THE STUDY OF D.H. LAWRENCE'S REFERENCE OF MAN AND WOMAN RELATIONSHIP IN "WOMEN IN LOVE" AND "SONS AND LOVERS"

Dr. Dheeraj Kumar
(Assistant Professor)

Mihir Bhoj Girl's Degree College, Dadri
Gautam Budh Nagar (U.P.)
Email ID- drdheerajkumar2011@gmail.com

ABSTRACT: My aim is the study of Lawrence's novel with the reference of man and woman relationship. In this study, I am taking his major novels, The Women in Love (1920) and Lady Chatterley's Lovers (1928). Lawrence's prose is intellectually and emotionally demanding. Its unevenness, its tendency to repetition and excess, its sometimes-outrageous flouting of aesthetic norms, its sudden moments of bathos, is notorious. For Marianna Torgovnick, Lawrence's predicament is that of someone who is radically out of sync with his culture, 'wanting what he cannot yet name, working with ideas and vocabulary drawn from systems of thought fundamentally at odds with his desires and this may partly account for the interpretative and aesthetic difficulties he poses. Another factor may be Lawrence's socially and culturally deracinated existence. A minor's son whose mother harboured middle-class aspirations, he later married a German aristocrat with whom he went on to live an itinerant, at times poverty- striken, life across four continents. He never really belonged to any specific social class, nor indeed to any literary or artistic group.
[Dheeraj Kumar. **THE STUDY OF D.H. LAWRENCE'S REFERENCE OF MAN AND WOMAN RELATIONSHIP IN "WOMEN IN LOVE" AND "SONS AND LOVERS".** *Rep Opinion* 2025;17(12):1-3]. ISSN 1553-9873 (print); ISSN 2375-7205 (online). http://www.sciencepub.net/report. 01.
doi:10.7537/marsroj171225.01

Keywords: STUDY; LAWRENCE'S REFERENCE; MAN; WOMAN; RELATIONSHIP

INTRODUCTION

His early readings and his first creative efforts are distinctly coloured by a personal background. He usually read in the company of his mother. She established with him a partnership in intellectual interests, and strained herself a great deal to keep up with the pursuit of a growing adolescent, even to the extent of reading Emily Bronte and Meredith with him. The influence of his family background is seen in most of his novels Women in Love (1920) and Lady Chatterley's Lovers (1928).

In the novel, Paul Morel is Lawrence himself and his parents can be identified as the parents of Lawrence. In the novels of his early phase, Lawrence had the image of his parents in his mind and therefore, in most of the novels of this phase, he presents them in one-way or the other. In The White Peacock also, his parents are present in the form of the Beardsells. Mrs. Beardsell in Lawrence's own mother.

Lawrence Importance to Spirituality More Than Sex:

Spirituality is more important to Lawrence even than sex. The spirituality portrayed in Miriam in Sons and Lovers and in Ursula in The Rainbow is a part of Lawrence's own nature. Lawrence has his mother's bourgeois ambition to reach the world of culture. Nineteenth century literature provided the main spiritual diet to Lawrence in his adolescence, and the effects can be noticed in three major tendencies in his work, associated with Rousseau and available in the later writers an intense love of Nature, a deeply autobiographical note, and the element of prophesy. Like other great writers, Lawrence was also influenced by his age. In his age, the Edwardian were challenging the Victorian prudery as well as the Victorian concept of marriage based upon the mastery of the husband over the wife. The movement for female rights, political and economic, was in full swing and conditions were changing so fast that the freedom of women was no more a distant possibility. This freedom resulted in slackness of moral restraints, and the artists were already fighting for the frank treatment of sex. The new womanhood had appeared in the novels of Meredith and in the plays of George Bernard Shaw, and Hardy was bold enough to describe Tess as 'a pure woman'.

Problem of Sex and Marriage Made Complication for Growth:

The problem of sex and marriage was also made complicated by the growth of the scientific and industrial civilization, which was subordinating organic life to mechanical organization, the sanctities of the heart to the discipline of the head, rendering sexual union into the mechanical coupling of animals. The very conditions of civilized society were militating against healthy sex and happy marriage. The

writings of Lawrence abound in bitter criticism of industrialism. He thinks that the modern-civilization has destroyed the natural flow of common sympathy between men and men, and men and women.

He was living in an age of substitute religion. With the progress of science, orthodox Christianity was on the decline and the conflict between the two reached its climax in the Victorian age. Lawrence sex, it became a new religion, involving the transfer of all the terms of the mystic union between the soul and the divine Bridegroom to the sexual union between man and woman. Later on, he was embittered by the naked brutality of the so-called civilized nations in the First World War; he wandered in the remote regions like Australia and Mexico, in search of a substitute religion. The literary career of Lawrence covers a period, which was marked by revolutionary changes in Lawrence, both technical and thematic. He was the contemporary of Galsworthy and Arnold Bennett who were the exponents of a modified form of naturalistic technique. These writers believed that a novelist is a scientific recorder of the lives of families and groups of men and women. They believed that like natural objects, men and women also undergo progressive changes under the influences of heredity and environment.

