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Odras první světové války v románu D. H. Lawrence Milenec lady Chatterleyové

Bakalářská práce

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The Reflection of WWI in D. H. Lawrence's Novel Lady Chatterley's Lover

Bachelor thesis

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Bakalářská práce pojednává o románu Davida Herberta Lawrence s názvem Milenec lady Chatterleyové. Teoretická část se zabývá životem autora, jeho literární tvorbou a románem Milenec lady Chatterleyové s důrazem na motivy a témata spojená s 1. světovou válkou a poválečným obdobím jako chamtivost a honba za úspěchem a penězi. Praktická část analyzuje odraz války a následné industrializace v románu.

The bachelor thesis discusses David Herbert Lawrence's novel *Lady Chatterley's Lover*. The theoretical part of the thesis introduces the author's life, his literary work, and *Lady Chatterley's Lover* with emphasis on the motifs and themes connected to World War I and the post-war period as greed and the pursuit of success and money. The practical part analyses the reflection of the war and the following industrialization in the novel.

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Prohlášení

Prohlašuji, že jsem bakalářskou práci *Odras první světové války v románu D. H. Lawrence Milenec lady Chatterleyová* vypracovala pod vedením vedoucího závěrečné práce samostatně a uvedla jsem všechny použité prameny a literaturu.

V Hradci Králové dne

Anotace

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Bakalářská práce pojednává o románu Davida Herberta Lawrence s názvem *Milenec lady Chatterleyové*. Teoretická část práce se zabývá dopady první světové války, autorovým životem a jeho literární tvorbou. Dále se podrobně zaměřuje na *Milence lady Chatterleyové* s důrazem na motivy spojené s válkou a poválečným obdobím, jakými jsou materialismus a industrializace. Praktická část poskytuje analýzu některých konkrétních pasáží reflektujících válku a její důsledky.

Klíčová slova: první světová válka, materialismus, industrializace.

Annotation

CÍSAŘOVÁ, Barbora. *The Reflection of WWI in D. H. Lawrence's Novel Lady Chatterley's Lover*. Hradec Králové: Faculty of Education, University of Hradec Králové, 2024. 41 pp. Bachelor Thesis.

The Bachelor's thesis discusses David Herbert Lawrence's novel, *Lady Chatterley's Lover*. The theoretical part of the thesis introduces the impacts of World War One, the author's life and his literary work. In detail, it focuses on *Lady Chatterley's Lover* with emphasis on the motifs connected to the war and the post-war period, such as materialism and industrialisation. The practical part provides an analysis of some of the specific passages reflecting the war and its consequences.

Keywords: World War One, materialism, industrialisation.

Prohlášení

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Abstrakt

Bakalářská práce pojednává o románu *Milenec lady Chatterleyové* od Davida Herberta Lawrence. Podrobně se zaměřuje na reflexi první světové války v románu s důrazem na motivy materialismu a industrializace.

D. H. Lawrence je jedním z nejvýznačnějších anglických autorů 20. století. Jeho přínos do anglické literatury je uznáván a oceňován již celá desetiletí. Mezi jeho další romány patří například *Synové a milenci*, *Duha* a *Ženy milující*.

Jako autor Lawrence ve svých románech zachycoval své zážitky a emoce. Jeho dílo lze tak zčásti označit za autobiografické. Veřejnosti je znám především tím, že psal o kontroverzních tématech, jako je sex a láska. Ve své době však musel Lawrence z tohoto důvodu čelit přísné cenzuře. Ta se nevyhnula ani jeho nejznámějšímu románu, *Milenci lady Chatterleyové*. V něm Lawrence explicitně popisuje pohlavní styk mezi hlavními postavami, Connie Chatterley a Oliverem Mellorsem. Dalším rysem, který veřejnost shledala skandálním, bylo množství vulgárních slov. V 60. letech 20. století se vulgárnost jazyka a popisy pohlavního styku staly hlavními důvody, proč se román pro některé stal symbolem sexuálního osvobození zdůrazňujícím význam sexu a ženské rozkoše.

Nicméně Lawrence romantický vztah obou hrdinů využívá pouze jako nástroj pro kritiku první světové války a generace, která z ní vzešla. Lawrenceova kritika války a jejích důsledků je tak hlavním motivem objevujícím se v *Milenci lady Chatterleyové*.

Jelikož byla první světová válka jednou z největších tragédií, kterou lidstvo do té doby zažilo, způsobila mnoho převratných změn. Mnohé z nich jsou pociťovány dodnes. První světová válka vedla k mnoha politickým a společenským změnám a zároveň vyvolala masivní rozvoj technologií. Technologický pokrok způsobil nárůst industrializace a mechanizace, čímž došlo k upevnění pozice strojů v lidském životě.

Kromě technologického pokroku a změn ve světovém uspořádání, válka výrazně ovlivnila mentalitu lidí. Celá generace mladých mužů a žen vystavených hrůzám války ztratila víru v tradiční hodnoty, jako je láska či rodina. Protože pro ně mezilidské vztahy již neměly význam, zaměřili se na honbu za úspěchem a penězi.

Všechny zmíněné změny drasticky proměnily Lawrenceův osobní a profesní život. Jakožto spisovatel se Lawrence rozhodl proti válce vystoupit ve své tvorbě. Většina Lawrenceových děl z této doby tak neobsahuje pouze sexuální obsah, ale také protiválečné prvky. Za své protiválečné názory byl během války prohlášen za zakázaného autora, čímž se stal finančně

závislým na svých přátelích. Chudoba a nepřátelství rodné země vyvolaly u Lawrence pocity úzkosti a nenávisti. Všechny překážky, kterým Lawrence během války čelil, způsobily jeho výlučně negativní postoj k válce, jejím důsledkům a Anglii.

Lawrence věřil, že příčinou války bylo staletí potlačování lidských přirozených a spontánních vášní, jako je sexualita a smyslnost. Potlačování přirozených lidských pudů totiž vede k zesílení jejich intenzity a následné akumulaci v podvědomí. Jejich postupnou akumulací vzniká riziko destruktivní exploze. Příkladem takového výbuchu byla právě první světová válka.

Podle Lawrence přispěla k vypuknutí války také industrializace. Věřil, že industrializace způsobila, že lidé ztratili kontakt se svým přirozeným já. Ztráta přirozenosti pak měla za následek materialistický a rigidní způsob života. Samotná válka pak význam strojů ještě umocnila. Tímto způsobem došlo k vytvoření generace mechanicky jednajících jedinců bez jakéhokoli spojení s přírodou.

Lawrencovou kritikou a jeho myšlenkami je protkaný celý děj *Milence lady Chatterleyové*. Jak již bylo zmíněno, román vypráví příběh Connie Chatterley, která navzdory svému manželství s Cliffordem Chatterley naváže milostný vztah s Oliverem Mellorsem. Prostřednictvím romantické zápletky Lawrence ukazuje, jak povrchní se poválečná generace stala. V jeho očích lidé ztratili zájem o intimitu s druhými. Tuto přirozenou lidskou touhu nahradili za povrchní touhu po penězích a úspěchu.

Všechny negativní rysy společnosti kritizované Lawrencem ztělesňuje Clifford Chatterley, jehož život je založen výhradně na duševních hodnotách. Lawrence pomocí jeho postavy sděluje, jak život strávený pronásledováním pouze duševních cílů vytváří z jedinců polomrtvé tvory. Cliffordův způsob života je v kontrastu s velmi vášnivým a tělesným vztahem Connie a Olivera.

