sexual theme also takes a prominent position. Yet here it involves more than two people and tackles homosexual love as well. To discuss the novel's treatment of sexuality it is necessary to look at the development of Ursula and Birkin's, Gudrun and Gerald's, and Birkin and Gerald's relationships.

In chapter one, while walking through Beldover Gudrun has extremely repulsive emotions towards people around her: "a sudden fierce anger swept over the girl, violent and murderous. She would have liked them all annihilated, cleared away, so that the world was left clear for her" (p.8). Birkin too dreams of annihilation, yet his way of thinking is completely opposite to Gudrun's idea of annihilation:

> But I abhor humanity, I wish it was swept away. It could go, and there would be no *absolute* loss, if every human being perished tomorrow. The reality would be untouched. Nay, it would be better. Don't you find it a beautiful clean thought, a world empty of people, just uninterrupted grass, and a hare sitting up? (p.108, emphasis original).

While Birkin, a misanthrope, wants humanity to perish including himself, Gudrun wishes to have the whole world left solely to herself. This comparison gives a fundamental clue to Gudrun's character – her egotism and self-centered personality.

It is also important to present the development of Gudrun's first sexual experience with Gerald. Like in *LCL* there is a rebirth process, however, only for Gerald: "into her he poured all his pent-up darkness and corrosive death, and he was whole again" (p.301). Yet unlike Connie's feelings after the intercourse, Gudrun feels the exact opposite. Lawrence emphasizes multiple times the fact that Gudrun is conscious: "but Gudrun lay wide awake, destroyed into perfect consciousness. She lay motionless, with wide eyes" (p.302), "she lay in intense and vivid consciousness, an exhausting superconsciousness" (p.303) and she cannot wait the moment when Gerald leaves as this will mean her release. Gudrun's inability to give herself up to a man, her abstraction from the body, results into such reaction.

In his relationship with Gudrun, Gerald attempts to put Gudrun into position of the absent mother. It comes from the fact that his loving mother has completely changed her behavior after an accident in which her daughter died. In conversation with Birkin Gerald explains that his mother "used to be all for the children – nothing mattered, nothing whatever mattered but the children. And now, she doesn't take any more notice than if it was one of the servants" (p.176). Such loss frustrates Gerald and leaves emptiness in his heart that he cannot comprehend himself and mistakenly thinks he needs a female partner. And so he puts Gudrun in a mother's role and tries to find comfort within the relationship with her. In the sexual scene that has been described before Lawrence compared Gerald to a child when establishing a physical relationship with Gudrun. He writes that he was a child, "so soothed and restored and full of gratitude", he perceives Gudrun as "mother and substance of all life" and "he was afraid she would deny him before it was finished. Like a child at breast, he cleaved intensely to her" (p.301-302). Gerald finds comfort and pleasure, both physical and emotional, through the relation to womb and infancy when a child is completely dependent on his mother. Gudrun, as a self-aware and egotistic person, cannot bear the thought of being used to fill the emptiness after the loss of mother. She revolts against such treatment and in the chapter "Snowed Up" reflects upon it. She asks herself whether Gerald could sheathe her, and answers herself that he is the one who needed putting to sleep.

Gerald confuses two types of love, a love for a mother with a love for a woman. Denied of comfort by his own mother, he tries to replace the maternal figure of Mrs. Crich with Gudrun

and, at the same time, sexualizes her. This, in Freudian terminology, is the Oedipus complex. Towards the end of the novel, with the introduction of a new male figure – Loerke – whom Gudrun fancies, Gerald cannot cope with the painful situation in which Gudrun mocks him and denies him comfort. Gerald, entangled in the web of confused and mistaken emotions, deteriorates under his inability to build a healthy relationship, and in the cold winter he decides to fight no more.

