A LOOK AT LAWRENCE:
OUR MECHANIZED SOCIETY

HONORS THESIS

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MUNCIE, INDIANA
JUNE, 1966
## Contents

Part I .............................................................. 1  

| Introduction of thesis ............................................ 1 |
| Discussion of secondary novels ................................. 3 |
| **Sons and Lovers** .............................................. 4 |
| **The Rainbow** .................................................. 5 |
| **Women in Love** ............................................... 8 |
| Conclusions ..................................................... 11 |

Part II ............................................................. 13  

| Introduction of Lady Chatterley's Lover ....................... 13 |
| Discussion of Lady Chatterley's Lover ......................... 15 |
| Conclusions ..................................................... 24 |

Bibliography ..................................................... 26
Any man of real individuality tries to know and to understand what is happening, even in himself, as he goes along. This struggle for verbal consciousness should not be left out in art. It is a very great part of life. It is not superimposition of a theory. It is the passionate struggle into conscious being. 1

Throughout his life, D. H. Lawrence, who made this statement, was involved in just this passionate struggle which he verbalized in a prolific production of novels, poetry and essays. It is important to the student of Lawrence to realize that this is a man who was passionately struggling all of his life to know and to understand what was happening in himself and in his world, and to verbalize his consciousness of this world.

The kind of world Lawrence expresses is largely colored by two important elements of his early personal life— the passionate, emotional family unit to which he belonged, and the industrialized world of the collier in the midlands of England. Although it is impossible to discuss Lawrence without including his ideas of blood consciousness,2 of passion, of vital living, of the necessity of

1E. W. Tedlock, Jr., "The Three Versions of Lady Chatterley's Lover," A Descriptive Bibliography.

2"Blood consciousness" or "blood knowledge" are Lawrence's terms for an overall realization of the needs of the body. He says that we substitute ambition of the ego, the urge to power and pride, for the life of the body. This he calls "mental consciousness," but it is not to be assumed that he is anti-intellectual, only against perverted uses of the mind.
close emotional connections among persons, my primary concern is his conception of industrialism and its place in his view of living as expressed in many of his novels. In some it is a major theme, in others only minor. He condemns industrialism for the society which it produces. Over the period of his life, he expanded his original thesis, that industrialism is personified evil, to say that an industrial society, in which men are mechanical and make acquisition of material goods their purpose in life, can end only in the downfall of civilization as we know it.

Since the advent of the industrial revolution, serious writers and thinkers have been deeply concerned with its implications for man and his society. Many English writers have complained of the meanness of the colliers' lives, of the ugliness and hopelessness of the industrial midlands, of the deterioration of man caused by "the machine." Lawrence himself has been compared to Carlyle because he seems to follow in this tradition of criticism. However, with Lawrence there is a difference: Lawrence has first-hand knowledge of the industrial blight; he was born into the lower class, with a collier father and the ugly, grotesque mining world for his playground. So it is that "his first social responses were those, not of a man observing the processes of industrialism, but of one caught in them at an exposed point, and destined in the normal course to be enlisted in their regiments."³ Lawrence was

able to escape this fate through the help of his mother and through his natural abilities, but "although she did help him evade the killing work of the pits, the mines stayed with him, haunted him always."

This early life and his struggles to escape it are a large part of the material of Sons and Lovers. Williams says of Lawrence's early years,

While the thing was being lived...and while the pressures were not theoretic but actual, the inherited criticism of the industrial system was obviously of the greatest importance to him.... It is not too much to say that he built his whole intellectual life on the foundations of this tradition. 5

Lawrence's verbal criticism of this industrial society which had produced him turns up in many of his novels and develops as he matures. In his early novels he describes the environment of his childhood and its industrial element; in later novels he eliminates the personal aspect and discusses industrialism as a universal evil which corrupts man.