Connie, která je vdaná za Clifforda a zároveň má milostný poměr s Oliverem, spojuje obě mužské postavy. Díky tomu je prostřednictvím její postavy možné Clifforda a Olivera porovnat. Clifford představuje život mysli, zatímco Oliver život těla. S ohledem na Lawrencův odpor k duchovnu je Oliverův život v porovnání s Cliffordovým vykreslen jako opravdový a ideální.

Zpočátku je Connie spokojená s čistě duchovním spojením, které jí nabízí vztah s Cliffordem. Brzy si však uvědomí, že tento způsob života je prázdný a nenaplňující. Teprve po setkání s Oliverem Mellorsem je znovu schopna znovu najít smysl svého života. Oliver ji totiž svou vlastní přirozeností osvobodí z řetězů čistě duševního života. Oliver tak započne přeměnu

Connie z živé mrtvé na tvora spjatého s přírodou a svým přirozeným já. Touto přeměnou se Connie konečně zbaví studu.

Prostřednictvím přeměny Connie Lawrence naznačuje, že intimní a tělesné spojení mezi mužem a ženou by se mohlo stát prostředkem pro spasení lidstva. Vztah mezi Connie a Oliverem tak tedy nabízí pohled na to, jak by mohla vypadat budoucnost lidstva, kdyby se lidé vydali na stejnou cestu jako Connie.

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Introduction

The Bachelor's thesis discusses the novel *Lady Chatterley's Lover* written by David Herbert Lawrence. D. H. Lawrence is one of the most prominent English authors of the 20th century. His contributions to English literature have been recognised and appreciated for decades as their reflection of the world is still valid. As an author, he used his novels to convey his experiences and emotions which he experienced throughout his life. Given that he experienced World War One firsthand and witnessed the significant changes in society which emerged from it, his literary work, *Lady Chatterley's Lover* included, provides a credible insight into the state of the world and society during the first half of the 20th century.

However, he is best known to the public for writing about controversial topics, such as sex and love, and using vulgar language. Due to the controversy surrounding some of his novels, Lawrence had to face public rejection and censorship. His novel most famous for being banned is *Lady Chatterley's Lover*, whose complete and unexpurgated version was allowed to be published almost 30 years after being finished. The rejection of the novel before the 1960s derived from the passages in which Lawrence explicitly describes the sexual intercourse between the main characters. The main characters are Connie Chatterley and Oliver Mellors around whose romantic relationship the whole plot revolves. Another feature which turned out to be scandalous was the number of vulgar words used throughout the whole novel. In the 1960s, the vulgarity of language and graphic descriptions of sexual intercourse between Connie and Oliver made the novel imprinted on people's memory as a work of sexual liberation emphasising the importance of sex and women's sexual pleasure. Yet, the novel holds much greater significance.

In addition to exploring the themes of sex and love, Lawrence delves into the issue of the industrial post-war society being driven by materialistic values. In the novel, Lawrence blames World War I for producing a generation of individuals focused on the pursuit of money and success repressing their instincts including carnal desires. According to him, this approach to life resulted in people abandoning the previous traditional values such as love and family. These have been replaced by the worship of machines and "bitch-goddess Success".

It follows that Lawrence's outlook on the post-war generation was primarily negative. Therefore, the whole novel is interwoven with passages in which Lawrence highlights and discusses the negative impacts of the Great War, materialism, and industrialisation. These topics are explained and further explored in the theoretical part of the thesis, just like the author and

the novel. Some of the passages which specifically contain Lawrence's critiques of World War One and society are analysed and elaborated on in the practical part of the thesis.

Despite his evident grudge against the generation of the first half of the 20th century, through the romantic relationship between Connie and Oliver, Lawrence tries to offer a solution that could lead to the revitalisation of humanity.

Since the novel holds up a mirror to modern society, the thesis aims to raise awareness of the often-neglected motifs of materialism and industrialisation, phenomena still so valid for 21st-century society. Through them, Lawrence reacts to the cataclysm of WWI and its continuing consequences. Another aim the thesis tries to achieve is to prove that the romantic relationship between the novel's main characters is only a tool Lawrence uses to criticise society and show how rotten it is compared to the genuine and passionate love of both lovers.

1 World War I

When discussing David Herbert Lawrence and his well-known novel, *Lady Chatterley's Lover*, it is important to consider the historical context of World War I and its aftermath since all of it had a great influence on Lawrence's perspective on the world, particularly regarding society and politics.

World War I was a global conflict that began in 1914 after the assassination of Archduke Franz Ferdinand of Austria and his wife, Sophie. It involved the Central Powers and the Allied Powers. The Central Powers were comprised of Germany, Austri-Hungary, Bulgaria, and the Ottoman Empire. They were opposed by Great Britain, France, Russia, Italy, Romania, Canada, Japan, and the United States, which formed the Allied Powers. After four years of devastating warfare, the Allied Powers emerged victorious. Nevertheless, the war affected the winners as much as the losers. The war ended on 11 November 1918. By the end of the war, more than 16 million people, both soldiers and civilians, had perished. An entire generation of young men was wiped out. Many of those who survived were injured physically or struggled mentally by the horrors they had witnessed and experienced. Moreover, the war also impoverished the land and transformed it into a wasteland. Lasting four years and affecting people across all continents, it is also known as the Great War ("World War I: Summary, Causes and Facts"). The impact of the war on society, nature, and the world's development is discussed in most of Lawrence's post-war novels, such as *Lady Chatterley's Lover*. In the book, he expresses his critical views on the post-war generation and the world's state. He mainly criticises the rapid growth of materialism and industrialisation caused by the war that have repressed human instincts.

1.1 The Impacts of WWI

As previously mentioned, the Great War had a profound impact on the development of the world, which felt its effects for many years after the war ended. One of the most noticeable impacts was the technological innovation that facilitated the growth of industrialisation and mechanisation in the post-war period ("How Did WW1 Change the World?"). Additionally, WWI also led to many new advances in medicine, politics, and social studies (Cameron).

To understand Lawrence's negative attitudes towards some of these impacts, it is necessary to examine them from a closer perspective.

1.1.1 New Technology

The First World War was the first modern mechanised industrial war that relied not only on the skill of the soldiers themselves but also on the material resources and manufacturing capability. As the rise of technological development was provoked by the war, it mainly covered heavy artillery, machine guns, tanks, motorised transport vehicles, chemical weapons, high explosives, airplanes, field radios and telephones (“The Technology of World War I”). The world’s orientation towards the arms industry can be illustrated by the example of France. At the beginning of the war, France had only 140 aircraft, but by the end of it, it had around 4,500 (“How Did WW1 Change the World?”).

However, the advancement was not limited only to weaponry since it also transformed everyday life. New photography, sound recording, and communication techniques, which had long-lasting impacts, were also developed. That led to a major change in the way people across the world travelled and communicated (“How Did WW1 Change the World?”). To sum up, the Great War did not only reshape the nature of twentieth-century warfare but also crucially changed people’s lives.

With states competing in producing a larger number of deadlier machines, mass production methods were improved, and other industries were revolutionised in the following years (Cameron). As noted by Cameron, this caused the rapid increase in industrialisation and mechanisation which led to consumerist and materialistic lifestyle. That contributed to the repression of human instincts so much criticised by Lawrence.

1.1.2 Medical Innovation

Yet, not all the war innovations posed a threat to nature or humanity since the war generated significant advances in medicine as well. One of the major innovations was the establishment of blood banks, which was made possible thanks to the discovery of a method to prevent blood from clotting (Cameron). Apart from fatal blood loss, another potentially fatal injury was a bone fracture. Thanks to the invention of a rod called a Thomas splint in 1916, a bone fracture was not fatal to most soldiers anymore (“How Did WW1 Change the World?”).