Although Gerald tries to build a relationship with Gudrun, he also denies himself homosexual experience with Birkin as both men are attracted to each other and their attraction takes a major position in the novel. Birkin defends the idea of male love: he says that he believes in "additional perfect relationship between man and man – additional to marriage" (p.308), and for him a man-man relationship is equally important, creative and sacred as is a man-woman relationship. Gerald thinks to himself that "marriage is like a doom to him. It was a committing of himself in acceptance of the established world, he would accept the established order, in which he did not livingly believe" (p.308), and yet he does not accept Birkin's offer even though he thinks of it as "alliance, to enter into the bond of pure trust and love with the other man" (p.308). Thus, Birkin fights for a relationship with Gerald against Gerald's uncertainty and ambivalence.

A central chapter to the development of Birkin-Gerald relationship is chapter 20, "Gladiatorial", in which the two men participate in a type of Japanese wrestling. The wrestling scene contains numerous allusions to a sexual relationship and homoeroticism as men share such an intimate moment. "They became accustomed to each other, to each other's rhythm, they got a kind of mutual physical understanding." And "the physical junction of two bodies clinched into oneness" (p.234). Just like two lovers who, in the moment of intimacy, emerge into one, so do Birkin and Gerald. Lawrence accentuates their oneness a few more times: "they seemed to drive their white flesh deeper and deeper against each other, as if they would break into a oneness" (p.234) and "they wrestled swiftly, rapturously, intent and mindless at last, two essential white figures into a tighter closer oneness" (p.234). Interestingly, Lawrence does not emphasize unity of Gerald and Gudrun when describing their physical relationship. Gudrun cannot accept Gerald as her all and give herself up and will never be able to, hence their heterosexual relationship cannot achieve fulfillment.

What Lawrence refers to several times throughout the Gladiatorial scene is the image of penetration. Birkin has a "piercing fine grip that seemed to penetrate into the very quick of

Gerald's being", "he seemed to penetrate into Gerald's more solid, more diffuse bulk, to interfuse his body through the body of the other" and finally "Birkin's whole physical intelligence interpenetrated into Gerald's body" (p.234). However, Birkin-Gerald relationship goes beyond their physical attraction. Throughout the novel Lawrence shows their emotional bond as well. The author writes that Gerald "was held unconsciously by the other man. He wanted to be near him, he wanted to be within his sphere of influence. There was something very congenital to him in Birkin" (p.48). Thus, although Gerald positions himself as a heterosexual, he understands his actual sexuality as he finds his attachment to Biking congenital. Despite the fact that the bond between the two men seems ideal and solid, Gerald cannot commit himself to a homosexual relationship and prefers pretending his heterosexuality and love for a woman. Such rejection of his own deep inner desires leaves Gerald numb. At the end of the novel, after Gerald's death, Birkin explains to Ursula his love towards Gerald. Ursula does not understand why Birkin needs someone else when she is supposed to be enough for him. He says that as a woman she, indeed, is enough but he adds that to make his life "complete, really happy [he] wanted eternal union with a man too: another kind of love" (p.421).

The third relationship presented in *WL* is the one between of Ursula and Birkin, which stands in opposition to Gudrun-Gerald relationship. Ursula-Birkin relationship has its own difficulties and uniqueness. Here again two parties have different expectations from a relationship. Birkin's definition of a relationship is beyond the conscious. He says that

> There is a final me which is stark and impersonal and beyond responsibility. So there is a final you. And it is there I would like to meet you – not in the emotional, loving plane – but there beyond, where there is no speech and no terms of agreement (p.124).
>
> What I want is a strange conjunction with you, not meeting and mingling – you are quite right – but equilibrium, a pure balance of two single beings – as the stars balance each other (p.126).

Ursula is a possessive woman, who wants Birkin to play by her rules and she forces him into saying he loves her, thus manipulating him. Birkin says that Ursula has "a lust for possession,

greed of self-importance in love. She wanted to have, to own, to control, to be dominant" (p.172). The chapter "Man to Man" reveals Birkin's philosophy upon sex. He believes that sex is a limitation as it breaks the single unit of man and woman into halves. He does think that sex is essential in a relationship, however he is striving for something beyond sex, "he wanted pure conjunction, where man had being and woman had being, two pure beings, each constituting the freedom of the other, balancing each other like two poles of one force" (p.172). Birkin does not reject Ursula; what he does protest against is her will to dominate and have a relationship in a traditional way as woman's possession of him is unbearable to Birkin. Lawrence writes an interesting passage which directly corresponds to his explanations of polarized forces in *FU*. Birkin claims that man and woman are not broken parts; on the contrary, the individuality is primal, whereas sex is secondary, "but perfectly polarized. The man has his pure freedom, the woman hers. Each acknowledges the perfection of the polarized sex-circuit. Each admits the different nature in the other" (p.173). What Lawrence tries to get across through Birkin's meditation is that two individuals who are fulfilled in a relationship do not deny each other's individualities.