His use of industrialism and his unfolding criticism of it can be seen in his major novels. Sons and Lovers, Lawrence's first major novel, largely autobiographical, shows the pressures which stimulated his criticism of the industrial system. In it we find elements of his view of industrialism as a great evil. In The Rainbow, published in 1915, industrialism causes the divorce of the Brangwens from their intimate tie to the land and occurs in minor


5 Williams, op. cit.
incidents as well. *Women in Love*, originally a second half to *The Rainbow*, first titled *Two Sisters*, expands and develops his ideas so that it was necessary to write two separate novels with two separate themes. Although the girls of the two books have the same name, the connection ends there; even the style of writing changes. *Women in Love* develops further the conception of the dead industrial man, a minor concept in *The Rainbow*, with Gerald, God of the Machine, acting the major role. Lawrence's final statement on modern man in a mechanized society was made in *Lady Chatterley's Lover*, written during the years just before his death. The theme has now developed into entire book; and, although Williams says that "Lawrence was so involved with the business of getting free of the industrial system that he never came seriously to the problem of changing it..." in *Lady Chatterley's Lover* he does offer some hope that some men, and some women, may survive it.

Lawrence's early exploring of industrialism can be seen in *Sons and Lovers*, his first successful novel. It gives the reader an understanding of Lawrence's own background and its connection to his later works and ideas.

A great deal has been written about D. H. Lawrence's early life suggesting everything from an Oedipus Complex to a dark mysticism. His own understanding of his growing up provides the story material of *Sons and Lovers* and he gives good reason within the book for some

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of the many interpretations biographers have expounded. It is the result of his early attempt to "know and understand what is happening, even in himself."

Sons and Lovers tells of the growing up of Paul Morel, a miner's son, who lives in the midst of the Lawrencean industrial world. The novel opens with the simple statement, "The Bottoms' succeeded to 'Hell Ros'." These are housing developments of the mining district which are perhaps conventional on the outside, but in total, rather ugly. "So, the actual conditions of living in the Bottoms...were unsavory because people must live in the kitchens, and the kitchens opened onto that nasty alley of ash-pits." (SL, 4)

As the boy grows up he is able to find relief from the depression of the mining district by trips into the still unspoiled countryside, particularly going to Wiley Farm. This is essentially Lawrence's experience also. Thus in later life he contrasts man in the industrial world with man in the natural world. This leads to his concept that the natural is the best and is the basis for his emphasis on natural passions as the solution to man's plight in today's world.

Although the setting of The Rainbow is entirely different from Sons and Lovers, there is in it a description of the change caused by the industrial revolution which clearly pictures what Lawrence saw and felt:

7 D. H. Lawrence, Sons and Lovers, p. 1. All future references to this book will be in parentheses in the text by initials (SL) and page number.
Wiggiston was only seven years old. It had been a hamlet of eleven houses on the edge of healthy, half-agricultural country. Then the great seam of coal had been opened. In a year Wiggiston appeared, a great mass of pinkish rows of thin, unreal dwellings of five rooms each. The streets were like visions of pure ugliness; a grey-black macadamised road, asphalt causeways, held in between a flat succession of wall, window, and door, a new-brick channel that began nowhere, and ended nowhere.

Everything was amorphous, yet everything repeated itself endlessly. 8

Thus we see the coal mines destroying the beauty of the natural countryside.

In The Rainbow the opening setting is in the countryside of an older England where farms, natural elements, and simple living dominate; the story is of several generations of Brangwens. They have lived on the same farm for many years and have a close, an intimate, tie to the very land. In this example of Lawrence's perfect society, the early "Brangwens came and went without fear of necessity, working hard because of the life that was in them, not for want of the money."

(TR, 1)

As the story progresses, industrialism encroaches on both the farm and the family until in the final half, the book discusses Ursula, a modern woman, who longs for the old blood consciousness but is unable to achieve it with her lover, Skrebensky, "The modern, social-mechanical man." 9 Lawrence condemns industrialism for the society

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8D. H. Lawrence, The Rainbow, p. 344. All future references to this book will be in parentheses in the text by initials (TR) and page number.