Nevertheless, physical injuries were not the only source of torment for the soldiers as WWI inflicted damage not only on their bodies but also on their minds. The war caused great confusion and disillusionment among the survivors. Many had gone to the war with ideals of heroism and nobility but were encountered with the horror of war and trench warfare. These men were referred to as the Lost Generation because they never fully recovered from their

trauma and were, therefore, incapable of living normal lives (Arun). The Lost Generation is, among other things, also discussed and described in Lawrence's post-war novels.

In *Lady Chatterley's Lover*, Lawrence provides two views of the war-produced generation of men. One view is represented by Clifford Chatterley and the other one by Oliver Mellors. It follows that, despite his mainly negative approach to the war, in *Lady Chatterley's Lover*, Lawrence does not claim that everyone who returned from the war was doomed, which is the more negative view depicted through Clifford. On the contrary, he tries to emphasise that there is still a bit of hope, which is embodied by Mellors.

1.1.3 Politics

Apart from exploring the topics of industrialisation, and materialism, in the post-war writings, Lawrence also grapples with the question of how the world should be governed in the aftermath of this global tragedy and tries to find the most appropriate solution.

This demonstrates Lawrence's great interest in politics after World War One, which completely transformed the world order as it sparked many revolutions and marked the end of four great empires (Imperial Germany, Austria-Hungary, tsarist Russia, and Ottoman Empire) resulting in the establishment of new nation-states. One of the most influential revolutions was the Russian Revolution of 1917. It was caused by the worsening social situation which made it easier for the Bolsheviks to overthrow the rule of the tsar (Arun). The victory of the Bolsheviks marked the beginning of a new political system – communism ("How Did WW1 Change the World?"). Communism was a political system which Lawrence resented due to its emphasis on industrialisation contributing to the breeding of a materialistically oriented society.

1.1.4 Social Structure

As already mentioned, people's lives were affected by the war as well as the technology and politics. Societies underwent an immense change after World War I. It particularly caused a tremendous transformation of the social status of women. Before the war, the role of women was traditionally to stay at home ("How Did WW1 Change the World?"). Yet, when the states mobilised for war and entered a state of "total war," millions of men had to enlist. The vacant job positions could only be occupied by women (Arun). In Britain, by late 1918, workers in the munitions industry were mostly female. Women also worked as conductors on trams and buses, as typists and secretaries, and on farms ("How Did WW1 Change the World?").

The war also influenced fashion – dresses were replaced by more practical trousers, bobbed hair became fashionable, and corsets declined in popularity ("How Did WW1 Change

the World?”). However, women did not change only on the outside, but more importantly on the inside as they acquired many skills and independence. Furthermore, the moral norms loosened resulting in youngsters being more open about the matters of sex and love.

All these changes resulted in women obtaining the right to vote in February 1918. The women’s contribution during the war played a crucial role in changes in laws, and progress in terms of equality and opportunities between men and women (“How Did WW1 Change the World?”). As the transformation of society was bigger and faster than ever before, it also became one of the predominant objects Lawrence investigated after the war.

This chapter summarised one of the greatest tragedies in human history, the Great War. It was a turning point that marked the beginning of a completely new era influencing people all over the world. Hence, it explained why WWI became the key event which drastically changed the life and work of one of the most prominent English authors of the 20th century, David Herbert Lawrence.

2 Author

David Herbert Lawrence was born on 11 September 1885, in England. He died of tuberculosis on 2 March 1930, in France. He was an English author of novels, short stories, poems, plays, essays, travel books, and letters. His contribution to literature made him one of the most influential English writers of the 20th century (Black and Luebering).

Since Lawrence's work left such an essential mark on literature, his life story could not be less fascinating. As a writer who drew inspiration from his personal experience, Lawrence's works reflect his life, and his characters display traits of his own or people he encountered. Therefore, it is crucial to examine both his fiction and real life in order to comprehend his thoughts, experiences, and motives.

2.1 Lawrence's Life and Literary Career

Before becoming a professional writer, Lawrence was a teacher. However, after being diagnosed with pneumonia at a young age, he decided to become a full-time writer. That resulted in him losing his steady income. Thanks to the risk he took, he met his future wife, Frieda. As it was love at first sight, love became the prevailing motif in several of Lawrence's novels like *The Rainbow*, *Women in Love*, and *Lady Chatterley's Lover*. Yet, love and sex were motifs Lawrence had been exploring long before he met Frieda. The beginning of Lawrence's obsession with sex was marked by Schopenhauer's essay, "The Metaphysics of Love". In it, Schopenhauer offers an answer to the question of love and its relation to sex: "Every kind of love however ethereal it may seem to be, springs entirely from the instinct of sex" (Ellis 2). This was the work that substantially affected Lawrence's perception of these two phenomena. In one of his letters which he wrote to Frieda, he called the love they had for each other "wonderful naked intimacy" (Ellis 33). It makes it obvious that Lawrence believed that there should be no shame in sexual intercourse and thought sex was primary and all repression of any instincts was evil. The portrayal of sex as a primary key to the resurrection of humanity is another major motif appearing in *Lady Chatterley's Lover* and other novels.

Apart from sex and love, another motif apparent in several of Lawrence's works is glorifying nature. Lawrence had miraculous knowledge and appreciation of nature since he was young. His positive perception of nature is visible even in his first novel, *The White Peacock*, whose major feature is a description of nature. Another work celebrating the beauty of it is a collection of poems *Birds, Beats and Flowers*. These poems are effective and beautiful evocations of the natural world, both flora and fauna (Ellis). According to Ellis, Lawrence's

perception of nature is not only positive on the level of common admiration but may be viewed as erotic. He proceeds from the fact that many sexual encounters between his characters, just like Connie and Mellors from *Lady Chatterley's Lover*, take place in the natural world or close to it. It is also present in the novel *St. Mawr*. Like that, Lawrence evokes the idea that lovemaking is a part of the natural cycle of things. His highly positive attitude may explain his, on the other hand, highly negative attitude toward industrialisation in *Lady Chatterley's Lover*. His opposition to industrialisation and materialism was caused by the situation in which he found himself during World War One. Because the understanding of his life during the Great War is fundamental for the purpose of the thesis, it is discussed in a separate chapter.

After the end of World War One, at the beginning of 1922, Lawrence and Frieda set out for the New World. On their way to the USA, they spent three months in Australia. There, Lawrence wrote novels like *Aaron's Rod* and *Kangaroo* in which he offers a critique of existing political schemes. The post-war period marked the beginning of Lawrence's increasing interest in politics and in how the world should be governed after the cataclysm of the Great War. In America, he visited Mexico which inspired him to write a novel called *The Plumed Serpent* in which he describes what a theocracy, inspired by the old Aztec religion, would look like (Ellis). In the post-war works, Lawrence started to show his attitude toward religion, especially Christianity in contrast with paganism.

In March 1925, in Mexico City, Lawrence was diagnosed with tuberculosis which significantly affected his work and life. After that, Lawrence returned home for good. In Europe, Lawrence reunited with Frieda and her children from her first marriage. Thanks to Frieda's young children, Lawrence increased his knowledge of the post-war "flapper" generation characterised by a more relaxed attitude to sex. Just like Lawrence did not like the industrialisation which came out of the war, he was not keen on the new modern generation either. He compared it to the culture of the Etruscans. According to him, the Etruscans did not need to show how open about sex they were since, for them, it was a part of their everyday life (Ellis). For Lawrence, the Etruscans had "the sense of touch, which is one of the rarest qualities, in life as in art" (Ellis 135). All his thoughts and opinions, Lawrence recorded in his following works, such as *Lady Chatterley's Lover* in which he criticises the war-generated society lacking the "sense of touch." In 1930, two years after finishing the first version of *Lady Chatterley's Lover*, tuberculosis ended his life.