In chapter "Excurse" Ursula accuses Birkin of being "perverse", "obscene", "death-eating" (p.267). Interestingly, Birkin agrees with her accusations as he knew himself that "his spirituality was concomitant of a process of depravity, a sort of pleasure in self-destruction" (p.269). However, the intense conflict between Birkin and Ursula results into their marriage which does not go in accordance with any social standards: they give up their jobs, renounce their possessions and decide to wander off to find happiness. Apparently, this is Lawrence's ideal vision of life which does not hamper lovers from leading the life which does not comply with social conventions.

Later in the novel Birkin seems to achieve unity in his relationship with Ursula. He worships her: he was almost dead before but now "this marriage with her was his resurrection and his life" (p. 323). He reaches union with Ursula beyond the reality which means that they do not exist separately anymore, but in consummation of their beings in a new one, "paradisal unit regained from the duality" (p.303). Indeed, they do create a harmonious relationship, yet Birkin has not reached a union with a man, and thus does not feel the complete fulfillment, final consummation. The final dialogue of the novel is between Ursula and Birkin on the occasion of Gerald's death. Birkin grieves the man he has loved. Ursula says he cannot have two kinds of love, to which Birkin replies: "it seems as if I can't. Yet I wanted it" (p.421).

Lawrence portrays love-sex relationships differently within the two novels. Both of them are open-ended, yet *LCL* leaves a positive impression that the protagonists have achieved their consummation, united with themselves, within themselves and with nature, and that regardless of anything they will fight for what they believe in. Sex in *LCL* is a catalyst for Connie's and Mellors' resurrection. *WL*, on the contrary, ends on an extremely vague note: no one has reached complete fulfillment, neither Gudrun nor Ursula with Birkin. Although sexual theme is also present in *WL* Lawrence does not accentuate it as much as he does in *LCL*. In *WL* sex follows the process of establishing the emotional bond, it is secondary, whereas in *LCL* the rebirth starts with sex and develops into a deep emotional bond and love.

Industrialism, criticism of the society

Lawrence strongly believed in the power of nature and criticized industrialization which puts him into opposition with other representatives of literary Modernism. For them nature was not substantial or real as they perceived it as something unfinished: it is waiting for humans to make something out of it. Thus, nature has a potential to be worked upon, to be improved, and to be re-arranged in the interests of the society. People of the beginning of the 20th century lived in the anticipation of the future and conceived the past lost. However, what was neglected was the present. Such a shift to pure rationalism rose, according to Lawrence, by the shift away from the sympathetic centre, which strives towards unison with cosmos, to the voluntary centre, which seeks dominance. This disintegrated people from the universe and from themselves, distanced them from the opportunity to reflect upon the emptiness within themselves, and, as a consequence, they lost touch with nature. In *FU* Lawrence notes that "we have almost poisoned the mass of humanity to death with *understanding*. Our understanding, our science and idealism have produced in people the same strange frenzy of self-repulsion as if they saw their own skulls each time they looked in the mirror" (p.83).
Lawrence was confronted with the effects of Industrialization in his homeland, observing the dehumanization of miners who lived and worked but did not have a chance to find peace within their inner selves. Therefore, Lawrence uses collieries as a background and addresses the theme of industrialization and dehumanization in many of his works.