In the novel Women in Love also, he has presented his idea by giving the fate of Gudrun. Gudrun is an example of a modern woman who wants to join the man's world not as a woman but by acquiring the qualities of men. The result is her failure. Hermoine also, is an example of modern intellectual woman. Like any modern woman, she too, cannot act with her whole and complete self. There is no balance of mind and body in her. The mind is supreme. She intellectualises even the sex, which Lawrence never liked. She, therefore, fails in the end. Lawrence always gives as much importance to body as to mind. He feels that sex is a link of relationship between men and women. Sex always enables our developing and extending this relationship. Therefore, sex is the 'great unifier', the 'great uniter'. Therefore, sex is not a thing to be neglected. He never likes a woman who neglects this fact like Hermoine or Miriam and intellectualises it.

In the Novel, Women In Love:

In the novel, Women In Love, Lawrence presents several of his recent friends. Lady Ottoline Morrell is caricatured as the dominating Hermoine Roddice. Katherine Mansfield is also there but she is disguised as Gudrun. Many incidents in the novel are also associated with her life.

In the Popular Book 'Sons and Lovers':

In the popular book 'Sons and Lovers' will probably remain so stares about poor boys moving up ward in life fit readily into the fantasies of self-realization. With the reference of 'Oedipus Complex', he portrays the character of Paul Morel. It becomes the moral appeal of this universe. This novel not only deals with this theme but also present the relationship between man and woman. It not only confronts the mother son relationship directly but also places it at the context of a real world built up through an astonishingly detailed recreation of a complex human environment.

The novelist should present a character as a phenomenon embodying some greater inhuman will, rather than as a human being leading an ordinary life. Instead of the traditional ego, a character in a novel should have a different kind of ego one that leads him to actions, which make him appear mysterious and strange. Diamond and coal are the elements of carbon, and while the ordinary novelist deals with the history of diamond, Lawrence assert that diamond is nothing but carbon. That is to say, the novelist should create people to bring out the single permanent element in life, the real thing in the world, and not to depict simply what people feel, think, say and do. When Edward Garnett pointed out that the psychology and the relationship of his characters in Sons and Lovers and Women in Love was wrong, he explained to him his new concept of characterization, and his rejection of the traditional nation of psychology of character.

Conclusion:

Lawrence feels that there must be a balance of sex and mind in the life of a man. Ursula in Women In Love is successful in leading a happy life with Birkin only by realizing this fact. She has a balance of both these things in her life and stands as a contrast to Miriam, Gudrun, Hermoine and several other women characters in his novels. Lawrence is always in the favour of healthy treatment of sex. He discards the image of modern woman who is ready to neglect emotions and sex only of the sake of intellect. He never appreciates the intelligent, cultured and apparently modern woman who is giving importance only to the mind. He feels that the modern woman may achieve everything in her life but if she lacks emotional and sexual fulfilment, she may never be satisfied. He has even approved this idea by giving the example of Hermoine, Gudrun and finally by Connie in Lady Chatterley's Lover. These ladies can have the satisfaction of mind only but can never have the fully satisfied life. In the absence of the life of emotions, their lives have a vacuum, which cannot be filled by any other thing.

REFERENCES

- D.H. Lawrence, Lady Chatterley's Lover, Heinemann, London, 1932, p. 12.
- Keith Sagar, The Art of D.H. Lawrence, Cambridge University Press, 1966, p. 180.
- D.H. Lawrence, op. cit., p. 120. 222

- Daiches David. The Novel and the Modern World, Chicago University Press, 1960.
- Levis, F.R. D.H. Lawrence, Novelist, Penguin Books, in association with CHATTO and WINDUS 1992.
- Moynahan, Julian. The Deed of Life: The Novels and Tales of D.H. Lawrence, Princeton, New Jersey, Princeton University Press, 1989.
- Robson W.W. "D.H. Lawrence and Women in Love", in the Modern Age, Harmondsworth, penguin Books, 1961.
- Blackmur, R.P. "D.H. Lawrence and Expressive from". In The Double Agent, New York, Peter Smith, pp. 103-20.
- Bradshaw, Graham "Lapsing out in Women in Love in the Explicator". 1983.
- Empson William. "Lady Chatterley Again." Essays in Criticism, 1963 pp. 101-4
- Ford, George H. "An Introductory Note on D.H. Lawrence's Prologue to D.H. Lawrence, op. cit., p. 16.
- Keith Sagar, op. cit., p. 181.
- Dr. Yudhishtar, op. cit., p. 277.
- D.H. Lawrence, op. cit., P. 61.
- Keith Sagar, op. cit., p. 187.

7/2/2025