

### **D. H. Lawrence's Attitude towards Love and Sex**

Brajesh Kumar Gupta: Lecturer (Eng.) in Raja Devi Degree College, Naraini Road, Banda (U.P.)

David Herbert Lawrence's (1885-1930) life and work represent a revolt against the values and ideals of the nineteenth century. He has written poems, novels and short stories. No writers can remain unaffected by the social, cultural, political and intellectual environment of his age. Lawrence's attitude towards life is deeply rooted in sexual mysticism. He believed that deepest mysteries of life can be known through sex, and so sex is fundamental to an organic and complete life. Lawrence felt that for the attainment of happiness in life, sexual harmony was essential. Sex is not merely a functional act but creative and revelatory of life and of the beauty of being alive. Lawrence's doctrines of sexual freedom arose obscenity trails, which are still parts of the relationship between literature and society. He saw sex and intuition as a key to undistorted perception of reality and a way unburden individual's frustrations and maladjustment to industrial culture.

In the words of F.R. Leavis, "Life is fulfilled in the individual or nowhere; but without a true marital relation, which is creative in more than the sense of producing children, there can be no fulfillment: that is the burden of Lawrence's art." In Lawrence's masterpiece 'Sons and Lovers'(1913), Lawrence stated the thesis of his later novels; (Body v/s spirit conflict) Paul to Miriam; "If people marry, they just live together as affectionate humans, who may be commonplace with each other without feeling awkward not as two souls."(1)

Lawrence came out with a new kind of novel based on a deep study of the sexual passion with mystic symbolism and a prophetic strain, but in some of his novels there were also, What David Daiches calls, "murkiness and hysteria." In "Lady Chatterley's Lover" (written between 1926 and 1930) – Game Keeper to Connie (Lady Chatterley) – "I believe if man could fuck with warm hearts, and the women take it warm-heartedly, everything would come all right, it's all this cold hurtled fucking that is death and idiocy."(2)

Lawrence shows his feelings about love and sex in "A Propos of Lady Chatterley's Lover" above all things love is a counterfeit feeling today. Here, above all things, the young will tell you, is the greatest swindle. That is, if you take it seriously. Love is all right if you take it lightly, as an

amusement. But if you begin taking it seriously, you are let down with a crash. There are, the young women say, no real men to love, and there are, the young men say, no real girls to fall in love with. So they go falling in love with unreal ones, on either side. Which means, if you can't have real feelings, you have got to have counterfeits ones; since some feelings you've got to have; like falling in love.....All the young know just how they ought to feel and how they ought to behave in love. And they feel and they behave like that, and it is counterfeit love.

He defines sex and devoted all his art to the communication of physical sensation. "I want men and women" he wrote, "to be able to think of sex, fully, completely, honestly, and cleanly." Lawrence's work has only one inspiration throughout his work and that is sex. His first work in the field of fiction that caught attention was 'The White Peacock' (1911). In this novel Lawrence presented the conflict between the man and woman, and brought about the unhappy human relationships existing between the two sexes. It is a fact that Lawrence was a novelist of the blood and sex life and he expressed his faith in the supremacy of physical life in his 'Sons and Lovers'.

"And he was to sit all the evening beside her beautiful naked, arm, watching the strong throat rise from the strong chest, watching the breasts under the green stuff, the curve of her limbs in the tight dress. Something in him heated her again for submitting him to this torture of nearness. And he loved her, as she balanced her head and stared straight in front of her, pouting, wistful, and immobile, as if she yielded herself to her fate because it was too strong for her. She could not help herself; she was in the grip of something bigger than herself. A kind of eternal look about her, as if she were a wistful spine, made it necessary for him to kiss her. He dropped his programme, and crouched down on the floor to get it, so that he could kiss her hand and wrist. Her beauty was a torture to him. She sat immobile. Only, when the light went down, she sank a little against him, and he caressed her hand and arm with his fingers. He could smell her faint perfume. All the time his blood kept sweeping up in great white-hot waves that killed his consciousness momentarily." (3)

Lawrence was an artist eminently gifted with a prophetic vision and his novels have been used as a means for communicating his vision of life. He writes with such spontaneity of feeling and thought that the reader inevitably feels that the novelist is being moved by some inner compulsion. "No one ever wrote better about the power struggles of sex and love." (4)

**Notes and References –**

- 1- Sons and Lovers: D.H. Lawrence (A Critical Study by Ramji Lal, 2007) p.10.
- 2- Lady Chatterley's Lover: D.H. Lawrence, Penguin Classics (2006) p.206.
- 3- Sons and Lovers: D.H. Lawrence, chapter XII- Passion (Surjeet Publication, 2005) p.403.
- 4- Lady Chatterley's Lover: D.H. Lawrence, Penguin Classics (2006) Last cover page.