Lawrence opens *LCL* as follows: "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" (p.7). These first lines refer to a few social issues simultaneously. One of the references is to the fact that there is dissonance between the reality (of a tragic age) and people's approach to it, i.e. a rejection of an appropriate perception. The society of *LCL* places emphasis on rationality and reason and ignores the body. Such detachment is represented by Clifford. He embodies the spirit of industrialization and the failure to connect with one's self, and stands in opposition to Mellors. Clifford's disability does not allow him physical pleasures, and therefore he claims that he prefers "a supreme pleasure of the mind" as the body is an "encumbrance" (p.664). An interesting discussion takes place between Clifford and some of his rationalism-orientated friends in chapter 7. The discussion opener is a question of bottle fertilization. Olive is excited about the idea as "the future's going to have more sense, and a woman needn't be dragged down by her *functions*" (p.205). Clifford does not hesitate to agree with the statements as in his opinion "physical disabilities" must be eliminated. However, what he understands by physical disabilities is love-making. Harry Winterslow adds that "nothing but the spirit in us is worth having" (p.209).And Lady Bennerley says

> So long as you can forget your body you are happy. And the moment you begin to be aware of your body, you are wretched. So, if civilization is any good, it has to help us to forget our bodies, and then the time passes happily without our knowing it (p.207).

It is not surprising that Connie, who is present at such discussions, feels irritated, helpless and unsettled.

Due to his physical disability, Clifford decides to direct his energy towards social needs. First, he starts writing stories which do bring twelve hundred a year into the family, yet they are "meaningless" to Connie and there is "no touch, no actual contact" (p.41). Although the narrator mentions stories were true to modern life, i.e. they depict the tragedy and artificiality of the modern age, Clifford's values are irrelevant for Connie and thus, there is no touch to what she considers important – nature. What is reflected in Clifford's stories are neglect and lack of body-awareness. Later Mrs. Bolton influences Clifford in such a way that he takes interest in coal mining which gives him the sense of belonging and "a new sort of self-assertion came into him. It was a new sense of power, something he had till now shrunk from with dread" (p.294). Having become a successful businessman, Clifford analyses the reason

behind it and his conclusions are striking. He says that Mrs. Bolton made a man of him whereas Connie could never do it because she "kept him apart, and made him sensitive and conscious of himself and his own states. Mrs. Bolton made him aware only of outside things" (p.300). A new rush of excitement and power over men flows through him. And again, he compares his dreary life with Connie to the great life he leads now: "he had been gradually dying with Connie" (p.303), but now "he had fulfilled his life-long secret yearning to get out of himself" (p.305). Thus, one sees that Clifford in the course of the novel turns into a product of industrialization and modernity, distancing himself more and more from his body and lacking touch and tenderness. Clifford as an avid coal mine owner adds to the dehumanization of his workers as well as increasing the tragedy of the age. This is what Connie and Mellors rebel against and wish to flee from.

For a complete analysis of the industrialization theme in *LCL* it is essential to look at Mellors' perception of the modern world and his views on humanity. Mellors discusses the extermination of humanity, and pessimistically predicts the destruction of Britain. He tells Connie that if industrialization keeps killing human feelings and instincts, then the human species will perish.

A peaceful episode full of tenderness between Connie and Mellors after their coitus ends with Mellors' reflection upon the dehumanized, evil world of modernity. Two successive paragraphs contrast strikingly: his soft and warm kisses, his wish that there were not so many people in the world oppose his observations of Tavershall Pit. Mellors notices that the electric lights at Stacks gate are "wicked, quick of evil" and that the solitude of the woods is destructed by the industrial noises, "a man could no longer be private and withdrawn" (p.334). Mellors is frightened by the "malevolent thing outside" (p.338) and stays away from it by living solely in the undestroyed woods. He wishes there were other men with whom he could "fight that sparkling electric thing outside there, to preserve the tenderness of life, the tenderness of women, and the natural riches of desire" (p.338). Throughout the novel Lawrence contrasts nature and the outside world, yet nature seems to be losing to the modern world: there are no other men on Mellors' side, and thus the "thing" will soon destroy the wood too. "All vulnerable things must perish under the rolling and running of iron" (p.335), thinks Mellors.