9Tedlock, op. cit.
it produces and the men it produces who are, like Skrebensky, "stiff and wooden," and "like nothing!" (TR, 342)

Kenneth Young suggests that "there is a tendency in The Rainbow to use facets of industrialism as elements in a poetic myth," and that these facets are tossed aside without explanation when their part is played. There is some truth to this. In the chapter "Shame" Ursula becomes involved with her teacher, Winifred Inger, in a homosexual relationship. Ursula is soon repulsed by the older woman who "at the bottom...was a black pit of despair." (TR, 343) Ursula sees her way out through marriage for Winifred to Ted Brangwen, her uncle. Ted Brangwen, who plainly sees Ursula's intentions, is an early example of Lawrence's dead industrial man, and, being at the end of his desires, does marry the teacher.

He had done the things he had wanted to. They had all ended in a disintegrated lifelessness of soul, which he hid under an utterly tolerant good-humour. He no longer cared about anything on earth, neither man nor woman, nor God nor humanity. He had come to a stability of nullification. He did not care any more, neither about his body nor about his soul. (TR, 343)

Ted Brangwen, collier manager, continues "serving the machine," (TR, 349) and is joined by Winifred who "in the monstrous mechanism that held all matter, living or dead...did achieve her consumation and her perfect unison, her immortality." (TR, 349) Thus they have accepted and surrendered their lives to the industrial or social function.


This incident, then, disposes of the teacher, now that the homosexual experience is finished, and perhaps Young was right in saying that facets were merely thrown in and then forgotten.

However, this small incident of The Rainbow and its concept of the dead industrial man is enlarged to become a major theme in Women in Love, where Gerald is the main symbol of the industrial man. Ted Brangwen and his "disintegrated lifelessness of soul" are recalled in Gerald Grich, another industrial magnate. "The book is again about emptiness of soul which Lawrence saw as the outstanding characteristic of his time; but now it is seen throughout society, from the miners, through the Bohemian, arty circles...the house party society...and the industrialists."12 This last group is represented by Gerald and his father, and in a perverted form, by Loerke.

The father wanted to run the mines on love,13 but he found that as he "triumphed in the world, he became more and more hollow in his vitality, the vitality was bled from within him, as by some hemorrhage," (WL, 209) and he was unable to love anyone, including his wife who then withdrew from society. The father has failed at life and realizes this on his deathbed; he attempts to make his life worthwhile by giving the child Winifred,

12 Young, op. cit., p. 25.

13 D. H. Lawrence, Women in Love, p. 217. All future references to this book will be in parentheses in the text by initials (WL) and page number.
a chance to live, in a Lawrencian sense of the word, knowing beauty
and expressing herself in her art.

During the father's illness Gerald takes over the mines,
In The Rainbow we realize that the colliery is not merely a colliery,
but rather "the great machine that has taken us all captives."

(Tr, 349) In Women in Love Gerald becomes a willing victim to
the machine also:

He was the stream of miners flowing along the causeways
from the mines at the end of the afternoon, thousands of
blackened, slightly distorted human beings with red mouths,
all moving subjugate to his will. He pushed slowly in
his motor-car through the little market-top on Friday
nights in Beldover, through a solid mass of human beings
that were making their purchases and doing their weekly
spending. They were all subordinate to him. They were ugly and uncouth, but they were his instruments. He was
the God of the machine. (WL, 215)

Gerald likes the power of the managing job. Like the Brangwens,
he does not work for money. For Gerald "the subjugation itself
was the point, the fight was the be-all, the fruits of victory
were mere results...." (WL, 216) In the earlier novel, Lawrence
created his perfect society, one near nature and one where men did
not work for money; in the perfect society work is simply a natural
part of living. With Gerald, far removed from the perfect society,
work has become the central purpose of life, the "be-all". In
his position of authority, Gerald finds himself a part of the system,
a system which works as a machine:

It was like being part of a machine. He himself happened
to be a controlling, central part, the masses of men were
the parts variously controlled. This was merely as it happened. As well get excited because a central hub drives a hundred outer wheels—or because the whole universe wheels round the sun. (WL, 219)

Lawrence, of course, is being sarcastic here; it is just such a natural wonder as the solar system which should create supreme delight and excitement for man. Gerald, however, has been caught up in the system, and can no longer appreciate non-mechanical beauty. He sees himself as only a part of a massive machine and he sees other men as mere objects, "parts variously controlled." He is completely captive to the machine. But suddenly he becomes afraid:

He had succeeded. He had converted the industry into a new and terrible purity.... But now he had succeeded—he had finally succeeded. And once or twice lately, when he was alone in the evening and had nothing to do, he had suddenly stood up in terror, not knowing what he was.... But his will yet held good, he was able to go away and read, and think about things.... His mind was very active.... But he could not react.... It was as if his centres of feeling were drying up. (WL, 224-5)

This tendency to lose one's ability to feel and yet to stay mentally alert is what Lawrence says has happened in our mechanized society. Gerald is captive, and he and his eventual mistress, Gudrun, both must turn to sensation because they are incapable of real emotion, their "centres of feeling" are dried up. Gudrun, a woman produced by our mechanized society and incapable of real feeling, finds the pervert Loëske mentally attractive and it is logical that she turns to him from the entirely unsatisfactory physical battle with Gerald. He can satisfy the needs of her mental consciousness by conversing about ideas and art.
Loerke is also entangled in the mechanical society. He is creating a giant fresco for a factory. He tells Gudrun that "Art should interpret industry as art once interpreted religion." (WL, 415)

Lawrence sees industry as the new religion of the masses. Under Gerald's guidance the mines have modernized with new cutting machines (ironically called "iron men" (WL, 223)) brought in and the men forced into working conditions which are tightly organized.

The joy went out of their lives, the hope seemed to perish as they became more and more mechanised. And yet they accepted the new conditions. They even got a further satisfaction out of them. At first they hated Gerald Grich.... But as time went on, they accepted everything with some fatal satisfaction. Gerald was their high priest, he represented the religion they really felt.... There was a new world, a new order, strict, terrible, inhuman, but satisfying in its very destructiveness. The men were satisfied to belong to the great and wonderful machine, even while it destroyed them. It was what they wanted. It was the highest that man had produced, the most wonderful and superhuman. They were exalted by belonging to this great and superhuman system which was beyond feeling or reason, something really godlike. Their hearts died within them, but their souls were satisfied. (WL, 223)

So now the common people, the artist, and the ruling class are all implicated in the subjugation to the machine. Gerald has been taken captive by the urge to power, and the miners have accepted "the machine" and its requirements of them as religion.

It is important to note that it is the society, the mechanical nature of society, not the machines in actuality, which really destroys the men. The miners' lives have "become more and more mechanised;" Gerald thinks of himself as "god of the
machine; he insists to Sir Joshua at Hermione's party that society is a mechanism; he even thinks in terms of "the great social productive machine." (WL, 219) Williams says,

Mechanical, disintegrated, smorphous: These are the continuing key words to describe the effect of the industrial priorities on individuals and on the whole society. It is this condition of mind, rather than industry as such, which is seen as having led to the ugliness of an industrial society, on which Lawrence is always emphatic.  

Eugene Goodheart agrees that it is the mechanical nature of society which Lawrence is attacking. "What distinguishes Lawrence's attack on mechanical civilization...is his thorough-going vision of the character of social organization. The industrial organization of society merely exposed its generic mechanical character."

This mechanical character of society is the corrupting factor of men. It will kill all humanness as it killed Gerald Crich, freezing the life out of mankind.