2.1.1 World War One

As previously mentioned, World War I was a key event in Lawrence's career and his life. It brought him depression, years of "imprisonment," and life in poverty in his homeland with which he drew apart (Long).

Because of the decision to concentrate exclusively on writing, Lawrence and Frieda whom he married in 1914 lived in poverty and were dependent on the charity of his family, friends, and early payments from publishers. In wartime, Lawrence and Frieda were trapped in England, which was increasingly becoming an alien country to them. Because of the publication of *The Rainbow*, Lawrence became a banned writer. Wartime shortages also meant less paper for printing books, especially fiction, and printing costs rose. All that resulted in Lawrence becoming increasingly dependent on the generosity of his friends. Having no new novel and in need of income, Lawrence moved away from fiction and published his first non-fiction prose called *Twilight in Italy* in 1916. Nevertheless, *Twilight in Italy* did not bring Lawrence the much-needed money. Since the novels Lawrence was writing at that time included anti-war sentiments and sexual content, not many of his works were being published. Being short on money, Lawrence lived in a very cheap and basic accommodation in Cornwall. The year 1917 was a difficult period for Lawrence who faced a stalemate which worsened his already bad financial situation. Eventually, Lawrence and Frieda were forced out of Cornwall and moved to Mountain Cottage in Derbyshire. At the end of the war, little if anything improved since the start of it as Lawrence kept struggling with publishing his works which were their only source of money (Long).

Thanks to the constant struggles to get novels into print and dealing with the banning of books, he often had to yield to public opinion as it was a question of survival. Therefore, he, for example, rewrote his novel "*The Lost Girl*" (Ellis). Lawrence's career finally took off in the 1920s (Long).

Considering all the obstacles he had to face, the transformation of his situation in the early 1920s was striking. The sales of his books increased in America and to a lesser extent in England thanks to his developing reputation and the improved quality of the appearance of his books and their promotion (Long). Despite the success and appreciation Lawrence suddenly achieved after the war, the only thing he craved was to leave England since he could not call it his home anymore.

2.1.2 Censorship

Since the obstacles Lawrence had to face as an author were almost life-threatening, censorship is a serious factor that needs to be considered.

His novel most famous for being banned is *Lady Chatterley's Lover*, whose complete and unexpurgated version was allowed to be published almost 30 years after being finished. In the 1920s, the novel provoked a wave of rejection. In 1928, an unsigned comment called *Famous Novelist's Shameful Book* was published in *John Bull*. The comment stated:

Mr. Lawrence is a man of genius. As a psychologist he is in the front rank of living writers; as a stylist he stands supreme. Unfortunately for literature as for himself, Mr. Lawrence has a diseased mind. He is obsessed by sex. We are not aware that he has written any book during his career that has not over-emphasised this side of life. Now, since he has failed to conquer his obsession, the obsession has conquered him. He can write about nothing else, apparently (Draper 2002).

Despite the strict censorship, Lawrence managed to make a few copies privately in Florence and Paris between the years 1928 and 1929.

The first authorised yet expurgated version in the UK was published in 1932. The full text was not openly published there until the year 1960 when the novel was the subject of the obscenity trial (Regina v. Penguin Books, Ltd.). The publisher Penguin Books won the case and started selling millions of copies. That changed the way how until-then taboo sexual terms in novels were perceived (Dillon).

Due to the publication of the first unexpurgated versions of Lawrence's books in the 1960s, Lawrence was sometimes put forward as a prominent champion of sexual liberation at that time. However, being put into the spotlight, Lawrence also became an object of criticism, mostly by feminists. Some of his novels were marked as misogynist writings as claimed by Kate Millet. She accused Lawrence of misogyny in 1970. From her accusation, his reputation never fully recovered. According to Millet, Lawrence intentionally chose female characters as sacrifices or victims of rape (Ellis). Regardless of Millet's critique, Lawrence's heroines are not described only as victims, but also as powerful and energetic beings determined to rebel against social norms. What is more, their powerful and independent personalities are demonstrated by the fact that they choose their lovers by themselves.

Apart from *Lady Chatterley's Lover*, *The Rainbow* was another Lawrence's novel that was banned. Being published in 1915, the novel proves that Lawrence faced problems with censorship from the very beginning (The Editors of Encyclopaedia Britannica, "The Rainbow | D.H. Lawrence, 1915, England"). *The Rainbow* was assumably banned because of a lesbian episode involving one of the main female characters, Ursula. Another possible reason for banning the book was the anti-war dialogue present in the novel (Ellis).

Toward the end of his life, Lawrence was sick of constantly rewriting his works to have them published. That is why, in the case of *Lady Chatterley's Lover*, Lawrence decided to publish the novel privately so he could preserve all his thoughts as he meant them to be (Ellis). Otherwise, Lawrence's intended use of the novel as a tool for criticising the Great War and post-war society would not be possible.

2.1.3 Lawrence's Personal View of the Great War

During World War I, Lawrence not only faced external challenges but also internal ones, such as depression, disillusionment, and alienation from his own homeland. The traumatic effect the war had on him was also increased by bitter conflicts with Frieda who was anxious over not seeing her children very often.

From the very beginning of the war, Lawrence was depressed and grew steadily more dispirited. To Lawrence, the war was an absolute torture in which he refused to take any part as he was convinced that the conflict was destroying both the countryside of England and the land itself. As he developed a great aversion to the war, he eventually even started to loathe English life. What caused Lawrence's disfavour of his native country was the banning of *The Rainbow* which he wrote to help restore English society to health. At that moment, he was determined not to write for England ever again. Additionally, he viewed the new system of an alliance between the ignorant crowd and the state power as something which intended to oppress individuals making them submit to the power. It was the way the state created obedient workers and soldiers. Seeing people willingly going to serve the military machine, Lawrence lost his belief in English people who were not real people to him anymore, but automata. These experiences made Lawrence feel as if he had no nationality (Koh). As his sense of his connection to England was changing and declining, he was also developing his view of the war concerning its causes and aftermath.

Through his writing, Lawrence suggests that WWI was a result of centuries of stressing the Christian ideal of altruism and self-sacrifice in Western civilisation. According to Lawrence, it led to the systematic suppression of human impulses and passions. By repressing less

altruistic emotions such as self-serving, self-assertive, or egoistic feelings together with sexuality and sensuality, Europe turned its back on the natural world (Koh).

For Lawrence, this historical-cultural process of denial and repression was progressive. That means that the Christian values emphasising sympathy and selfless love were becoming more and more embedded in European societies through the centuries. His view corresponds to the Lamarckian ideas of “the inheritance of acquired characteristics” – “culturally” acquired traits are passed on to the next generation, gaining strength as they are passed. However, repressed human impulses and instincts, which are naturally healthy and creative, such as sexuality, do not disappear but accumulate below the conscious level. Those strengthening egoistic, aggressive, and power-seeking parts of human nature are in danger of becoming destructive forces. Therefore, Lawrence stated that what happened between 1914 and 1918 was the explosion of such forces. That follows that the central cause of the Great War, in Lawrence’s view, was the relationship between the over-emphasis on the “spiritual” inherent in Christianity, and the related denial and repression of the “sensual” instincts – the natural energies of man (Koh).