As was mentioned previously, Mellors and Connie revolt against the current social situation. Their relationship as such is a provocation and challenge to the social traditional standards which did not tolerate faithlessness, surpassing class boundaries. She, a married lady from the upper class, has a love affair with a man, a gamekeeper, from a lower class, who conceives a child with her.

LCL is set in a world, in which mind and body are separated, in which the first one is given more prominence than the latter. For Lawrence, emotions and body are directly interconnected and such disintegration results in the society's disability to be in harmony within itself and to perceive the world as it is, tragically. Yet, both Connie and Mellors find balance of mind and body through the relationship with each other and are ready to live in the society that has other values.

In *WL* Lawrence criticizes society as well as its characters also have bodies disintegrated from mind. Yet if in *LCL* the discontent and criticism are aimed at industrialization, in *WL* it is the suppression of instincts and desires that is treated as the main cause for the inner imbalance. In chapter 3 Birkin and Hermione have an argument. Through Hermione Lawrence represented a modern woman who is self-sufficient and emancipated, yet who tries to control all the aspects of life by the mind, knowledge, and consciousness. The dominant power of the mind over the body is destructive as the human loses his or her instinctive and impulsive self. Such idea of life when the mind is supreme to the body is criticized by Birkin. Birkin attacks Hermione by saying that knowledge is everything to her:

> passion and the instincts – you want them hard enough, but through your head, in your consciousness. But your passion is a lie. It isn't passion at all, it is your *will*. It's your bullying will. You want to clutch things and have them in your power. And why? Because you haven't got any real body, any dark sensual body of life. You have no sensuality. You have only your will and your conceit of consciousness, and your lust for power, to *know* (p.33-34).

The dominant, controlling power of the mind is destructive for the spontaneous, inner flow inside of us. Ursula fails to understand how one can have knowledge not in one's head. Birkin answers, "in your blood when the mind and the known world is drowned in darkness everything must go. Then you find yourself a palpable body of darkness" (p.34). Birkin dislikes humanity for its collectiveness, for the lack of individuality, and for him "it's the

hardest thing in the world to act spontaneously on one's impulses" (p.26). He wants people to "like the purely individual thing in themselves, which makes them act in singleness" (p.26), yet what they do is the collective thing. In chapter 11 Birkin compares humanity with a dry-rotten tree of lies. He says that "humanity is less, far less than the individual because the individual may sometimes be capable of truth, and humanity is a tree of lies" (p.108).

The most representative character of industrialism is Gerald Crich. Chapter "The Industrial Magnet" demonstrates Gerald's business policies and beliefs on how to control his business which explains the reason behind his inability to find balance with the nature, or the sympathetic centre, to use Lawrence's term. Unlike his father, Thomas Crich, Gerald is not charitable and compassionate towards his workers. After gaining power over the mines he conceives "the instrumentality of mankind" and says that "the suffering and feelings of individuals did not matter in the least. They were conditions, like the weather. What mattered was the pure instrumentality of the individual. As a man as of a knife: does it cut well?" (p.193). He truly believes that the only thing by which a man's success can be measured is by the way he fulfils his function. Gerald is determined to submit everything to his own will in order to create a great, perfectly working machine. Interestingly, he develops a sense of grandeur by thinking that "man was the archgod of earth" and that "man's will was the absolute" (p.193). Gerald leads a fight with the natural conditions because what matters the most for him is "the great social productive machine". Gerald's megalomania knows no limits: "He, the man, could interpose a perfect, changeless, godlike medium between himself and the Matter he had to subjugate" (p.197). Gerald is satisfied with the course his business has taken and with his own work, yet, similarly to Clifford, he accelerates the dehumanization process of his workers and the society in general. Having finally reached what he was aiming for, Gerald realizes his inner emptiness and feels purposeless. His has destroyed the organic inner life himself by constant submission to mechanization and machines: "he knew that all his life he had been wrenching at the frame of life to break it apart. And now, with something of the terror of a destructive child, he saw himself on the point on inheriting his own destruction" (p.191). Due to the realization of the meaninglessness of life Gerald seeks refuge in work, in relationship with Gudrun and in friendship with Birkin. However, his relationship with Gudrun is a failure, she is stronger that Gerald so he cannot dominate her, and he is too frightened to enter a man-man relationship with Birkin. He refuses to commit himself to a proper love-relationship or friendship because to achieve it he would have to achieve self-knowledge as well, which frightens him.