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14 Leavis, op. cit.
15 Williams, op. cit.
The concepts being developed in these three novels are concentrated into one overall view of the world which is clearly expressed in *Lady Chatterley's Lover*, a novel written to be a frank statement on natural and honest sex, but which is also an emphatic commentary on contemporary society. The industrial midlands is again the central setting and the ugliness of the mines is again contrasted with natural surroundings, this time the estate woods. The industrial dead men, reminiscent of Ted Brangwen and Gerald Crich, have now centered their lives on attaining wealth, and fame through wealth. Thus the world of *Lady Chatterley's Lover* is the complete antithesis to the perfect world in the opening of *The Rainbow*. "Blood consciousness" has given away completely to "mind consciousness," so that men are willing to consider the functions of the body as a necessary, but soon to be eliminated, process, and sex is nothing but a conversation or cocktail in which a member of the opposite sex participates. These ideas are expounded again and again throughout the book, in its plot, in the conversations of Mellors and Connie, in the words of even minor characters like Tommy Dukes.

Tommy Dukes is not even a partially developed character in *Lady Chatterley's Lover*; he is merely one of the intellectuals who share in high brow conversations with Sir Clifford at Wragby.
Yet in his minor part he is a protagonist of Lawrence's own views,17 as well as an oracle for Connie.18 Dukes is the only member of the intellectuals to have "faith in the body...but even he lacks the means of realization, is passionless while he believes in passion."19 His statements, however, on society and its future give a glimpse of what Lawrence is attempting to say within the concept of the entire novel, redefining, regrouping, and presenting in a new light ideas already expressed in previous works:

I consider our social life in the west half-witted.... So I even consider our far-famed mental life half-witted,... We're all as cold as crétins, we're all as passionless as idiots.... One has to be human, and have a heart and a penis, if one is going to escape being either a god or a bolshevist. (LCL, 43)

There's something wrong with mental life, radically. It's rooted in spite and envy, envy and spits. (LCL, 40)

While you live your life, you are in some way an organic whole with all life. But once you start the mental life you pluck the apple. You've severed the connection between the apple and the tree: the organic connection. And if you've got nothing in you life but the mental life, then you yourself are a plucked apple. (LCL, 41)

Our civilization is going to fall. It's going down the bottomless pit, down the chasm. And believe me, the only bridge across the chasm will be the phallus. (LCL, 83)

There might even be real men, in the next phase. Real, intelligent, wholesome men, and wholesome nice women! Wouldn't that be a change, an enormous change from us? We're not men, and women aren't women. We're only

17Tedlock, op. cit., p. 299.

18D. H. Lawrence, Lady Chatterley's Lover, p. 62. All future references to this book will be in parentheses in the text by initials (LCL) and page number.

19Tedlock, op. cit., p. 300-1.
cerebating make-shifts, mechanical and intellectual experiments. There may even come a civilization of genuine men and women, instead of our little lot of clever-jacks all at the intelligence age of seven. (LCL, 84)

Give me the resurrection of the body! But it'll come, in time, when we've shoved the cerebral stone away a bit, the money and the rest. Then we'll get a democracy of touch, instead of a democracy of pocket. (LCL, 84)

Dukes has concisely criticised our half-witted social life, our half-witted mental life (the latter perhaps the cause of the former?); given his prediction of a future society with "real men" where "money and the rest" are tossed aside in favor of a "democracy of touch," and where the body will be resurrected; and has suggested that the "only bridge" from the one to the other is the phallus. Through Dukes Lawrence has given the reader in the first 80 pages an outline of the whole problem of the novel, suggesting what is wrong with society today and perhaps how it may be corrected. The rest of the book simply enlarges and applies to a story line these concepts.

Lady Chatterley's Lover is essentially a condemnation of our society. "Ours is essentially a tragic age, so we refuse to take it tragically." (LCL, 1) It is a condemnation of its mechanical nature and the men it produces who are mentally alert, but dead to passion. Tedlock maintains that the book contains "Lawrence's most thorough-going attack on conventional society."20

20Ibid., p. 279.
Of this society Lawrence says, "Never was an age more sentimental, more devoid of real feeling, more exaggerated in false feeling, than our own." 21

It is also a touching story, a romantic tale, of two isolated people from far different worlds who find new meaning in life through the tenderness of their love for each other. Their tale is told against the guly background of miners and coal mines, which they escape by going into the woods to a rustic hut. The natural world of nature and natural passionate love of Connie and Mellors is vividly contrasted with the world of industry and intellectual activities of Sir Clifford.