Despite his negative approach to Christianity, especially regarding its tendency to suppress human nature, Lawrence did not entirely despise its idea of living by selfless love. In his view, a man must give expression to both love and power to keep the balance between “the spiritual” and “the sensual.” He also believed that reason should be subordinate to instinct so that human desires could enable people to find god in themselves. That proves that Lawrence was not against religions themselves.

After leaving England, Lawrence started comparing Christianity to paganism. He believed that Christianity changed man’s attitude to the natural world of conflict and struggle, undermining the pagan “wisdom” he highly valued (Koh). The notion of paganism can also be found in *Lady Chatterley’s Lover*. The abandonment of man’s true nature due to Christianity made the human population lack instincts becoming incapable of surviving. According to Lawrence, humanity is doomed unless it starts on a new venture towards god. That way Christianity, which became too outdated for the modern age with its progress, could be replaced by a culture based on the free expression of all the natural energies that were honoured in pre-Christian pagan tradition. Thus, the salvation of humanity offered by Lawrence required the acceptance of the desires coming from the inner psyche (Koh).

The long-lasting presence of Christianity in the world is, in Lawrence’s view, driven by “will” which is a term he uses to negatively describe human consciousness outweighing natural

and spontaneous passions. Lawrence often uses the term to characterise the pervasive mechanisation and instrumentality of modern industrial society. However, to Lawrence, the long-needed end of Christianity was supposed to come shortly after the end of the war. He expressed this idea of the war putting an end to both England and the Christian era in 1915 (Koh).

Apart from Christianity, Lawrence also considered industrialisation one of the factors which contributed to the Great War. Industrialisation reshaped the English people and the form of human existence. According to Lawrence, English men and women lost touch with their “blood consciousness,” their naturalness, and consequently became incapable of genuine relationships with others. That led to an excessively materialistic, and fixed form of human existence. The newly acquired way of living became one of the immediate causes of the Great War as it had repressed energies of the human psyche resulting in the accumulation and explosion of those destructive energies. That follows that industrialisation created the collective potential for large-scale violence which proved most destructive during the Great War. Concerning all the consequences of it, it is no wonder that Lawrence openly censured the repulsiveness of an industrialised and mechanised Europe (Koh).

To Lawrence, the four years were a period of death and destruction. Yet, his final view of the Great War is rather hopeful. He thought of the war as a necessary evil needed for the rebirth of European society which would oppose the present mechanised and dehumanised one. This paradox of the coexistence of destructive and regenerative power is explored by Lawrence in detail in his post-war novel, *Lady Chatterley's Lover* (Koh).

The chapter provided an overview of both, Lawrence's personal and professional life, and examined his interpretation of the Great War and his experiences during the war which influenced his renowned novel, *Lady Chatterley's Lover*.

3 Lady Chatterley's Lover

Lady Chatterley's Lover is a notoriously known novel written by David Herbert Lawrence. It has gained such popularity especially due to its explicit depictions of sexual intercourse and its history of censorship.

3.1 Plot

The novel revolves around three main characters – Clifford Chatterley, his wife Constance (Connie) Chatterley, and their gamekeeper Oliver Mellors.

Connie had married Clifford before he became paralysed. In the war, Clifford suffered an injury which left him paralysed from the waist down. As a result, Clifford is impotent and unable to satisfy his wife. Therefore, Clifford permits Connie to seek a lover to provide an heir to Wragby, the Chatterley estate. After an unsatisfying affair with Michaelis, a playwright, Connie turns to her husband's gamekeeper, Oliver Mellors. The two begin a romantic affair which eventually deepens and results in Connie leaving Clifford (Lawrence).

3.2 Characters

In *Lady Chatterley's Lover*, the two main male characters can be seen as two opposing forces. Clifford, who is paralysed physically, represents the mentally paralysed post-war generation of men. After experiencing the horrors of the Great War, he starts focusing solely on earning money through physical and mental labour, such as mining and writing since he believes that accumulating possessions and achieving success is the only meaningful pursuit left in life. Apart from materialism, Clifford embodies other features of the modern post-war society criticised by Lawrence throughout the novel. He also represents industrialisation, and the shallowness of society lacking tenderness, as well as society's emphasis on the mind over the body (Lawrence).

In contrast, Mellors represents an alternative way of life. Compared to Clifford, he embodies the hope Lawrence offers to the world, and mainly England. Despite having witnessed the same horrors, Mellors managed to stay true to his instincts and his nature. He is a genuine man who values nature and the physical body over success and mental pursuits. Therefore, Mellors is the one who manages to awaken Connie's body and passions and free her from shame. That makes Connie, a young and passionate woman, choose Mellors over Clifford since Oliver can offer her real physical communion instead of the spiritual one (Lawrence).

It is evident that the two male characters carry significant symbolic value. One of them represents the societal state criticised by Lawrence, whereas the other embodies the ideal

society that, as Lawrence hoped, would come out of the war. Therefore, Mellor's relationship with Connie could be seen as a tool Lawrence utilises to exemplify the modern society's condition in contrast to the natural and pure love of the two main characters. Mellors highlights the significance of preserving natural instincts.

3.3 Motifs

Concerning the plot based on a romantic relationship and the passages explicitly depicting sexual intercourse, it is understandable that, to the public, the novel is mostly associated with the motifs of sex and love. However, besides these mainly familiar features, other motifs deserve equal attention.

In addition to exploring the themes of sex and love, Lawrence also delved into the issue of society being driven by materialistic values as the consequence of WWI and industrialisation. In *Lady Chatterley's Lover*, he highlights its negative impacts on society, nature, and the world. He even provides his solution to it. On top of that, the novel remains relevant today as it holds up a mirror to modern society.

In the novel, Lawrence also deals with the issue of the masses. Through Clifford, a member of the aristocracy, Lawrence expresses the opinion that the masses are unalterable and need to be ruled. It is only a matter of where fate places people. According to Clifford, there is no significant difference between Roman slaves and British colliers. The masses of British colliers only differ in the education with which they are provided (Lawrence). However, Clifford compares the act of educating the lower classes to poisoning them (Lawrence 183). Using the masses, Lawrence proves the fact that the individual no longer matters as everyone is a member of a whole.

Another motif being explored is the clash of social classes. In *Lady Chatterley's Lover*, the lower, middle, and upper classes mingle providing insight into the lives of all of them.

The chapter briefly summarised the plot and the main characters of the novel, *Lady Chatterley's Lover*, and pointed out the importance of the motifs, such as materialism and industrialisation. The symbolic values of the two main male characters will be elaborated on in the following chapters.

4 Materialism and Industrialisation

In *Lady Chatterley's Lover*, the motifs of materialism, industrialisation, and mechanisation surprisingly come to the fore as there are many passages dedicated to these phenomena and their impacts on society. The dialogues discussing them are mostly initiated by both male characters, Clifford and Mellors, as they portray two different forms of post-war English society (Lawrence). Through them, Lawrence provides his view of the present state of society and tries to answer the question regarding its possible future.

Hence, it may be suggested that despite the disfavour Lawrence developed for his country during the war he wrote the novel with the same intention that he wrote *The Rainbow*, to help his fellow citizens. He may have aimed to guide his home country towards revitalisation and humanisation of its people after the Great War, which not only impoverished the land but also left its inhabitants feeling alienated and impoverished. Concerning the importance of these motifs for the message of the novel itself, it is essential to scrutinise all these terms including their background and the meanings they had for Lawrence.