Lawrence projected the inability of a modern man to lead a harmonious life and form stable relationships in the character of Gerald Crich. Complete separation between mind and body, an emphasis on the first one, leads him to self-destruction, to his inability to find balance, and climaxes in his death. Birkin, on the other hand, who is believed to represent Lawrence himself, moves towards a life he has envisioned for himself.

Lawrence's critical view at the way the society develops is exhibited in both novels. Through the experience of Connie, Mellors, Birkin, Gerald, and the Brangwen sisters Lawrence tried to explore social trends which led England into losing its organic whole and instead into making people reject their inner selves and turning them into machines. Neither *LCL*, nor *WL* have an ending that gives solutions to the problems of the modern society. The characters still have to fight for their rights to be who they are, yet they have found their companions and partners who will stand with them and fight the mechanized, dehumanized society.

Conclusion

Both novels, *LCL* and *WL,* address the same themes that lie in the core of the author's philosophy. As follows from the theoretical works, Lawrence accentuates the prominence of finding balance and harmony between two centers within us: one should not prioritize one to the other as it leads to one's separation from oneself. At the beginning of the 20th-century the world was being gradually destroyed by the means of industry and technology. Hence, the post-war society had to face its consequences. Through his novels Lawrence tried to make people reassess the values by which we are defined as humans. The two novels' main question is "what is it to be a human?", and the themes that Lawrence discusses are our relationship with nature, the effects of industrialization and our understanding of sexuality which all unite in Lawrence's central notion of vitalism.

Although *WL* and *LCL* explore the same themes, their approach to presenting and discussing them differs. It derives from the fact that *WL* is a more philosophical novel which even in linguistic terms resembles Lawrence's theoretical works, such as *FU* and *PU*. *LCL,* on the contrary, uses a less philosophical approach and language to exploring the same matters.

The themes of nature, sexuality and industrialization are deeply interconnected in *LCL.* This is why one conflict gives a rise to the other like in a chain reaction. Besides, the novel presents a continuous story whereas *WL* is rather episodic. Yet, regardless of the novels' distinctive structures, one can conclude that their male characters are extremely similar to one another, especially in terms of their ideas and views on life: Birkin and Mellors differ from Clifford and Gerald (although the opposition between Birkin and Gerald is not at intense as it is between Mellors and Clifford as, apparently, the first two men are attracted to each other).

Female characters do not exhibit such striking resemblance in their behavior. Indeed, Ursula and Connie differ from Gudrun, as both believe in the power of love and are ready to give themselves up to the man in their relationships. Connie has completely and utterly given herself up to Mellors and does not display any desire to dominate, and yet, even though Ursula has built a successful relationship with Birkin, her inner desire to control and possess him comes out, especially in the last chapter when she wants to be the one and only for Birkin.

In the two novels the theme of sexuality is also presented from different perspectives. While *LCL* deals with male-female sexual relationship which brings fulfillment to both parties, *WL* alludes to a homosexual relationship, and in its treatment of heterosexual relationships it presents both a successful one of Birkin and Ursula, and a failed one of Gudrun and Gerald.

The characters of Clifford and Gerald are quite similar in the way they approach industrialization. They both add up to the dehumanization process by exercising their will for power on their workers, yet Clifford seems to be satisfied and enjoying his success, whereas Gerald finds his life meaningless and empty, and eventually dies.

Based on the analysis of Lawrence's theoretical works as well as *LCL* and *WL* one can address the question "what is it to be human?" for Lawrence. The central concept of vitalism is present in both novels. In its core lies the idea that one should find balance within oneself in terms of one's relationship to nature and one's sexuality, mainly. If there is disintegration from the pure natural world or one's own body and inner desires, one's life feels like a burden. Only as soon as one balances both, one is fulfilled as a human being. Therefore, being a human means being able to find equilibrium, i.e. finding mental and physical harmony within oneself, as well as with others.

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