Constance Chatterley is the wife of Sir Clifford, a half paralyzed invalid who writes "clever, rather spiteful, and yet, in some mysterious way, meaningless" stories. (LCL, 15) Because her life is so meaningless, Connie becomes physically ill: "Her body was going meaningless, going dull and opaque, so much insignificant substance. It made her feel immensely depressed and hopeless. ...with no gleam and sparkle in the flesh.... The mental life! Suddenly she hated it with a rushing fury, the swindle!" (LCL, 79) Lady Chatterley does not fit into Sir Clifford's intellectual world, being one of Lawrence's passionate characters, a "live" person. It is natural that the deprivation of her spiritual and

sexual nature should lead to physical illness. Lawrence must revive her by nourishing these aspects of her being.

Sir Clifford can be taken "as the living image of everything that Lawrence hated in European civilization: he is the symbol of impotent power generated by wealth, he is sexually and spiritually maimed by the war;...he is to some degree Gerald of Women in Love grown into middle age." He too manages a colliery, and as he is made captive to the system of industrial production, his disintegration is complete: "Inwardly he began to go soft as pulp. But outwardly he began to be effective." (LCL, 121) However, it is to the bitch goddess, money, rather than simply to the machine, that Clifford prostitutes himself.

Connie and Clifford represent the modern marriage of two people who marry because they are mentally attracted to one another. At first this may be enough, may even be exciting and seem fulfilling, but it soon loses all meaning because it is unable to provide renewal through its union, and degenerates merely to a habit. As Sir Clifford tells Connie, "You and I are married, no matter what happens to us. We have the habit of each other." (LCL, 49) For Connie and Clifford it must end in almost hatred, destroying Connie's passionate nature, "eating her life away," (LCL, 109) and making Clifford ever more dependent on

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outside forces to satisfy his mental consciousness, his need for power and importance.

Connie is advised by her father to save herself by taking a lover, and it is through Mellors that her life does become meaningful once more. Mellors is "the most nearly perfect of all of Lawrence's recreations of the ideal man," according to Gregory. He is the natural man, living simply and spending his time as close to nature as he can get. He is basically cut off from modern society and "quite consciously afraid" of it, knowing it to be a malevolent, partly insane beast. (LCL, 137) At his first appearance he reminds Connie of Tommy Dukes (LCL, 52) and soon thereafter becomes Lawrence's main spokesman.

Mrs. Bolton who comes to care for Clifford when Connie gets ill, is an occasional spokesman for Lawrence, also, having known something of what he advocates as the salvation of mankind with her own husband. However, she "is a mixed character...she is a symbol of true feeling in her still living love for her dead husband...she represents the class struggle in her hate for the masters...has the modern faults of desire for dominance and possession...and helps Constance deceive Clifford."24

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23 Ibid., p. 82.
24 Tedlock, op. cit., p. 300-1.
It is through these characters that Lawrence attempts to reveal the nature of today's society and to offer his solution.

In a regular bull session at Wragby, one of the intellectuals observes that "The ideal must be mechanical. The only thing that is a unit, non-organic, composed of many different, and equally essential parts, is the machine. Each man a machine-part...." (LCL, 42) Tommy Dukes takes the thought further by saying, "But also, it seems to me a perfect description of the whole industrial ideal.... It's the inevitable outcome of forcing ideas on to life, of forcing one's deepest instincts; our deepest feelings we force according to certain ideas. We drive ourselves with a formula, like a machine." (LCL, 42) In this conversation Lawrence has established the attitude toward machines and the mechanical principle which he believes is held by the intelligent people of the modern world. He enlarges this idea by having Dukes express what Lawrence sees as the reason for the mechanization of all society; the inevitable outcome of forcing the natural instincts of man into mental patterns is a mechanical society.