4.1 Materialism and Industrialisation

Materialism is a dominant feature of the 21st-century society and culture. However, it is not a simple concept. On the contrary, it is a complex phenomenon that has been defined and studied from various perspectives.

One of the most comprehensive and integrative definitions of materialism is provided by Shrum et al., who suggests that: "Materialism is the extent to which individuals attempt to engage in the construction and maintenance of the self through the acquisition and use of products, services, experiences, or relationships that are perceived to provide desirable symbolic value" (2). This definition covers the act of acquiring goods and services through purchase or other means and using them for self-expression and identity forming. Apart from real products and services it also includes abstract experiences and relationships. For including these severe implications, this definition stands out among the others (Shrum et al. 2)

Unlike many other approaches to materialism, which tend to emphasise its negative consequences, Shrum et al. offers a more balanced and unbiased view of materialism. In their research, they acknowledge its possible positive utility for consumers. Nevertheless, for this thesis, the negative approach to materialism is more relevant, as it corresponds to Lawrence's own critique condemnation of materialistic values and goals in his novel. Lawrence depicts the post-war society as a "black mistake" that is driven by greed and success, which he calls the

“bitch-goddess Success” (Lawrence 21). He suggests the machines and the industrial era be eliminated as they are to blame for the breeding of a generation where money and status are above well-being and genuine interpersonal relationships. It follows that Lawrence generally criticises materialistic aims which have been proven to be destructive to human well-being and happiness many times throughout history. According to Kasser, materialistic aims involve pursuing wealth, possessions, image, and status. In contrast, there are intrinsic and self-transcendent aims involving pursuing interpersonal relationships, personal growth, social contribution, and spirituality (18). Kasser argues that materialistic aims are detrimental to both, individual and collective well-being, as they are associated with higher levels of compulsive consumption, lower levels of personal well-being, more physical health problems, and more ecologically destructive attitudes and behaviours (19).

Lawrence associates the people’s incapability of having authentic relationships, their lack of interest in the sense of belonging and their general dissatisfaction with industrialisation. Industrialisation is a process of change of the farming and handicraft economy to one dominated by industry and machine manufacturing (“Industrial Revolution | Key Facts”). According to him, it was industrialisation which produced materialism and was one of the causes of the Great War whose mechanisation of production even strengthened the position of materialistic values. What is more, the war supported the repression of human instincts turning people into creatures without passion and need for communion. It produced a generation of individualists. As already mentioned, for the repression, Lawrence blamed mainly Christianity which was supported by Puritans and Victorians in the UK. Therefore, it may be claimed that he accused the Victorian era of the 19th century of industrialisation and materialism.

The Victorian era, named after Queen Victoria, who reigned from 1837 to 1901, directly followed the Industrial Revolution which was largely confined from the 1760s to the 1830s. Therefore, the era witnessed many great advancements in technology which are partly to blame for the destructiveness of WWI. Apart from the invention of machines to do the work of hand tools, technological changes included the wide use of basic materials, such as iron and steel leading to a massive increase in mining. Consequently, the use of natural resources increased making the land a source of wealth. Industrialisation also led to a new organisation of work known as the factory system resulting in the division of labour. The mass production methods were further improved during WWI. With the increasing number of factories, the rural populations moved to the cities to work in them. That contributed to the massive establishment of slums and urban areas suffering from overcrowding, poverty, and diseases. However, it was

not only the living conditions that were bad. During the Victorian era, the working conditions were harsh as well. The workers, including children, had to endure long hours, low pay, and dangerous conditions (The Editors of Encyclopaedia Britannica, “Industrial Revolution | Key Facts”). The workers formed the working class which together with the upper class and middle class formed the highly hierarchical Victorian society. Apart from class, another organising principle of Victorian society was gender. The gender roles were distinctly defined – men belonged in the public sphere, while women belonged in the private sphere. Therefore, men were meant to participate in politics and to fulfil the role of breadwinner. On the other hand, women were meant to manage households, and raise families. Women were also considered naturally more religious and morally finer than men who were distracted by sexual passions. It was supposed that women were not troubled by these (Steinbach). For its societal anxiety, harsh living and working conditions, and strict gender roles, the Victorian era is often criticised by the public. However, it is generally considered a period of significant progress and innovation.

Nevertheless, Lawrence criticised the 19th century mainly due to its emphasis on progress and innovation. He hated the Victorian era for favouring science, outward appearances, and materialistic values over interpersonal relationships and the sense of belonging. He also despised its hypocrisy and pretence of high morality which prevented people from freely expressing themselves. By the Victorians stressing the importance of progress and repressing human nature, Lawrence considered the Victorian era the age which marked the superiority of reason over human desires. His distaste for the Victorians is visible in the following passage, in which Connie comments on a little medicine store she found in a lumber room:

The thing was wonderfully made and contrived, excellent craftsmanship of the best Victorian order. But somehow it was monstrous. Some Chatterley must even have felt it, for the thing had never been used. It had a peculiar soullessness (Lawrence 148).

In Connie’s description of the medicine store, Lawrence specifically expresses his aversion to the shallowness and emptiness of the Victorian period.

4.2 Materialism and Industrialisation in the Novel

In *Lady Chatterley’s Lover*, Lawrence delves into his outlook on the Great War, mechanisation, and materialism. As noted earlier, his stance towards these issues was marked by pessimism caused by his personal experiences during the war. Having witnessed the transformation of his homeland, fellow citizens, and the world first-hand, he wrote the novel as a tool to turn people’s

attention to the state of society and what they have become. Following what he had to go through during the war, Lawrence felt disconnected from the war-generated generation. He could not comprehend the new value system which stemmed from it. However, despite this, he not only highlights the negative aspects of this shift but also offers a solution for how people can embrace their humanity again.

Based on Lawrence's experiences, the novel includes primarily negative references to the war and the war-related phenomena. In the following paragraph, Lawrence summarises how people have changed in his perspective:

But now that Clifford was drifting off to this other weirdness of industrial activity, becoming almost suddenly changed into a creature with a hard, efficient shell of an exterior and a pulpy interior, one of the amazing crabs and lobsters of the modern industrial and financial world, invertebrates of the crustacean order, with shells of steel, like machines, and inner bodies of soft pulp, Connie herself was really completely stranded (Lawrence 110).

Yet, the blatant opposition Lawrence felt to the factors that led to the decline of humanity did not prevent him from providing society with a positive vision of the future. The first chapter's opening paragraph serves as an example of his hope for better tomorrows:

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. It is rather hard work: there is now no smooth road into the future: but we go round, or scramble over the obstacles. We've got to live, no matter how many skies have fallen (Lawrence 5).

In these few sentences, Lawrence masterfully conveys the atmosphere of the post-war era, where fear, despair, and powerlessness prevailed. He highlights the unchangeability of the past and the significance of the human will to set off on a journey to revitalise the mind and body in order to live again. He also warns about the obstacles which can arise on the path of achieving this goal.

The tragic development of society and the inhumanity are embodied by Clifford. He represents everything Lawrence criticised about the society of the first half of the 20th century – the machines, the pursuit of money and success, and the absence of passions and emotions. Lawrence blamed the war for crippling society on both physical and mental levels leaving it no other choice but submitting itself to the world of machines and money. Therefore, it may be

claimed that Clifford's physical disability is the representation of the whole disabled generation which the war robbed of its humanity by making young men witness inhuman horrors. Through Clifford's paralysis, Lawrence demonstrates how the war not only wounded people's bodies but above all their souls which can never recover:

When the emotional soul receives a wounding shock, which does not kill the body, the soul seems to recover as the body recovers. But this is only appearance. It is, really, only the mechanism of the reassumed habit. Slowly, slowly the wound to the soul begins to make itself felt, like a bruise which only slowly deepens its terrible ache, till it fills the psyche. And when we think we have recovered and forgotten, it is then that the terrible after-effects have to be encountered at their worst (Lawrence 49).

