



# INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

An International Open Access, Peer-reviewed, Refereed Journal

## Tales of D.H. Lawrence as the Theme of His Mature Novels.

Dr. Satyendra Kumar Singh

Ph.D in English, PGCTE & PGDTE, EFLU, Hyderabad  
A Guest Lecturer M.M. College, Gopalganj, J.P.U., Chapra, Bihar.

The relationship between a writer and his works is always of great interest to his reader but the extent to which the writer's life and feelings influence his/ her writing varies considerably. More insight into Shakespeare's feelings and thoughts might have afforded us a better understanding of his plays and yet such knowledge may often be irrelevant since Shakespeare, in many of his works, transcends his own personality and feelings, universalizing emotions, thoughts and experiences.

With Lawrence, as with many other writers, it is quite different. It is hardly an overstatement to say that without some knowledge of Lawrence's life his works are not truly comprehensible. Put another way Lawrence's work is highly subjective in more immediate and emotional way than is the writing of most of the major authors. It is even more important that a great deal of Lawrence's work was written under the actual pressure of immediate emotion; it is the raw material often refined, and not emotion recollected in tranquility. These remarks are especially true of his poetry, but can be seen to operate at almost every level even of his prose writing. Many of Lawrence's great strengths and weaknesses spring from this. His writing is at times strident, ill-considered, even hysterically petty or simply technically inefficient; at its best it rises to great height of emotional truth and expression filled with complex and subtle symbolism.

Needless to say that Lawrence's first novel *The White Peacock*, published in 1911, several times revised, is semi autobiographical and *Sons and Lovers*, published in 1913, is an auto-biographical novel. When we think minutely about *Odour of Chrysanthemums*, which was also published in 1911, we find that it is full of autobiographical elements. Some of Lawrence's creations are full of bitterness which is affected by his childhood as Richard Aldington writes, "The mother made her son ( D.H. Lawrence) writhe with anger , shame and humiliation as she poured out her bitterness and disappointment making permanent in him self-confident bred from his passionate share in the conflict of his parents ." <sup>1</sup> The same thing is expressed by Keith Sager as he says, " Almost all Lawrence's tales and novels contain the sense of tension and conflict which is reduced to its simplest, one between mind and will and the 'blood', the sense and emotions. Usually the conflict is negative, but it can produce positive and life changing situations. Lawrence believed with great sincerity in the blood more than reason, but equally knew that both were needed to make an adequate adaptation to life." <sup>2</sup>

The theme of male love played an important part in both Lawrence's life and works. Consider the relationship between Birkin and Gerald Crich in *Women in Love*. ultimately, Little rejects George's

rough ways and George disintegrates through drink. Sons and Lovers presents an even closer parallel with his own life. Paul Morel is clearly Lawrence whilst the unhappy relationship between his parents is brilliantly depicted in the bitter miseries suffered by Mr. and Mrs. Morel. The difficulties of Lawrence's attempt to adjust a mature sexual relationship are clearly shown in the uneasy alliances between Paul and Miriam (Jessie chambers), as is the iron will of the mother. Almost all of Lawrence's stories and novels contain this sense of tension and conflict which is reduced to its simplest, one between mind and will and blood, the sense and emotion. Lawrence in his novels like 'Sons and Lovers' and 'Women in Love' and the novelas like The Fox and The Prussian Officer very well explore the fact that anger, fear and sex play motive role in boosting men's mind for greater and bigger works in life . I appreciate Nancy Hale as she says," If strong motives are provided, rooted in the hearts and the nerves of the characters, actions will automatically flow. It is just as in real life, given enough fear, anger and desire a man can't fail to take the inevitable step and act on them."<sup>3</sup>

It goes without saying that in his early tales like his early novels Lawrence aims nothing but the chronicler and interpreter of the submerged population of the mining countryside; a regional writer content to depict his own people. born a miner's son Lawrence was fortunate in having been blessed with a double vision-a vision of industrial England, as well as a vision of agricultural England. Although condemned to the stark poverty of industrial labour, Lawrence never lost sight of Merry England; of England's green and pleasant land. A contrast between the drab ugliness of the colliery and the beauty of the poetry of farm is set in two stories-Odour of Chrysanthemums and Love Among the Haystacks. Lawrence wanted to be the Messiah of English people as he writes," I do so break my heart over English:, Oh lord . I do write because I want folk, English folk, to alter and have more sense".<sup>4</sup>

Lawrence continental wanderings of 1912-14 produced some of his finest novels as well as stories. Lawrence has the tremendous ability to capture the spirit of the place. During this period he made a leap into a world of which he can only have had the merest glimpse, yet there is not the slightest failure of imaginative realization. The focus is on the psychology of the individuals but the implied picture of the society in which all this could occur is equally compelling. In the story of this period Lawrence denounces the machinery of militarism, because it is repugnant to the vital flow of life, the men who have turned into a mere cog in the war machine tend to get crippled. These stories prophesy the ravages of the first world war without being prophetic.

We find that the last novel of D.H Lawrence Lady Chatterley's Lover deals with the way to be fully alive which was through sexual maturity, love and industrialization. Such themes are dominant into his last tales, the stories like, Jimmy and the Desperate Women, Two Blue Birds, The Women Who Rode and St.Mawr, The Princess and the Virgin and The Gipsy are the dramatization of the moral wasteland of the contemporary life and a myth potent enough to regenerate it. Lawrence is interested in exploring the possibilities of better mode of men and women relationship. He writes in his essay 'Morality and the Novel, " And the relation between men and women will change forever, and forever be the new central clue to human life nor the man, nor the women, nor the children that result from their relationship, as a contingency." <sup>5</sup> But the most outstanding achievement of this period are the parables like the Man who Died, the Man who loved Islands and the Rocking Horse Winner. The Man Who Died is rich to Lawrence central philosophy, enriched by poetry and symbols. Such parables and tales very well prove that Lawrence's tales are superior and sublime to his novels. I am quite agree with David Daiches when he says about Lawrence;" His most perfect work is found among his short stories, where he can often embody a personally discovered truth about human relationship in a story superbly moulded to embody precisely that truth with a combination of precision and power, of delicacy and urgency."<sup>6</sup>

The Rocking Horse Winner is a flawless parable, perfected like the parables of the later Tolstoy. It is a lace woven by a virtuous maiden. Jullian Moynahan beautifully writes." The common judgement that Lawrence's short stories and novelas contain a higher proportion of assured artistic success than do his novels is

substantially correct”<sup>7</sup> In fact all his last tales are parables, pictorial thinking about the process of regeneration. Thus it can be said that Velerie Shaw is quite right when he says, “Lawrence tales form an important part of his total work and in them he results of his real greandur.”<sup>8</sup> Thus it is proved that his finest stories are the themes of his mature novels.

#### Reference List:

1. Aldington, Richard : D.H. Lawrence : Portrait of a Genius , Macmillan Pub Co, 1961 : p 66, Print
2. Sager Keith: The Art of D.H. Lawrence, Cambridge University Press: 1975, print .
3. Hale, Nancy : The Realities of Fiction, Praeger, 1977: p. 16, print
4. Chambers, Jessie: D.H. Lawrence: A Personal Record, Cambridge University Press, 1980: pp. 121-121, print.
5. Lawrence, D. H.: Morality and the Novel, Phoenix, 1928: p. 231, print.
6. Daiches, David: The Novel and The Modern World, University of Chicago Press, 1939: p.142, print.
7. Moynahan, Jullian: Deed of Life, Princeton University Press, 1963: p. 175, pint.
8. Shaw, Valerie: The Short Story : A Critical Introduction, Longman, 193: p.o1, print.