Clifford sees industry also as the god, the giver of life: "The industry comes before the individual.... Who has given the colliers all they have that's worth having; all their political liberty, and their education, such as it is, their sanitation, their health-conditions, their books, their music, everything."

(LCL, 210-1) Connie hopelessly replies, "But who has taken away
from the people their natural life and manhood, and given them this industrial horror.... Their lives are industrialised and hopeless, and so are ours." (LCL, 211-2) Connie is able to realize that giving men things and taking away the opportunity for them to act as individuals, as men, must then destroy their manhood.

She also knows that Clifford, and others like him who have created this situation or who perpetuate its horrors, is also being destroyed.

Mellors, who has grown up within this monster, is attempting to salvage some of himself by retreating from this contaminated society into the solitude of the woods. But even in his isolation he must fear what it may do to him:

The fault lay there, out there, in those evil electric lights and deabolical rattlings of engines. There, in the world of the mechanical greedy, greedy mechanism and mechanised greed, sparkling with lights and gushing hot metal and raaring with traffic, there lay the vast evil thing, ready to destroy whatever did not conform. Soon it would destroy the wood, and the blubells would spring no more. All vulnerable things must perish under the rolling and running of iron. (LCL, 136)

Having become the main spokesman for Lawrence, he is able now to comment on the society of the times with all of Lawrence's force, stating its evils, its avarice, its destruction of the natural man. Mellors bitterly says the result of this society is that men now work for money and that they are therefore dead.

It's because you've spent your time working an' caring for money. You can't talk nor move nor live, you can't properly be with a woman. You're not alive. (LCL, 256)
It's a shame, what's been done to people these last hundred years; men turned into nothing but labour-insects, and all their manhood taken away, and all their real life. I'd sipe the machines off the face of the earth again, and end the industrial epoch absolutely, like a black mistake. (LCL, 257)

Again, it is everyone who is implicated in the condemnation. We are reminded of the coal miners and magnates of _Women in Love_. The humanness of man is disappearing and the natural spirituality of man is being perverted into worship of the mechanical ideal. The common people have succumbed to seeking only money, and this, according to Mellors, has killed them.

Their spunk is gone dead. Motor-cars and Cinemas and aeroplanes suck the last bit of them...just killing off the human thing, and worshipping the mechanical thing. Money, money, money! All the modern lot get their kick out of killing the old human feeling out of man, making mincemeat of the old Adam and old Eve. They're all alike. The world is all alike: kill off the human reality.... Pay money, money, money to them that will take spunk out of mankind, and leave 'em all little twiddling machines. (LCL, 253)

The implication of the upperclass is presented by Sir Clifford. In praise and emulation of the technical ability and money-making skills of modern business men, he submerges his own knowledge of them—that modern industrial giants are feeble boys.

It was astounding the ingenuity and the almost uncanny cleverness of the modern technical mind, as if really the devil himself had lent fiend's wits to the technical scientists of industry.... In this field, men were like gods, or demons, inspired to discoveries, and fighting to carry them out. In this activity, men were beyond any mental age calculable. But Clifford knew that when it did come to the emotional and human life, these self-made men were of a mental age of about thirteen, feeble boys. (LCL, 122)
Lawrence is condemning the scientific man, the modern man, because he will not allow himself real feelings. His feelings are killed by his mental activities. "How different they are, mental feelings and real feelings.... This feeling only what you allow yourselves to feel at last kills all capacity for feeling and in the higher emotional range you feel nothing at all," he says. The result is, of course, that everything becomes meaningless.