This passage shows how impossible it is to cure the soul. Just like Clifford can never cure his lower body, he will never be able to forget about what he experienced.

The war killed Clifford's humanity. The annihilation of his soul generated a void inside him into which "his energy would collapse" (Lawrence 140). In other words, "something inside him had perished, some of his feelings were gone" (Lawrence 6). It is "the black void of despair" which marks "the death of all desire, the death of all love" inside men leading to the disappearance of their spirit (Lawrence 206). The void inside of his body even spread into his literary works. Connie's father commented on his writing that "there's nothing in it" and therefore "it won't last!" (Lawrence 17). It could be argued that this is how Lawrence warns society that if they continue to live their emotionless and empty lives, humanity will not last.

The degradation of carnal desires and emotions turned Clifford into a mere machine, focused solely on accumulating wealth and achieving success. Like that, he submitted himself to the mechanised world. His reliance on his motorised chair symbolises his devotion to this new kind of world. What is more, using the chair, Lawrence partially made Clifford a machine. In one passage, Connie refers to him as "a cold spirit of vanity, that had no warm human contacts, and that was as corrupt as any low-born Jew in craving for the prostitution with the bitch-goddess, Success" (Lawrence 72). In this statement, Connie criticises Clifford's excessive focus on wealth and achievement, above anything else.

To refer to the pursuit of money, wealth, and success, Lawrence uses the term "Mammon". This term comes from the Bible and is often used to describe the negative impacts of material wealth (Petruzzello). In the novel, Lawrence personifies Mammon as the demon of mechanised greed that consumed the physically and mentally paralysed men after WWI, leaving them

dependent on material possessions (Lawrence 119). In material things, they found a refuge providing meaning to life when nothing seemed to have a meaning anymore. The illusion that the meaning of life can be found only in money, work, and superficial entertainment has been enhanced by mechanisation emphasising work. Throughout the novel, Lawrence expresses his fear that the demon with his “great groping white hands, wanting to get hold of the throat of anybody who tries to live, to live beyond money, and squeeze the life out” has been present in the air since then (Lawrence 300). It is only a matter of time before it consumes everyone unless something is done about it.

According to Lawrence, materialism transforms people into half-life, half-dead bodies made of rubber and platinum. Like that, people are robbed of their tenderness and their true nature and become identical (Lawrence). Just like Clifford, people have become machines.

It follows that in Lawrence’s perspective, materialism and mechanisation are interrelated. This means that the emphasis on material possessions and the use of machines go hand in hand. Therefore, Lawrence perceives machines as synonyms of destruction affecting both people and nature. The destructive power of machines is mainly exemplified by Clifford’s chair. It is evident in the scene where Clifford uses the chair and damages flowers with it. “But Connie, walking behind, had watched the wheels jolt over the wood-ruff and the bugle, and squash the little yellow cups of the creeping-jenny” (Lawrence 184).

This scene proves how “in the world of the mechanical greedy, greedy mechanism and mechanised greed, sparkling with lights and gushing hot metal and roaring with traffic”, “all vulnerable things must perish under the rolling and running of iron” (Lawrence 119).

Besides Clifford, the negative effects of industrialisation and mechanisation on both nature and society are also exemplified by Tevershall village, which is situated near Wragby in “the coal-and-iron” Midlands (Lawrence 13). Connie puts the Midlands into contrast with the Scottish hills and Sussex downs which represent the true England. In Connie’s description of the English land, it is possible to notice how Lawrence’s experiences during the war caused him feelings of alienation and hatred towards his home country. In one passage, Connie describes even the air as dead since “the steam of so much discontent and boredom and anger out of all the people just kills the vitality” in it (Lawrence 93). To Lawrence, England no longer held the significance as it used to. Its land and air seemed poisoned to him. In his eyes, “it was as if dismalness had soaked through and through everything” (Lawrence 152).

Lawrence’s portrayal of the natural surroundings of Wragby mirrors how human nature and its values were reshaped by the war and the associated phenomena, causing humanity to

reject all that was natural within it. Both New England and its inhabitants who were “over-conscious in the money and social and political side, on the spontaneous intuitive side dead” frightened him (Lawrence 153):

The utter negation of natural beauty, the utter negation of the gladness of life, the utter absence of the instinct for shapely beauty which every bird and beast has, the utter death of the human intuitive faculty was appalling (Lawrence 152).

The only place left resembling Old England and representing the old values people used to stand by is a sweeping expanse of green oak trees untouched by the Great War. In Clifford’s words: “This is the Old England, the heart of it: and I intend to keep it intact.” (Lawrence 42). Describing the beauty of oak trees, Lawrence highlights how important it is to preserve and take care of what is left. Unlike the oak trees, Lawrence describes the Tevershall inhabitants as “shapeless, haggard, and dreary as the countryside, and as unfriendly” (Lawrence 14). There is no beauty in them, just like in the country. Their unfriendliness is reflected in their distant relationship with other people described as “a strange denial of the common pulse of humanity” (Lawrence 14). Hereby Lawrence intends to emphasise the lack of human feelings in people focused on working and gathering money and wealth since “money is the seal and stamp of success” (Lawrence 51). To get the notional stamp, interpersonal relationships and even love became mere tools.

Lawrence contrasts Clifford who embodies all the negative aspects with Oliver Mellors. Using the character of Oliver Mellors, Lawrence indicates that the state of society is not as irreversible as it might seem. Unlike Clifford, Oliver Mellors is able to break free from the influence of the war and the shackles of materialism and start a new life with Connie. They both are determined not to surrender to Mammon and to “drop the whole industrial world” (Lawrence 219). Mellors perceives the industrial epoch as a black mistake which needs to be ended (Lawrence 220). Like that, they create a new life full of hope and possibilities. In contrast to Clifford, who believes that it is possible to achieve a meaningful life only through money and success, Oliver still finds joy and pleasure in the many possibilities that life offers. Additionally, through Oliver, Lawrence argues that physical communion with others is necessary for one to lead a fulfilling life. Like that, Lawrence emphasises the difference between life based on material products and life led by human nature, emotions, and passions.

Despite Lawrence's known emphasis on sex and interpersonal relationships, at the beginning of the novel, readers are faced with the thought that "the beautiful pure freedom of a woman was infinitely more wonderful than any sexual love" (Lawrence 7). At first, Lawrence toys with the idea of sex being a tool to gain power over men. Therefore, sexual intercourse is irrelevant compared to the mental connection of people. Like that, he introduces and describes the perception of sex by the new generation. As the story gradually progresses, it becomes clearer and clearer that the physical connection between people holds the key to humanity's salvation. The change in the perception of sex is represented by the character of Connie.

Her first encounter with love happened during her university years. There, she fell in love with a man "with all the passion of mental attraction" (Lawrence 8). Meaning there was nothing sexual for her. The absence of physical attraction and therefore intimate connection made her forget their relationship shortly after her lover's death. Later, Connie met Clifford whom she married. Surprisingly, even before the war and Clifford's injury, their relationship resembled the one Connie had with the university boy. Therefore, it may be said that nothing much changed after Clifford's return from the war. From the very beginning, the sexual aspect of marriage wasn't a priority to Clifford or Connie. Mentally they were close and intimate, but "bodily they were non-existent to one another" (Lawrence 18).