The universe is dead for us, and how is it to come to life again? "Knowledge" has killed the moon, it is a dead little earth fretted with extinct craters as with small pox; the machine has killed the earth for us, making it a surface, more or less bumpy, that you travel over. It may seem here that Lawrence is attacking and desiring the destruction of intellectual thinking, but he is really attempting to re-establish our equilibrium, not destroy it. "In attacking industrial civilization and its mechanization of the living, which often took the form of the intellectualizing of natural impulses, Lawrence was not trying to destroy what he called 'mind knowledge' but to bring it into balance with 'blood knowledge' of the kind celebrated in Lady Chatterley's Lover." Lawrence wants us to see the beauty of the natural world, to get excited "because the whole universe wheels around the--" (WL, 219) which is just what Gerald, Clifford, and other modern men are not able to do--because they have intellectualized the natural impulses.

25 Lawrence, Apropos, p. 88.
26 Ibid., p. 107.
Instead, men prefer to eliminate the body altogether.

"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 forget our bodies."

(LCL, 83) Clifford, obviously in favor of the mechanical society, would like to, at least, do away with body functions: "I do think sufficient civilization ought to eliminate a lot of the physical disabilities. All the love-business for example, it might just as well go." (LCL, 83)

Connie "the perfect woman, living...completely within Lawrence's 'phallic consciousness'" is unable to function in such an atmosphere; she feels "forlorn...and unused...a mere thing of terrors." (LCL, 129)

She felt weak and utterly forlorn. She wished some help would come from outside. But in the whole world there was no help. Society was terrible because it was insane. Civilized society is insane. Money and so-called love are its two great manias; money a long way first. (LCL, 109)

Mellors, too, must escape the money mania: "Let's live for summat else," he urges, "Let's not live ter make money, neither for ourselves nor for anybody else.... Let's drop the whole industrial life, and go back! (LCL, 256) Lawrence sees the salvation in "touch" which Connie discusses with Mrs. Bolton who later helps her in her affair with Mellors because "when I see a woman as

28Gregory, op. cit., p. 82.
cares, my heart stands still for her." (LCL, 211) Connie asks, "But can a touch last so long?"

"Oh, my Lady," replies Mrs. Bolton, "What else is there to last?" (LCL, 190) Thus, Connie is drawn to Mellors who is perhaps anti-intellectual, but surely the antithesis of Clifford and what he stands for. Together they begin to establish a new life, going through a period of purification and chastity while they wait for the divorces to be granted. Mellors turns to farm labor, looking toward a farm of their own. Whether their solution is practical or workable is left to the reader, since they are still in the waiting process at the book's close, but there seems to be some reason to hope for their happiness.

This, then, is Lawrence's final statement on the industrial world and the mechanical society it produces and illuminates. He sums up the central conflict this way: "So, in Lady Chatterley's Lover we have a man, Sir Clifford, who is purely a personality, having lost entirely all connections with his fellow men and women, except those of usage.... He is a pure product of our civilization, but he is the death of the great humanity of the world."29 Opposing the emptiness of Clifford is the game keeper, the other man, who "still has the warmth of a man, but [who] is being hunted down, destroyed. Even it is a question if the woman who turns to him

29 Lawrence, Apropos, p. 109.
will really stand by him and his vital meaning." Lawrence has through this central conflict, condemned the mechanized men who only seek material wealth and who ignore the natural and vitally necessary physical functions of the body. His solution is offered briefly in a return to nature, as Mellors first turned to the woods and then to the farm labor, and a revival of feelings, of natural emotion, of honest passion, such as Connie and Mellors established.

Ursula of The Rainbow also traveled the road between nature and industrialism, but in the opposite direction from Mellors. She began with her roots in the natural life, in the Brangwen farm life, and moved on into the industrial world. In the beginning of Women in Love, she reviews this journey to herself: "She thought of the Marsh, the old, intimate farm-life at Cossethay. My God! how far she was projected from her childhood, how far was she still to go! In one life-time one travelled through aeons."

So, too, had Lawrence traveled a long way since his childhood. From the early established criticism of industry he had developed a theory of society, an understanding of what was happening and what had happened, and a hope for what will happen. After a long period of gloom and gray predictions, he had arrived at a hope for mankind. But it is a very small hope, for Lawrence also realized that man still has far to go.

\[30\text{Ibid.}\]
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