At first, Connie is satisfied with the little Clifford can offer to her but soon she discovers that her and Clifford's mental life is utterly blank and full of nothingness. Soon she realises, that:

All the great words were cancelled for her generation: love, joy, happiness, home, mother, father, husband, all these great dynamic words were half-dead now, and dying from day to day. Home was a place you lived in, love was a thing you didn't fool yourself about, joy was a word you applied to a good Charleston, happiness was a term of hypocrisy you used out of cant, to bluff other people, a father was an individual who enjoyed his own existence, a husband was a man you lived with and kept going, in spirits. As for sex, the last of the great words, it was just a cocktail term for an excitement that bucked you up for a while, then left you raggy than ever (Lawrence 62).

This paragraph shows the moment Connie realises how meaningless her life is since all the great words lost their meanings. However, she manages to re-discover their meanings through her relationship with Oliver Mellors who is a passionate man true to his nature.

Like that, Lawrence criticises how the values that were once considered traditional were no longer important to the generation that came after the war. Since Lawrence could not comprehend the new value system in which “money and so-called love are its two great manias”, he perceived the civilised society of the first half of the 20th century as insane (Lawrence 97). In his eyes, “it was a madness, and it required a madman to succeed in it” (Lawrence 214).

Based on Connie’s story, Lawrence shows how a life that is solely based on the mind and superficial emotions leads to restlessness and dissatisfaction as the natural desires for closeness are suppressed and ignored. On the other hand, it is the natural desires which can revive the body. What is more, “the mental life seems to flourish with its roots in spite, ineffable and fathomless spite” (Lawrence 36). The spite, unfriendliness, and inhumanity the mental life produces are the reasons why humanity cannot last long if nothing is changed.

The reason why mental life breeds spite is that “the mind can only analyse and rationalise”, which leads to deadness (Lawrence 37). If people focus exclusively on criticising, it will only turn them into living corpses. Instead of relying only on the mind and reason, people should strive to live fully and embrace all aspects of life. Otherwise, it makes people break the organic connection with nature and just like an apple plucked from a tree people get rotten (Lawrence 37). Therefore, the key to revitalisation and re-connection with nature is sexual intercourse creating the physical between men and women. The war and the war-related phenomena created a chasm between people themselves and people and nature. According to Lawrence, “the only bridge across the chasm will be the phallus” (Lawrence 75).

The phallus is the only tool which can ensure the closest communion between men and women since men and women can truly come together only through physical intimacy. Therefore, it is the phallus which is capable of enabling the generation, which is spoiled by superficial amusement and the desire for money, to rejuvenate and head towards a better future. “It takes two even to be tender and warm-hearted” (Lawrence 207). Otherwise, the world would collapse. As Lawrence foresees, turning back to the “democracy of pocket” and replacing it with the “democracy of touch” can produce a new generation of “real intelligent men, and wholesome nice women” who would stop celebrating only “make-shifts, mechanical and intellectual experiments” (Lawrence 75). This way, “there may even come a civilisation of genuine men and women, instead of our little lot of clever-jacks all at the intelligence-age of seven” (Lawrence 75).

The miraculous power of phallus as a saviour of the world is represented by Oliver Mellors who Lawrence puts in contrast with Clifford. Mellors is a wholesome passionate man whose phallus turns Connie into her “sensual self, naked and unashamed” making her free of the chains of mental life which she experiences in the marriage with Clifford (Lawrence 247). He makes her live “the life of the body” instead of “the life of the mind” (Lawrence 234). Otherwise, the mental life would have consumed her and turned her into nothing but a machine dependent on routines just like in a manufactory. He helped her get rid of her generation’s feelings of forlornness and pointlessness. Hence, he may be considered one of the last fighters against “that sparkling-electric Thing outside” who fights it to preserve “the tenderness of life, the tenderness of women, and the natural riches of desire” (Lawrence 120). “That sparkling-electric Thing” refers to the industrialisation glorified by all the men outside while “being trodden down in the rush of mechanised greed or of greedy mechanism” (Lawrence 120). Unfortunately, there are only a few people like Mellors who still cherish and glorify the tenderness of life and natural carnal desires and are willing to fight for them.

This chapter dealt with materialism and industrialisation, providing both objective theoretical characterisations and Lawrence’s personal views on both phenomena which he explores in *Lady Chatterley’s Lover*. His perspective was then analysed in more detail and supported by extracts from the novel.

Conclusion

The thesis discussed *Lady Chatterley's Lover*, the novel written by David Herbert Lawrence. In detail, it focused on the novel's reflection on World War One with an emphasis on the motifs of materialism and industrialisation.

Being one of the greatest tragedies in human history, the Great War marked a turning point that had a profound impact on the world's development. It led to the transformation of the world order and provoked massive technological innovation. The advancements facilitated the growth of industrialisation and mechanisation, which solidified the position of machines in human life.

Furthermore, the war significantly changed the mentality of people. The generation of young men and women who were exposed to the horrors of the war lost faith in traditional values. They became dependent on machines and started pursuing success through wealth instead of interpersonal relationships. The result was a consumerist and materialistic lifestyle which has become characteristic of the subsequent generations, including the 21st-century society.

All the changes produced by the war drastically transformed both Lawrence's personal and professional life. Most of Lawrence's works at that time included anti-war sentiments and sexual content. For this reason, he was proclaimed a banned author, which left him financially dependent on his friends. Having experienced depression, poverty, and rejection from his homeland, Lawrence left England immediately after the war. Given all the obstacles Lawrence faced, it is no wonder he saw the Great War and England in the worst possible light.

Lawrence believed that the cause of the war was the centuries of repressing human natural and spontaneous passions, such as sexuality and sensuality. When repressed, these passions become stronger and accumulate below the conscious level, with the potential to explode one day. The war was an example of such an explosion.

According to Lawrence, industrialisation also contributed to the outburst of the Great War. He believed that industrialisation made people lose touch with their natural selves, resulting in an overly materialistic and rigid way of life. Eventually, the war even increased the importance of machines in people's lives, producing a generation of automata without connection to the natural world.

Being weighed down by World War One, Lawrence wrote *Lady Chatterley's Lover* to share his experiences and opinions on World War One and its aftermath. The novel tells the

story of Connie Chatterley and Oliver Mellors who develop a romantic relationship despite Connie's marriage to Clifford Chatterley.

Lawrence uses the romantic plot to show how superficial the post-war generation has become. In his eyes, people have lost interest in intimate human connection. The natural human craving for intimacy has been replaced by the desire for money and success. All these negative features Lawrence criticises in society, are embodied by Clifford Chatterley whose life is based solely on mental values. Through his character, Lawrence conveys how mental pursuits can turn individuals into half-dead, half-life creatures. Clifford's way of life is contrasted with the highly sexual and passionate relationship between Connie and Oliver.

Being married to Clifford and having a love affair with Oliver, Connie is the one connecting both male characters making it possible for readers to compare them. Clifford represents the life of the mind, while Oliver represents the life of the body. Considering Lawrence's opposition to mental pursuits, Oliver's life is depicted as a pure and ideal one.

Initially, Connie is satisfied with the mental connection she has with Clifford. However, she soon realises that this kind of life is empty and unfulfilling. It is only after meeting Oliver Mellors that she finds meaning in her life again. Oliver saves her from the chains of mental life and marks the beginning of Connie's transformation from a living dead to a creature connected to nature and natural self. Like that, she is finally free of shame.

Through Connie's transformation, Lawrence suggests that the intimate and close communion between a man and a woman might be a way for humanity how to reach salvation. So, the relationship between Connie and Oliver offers an insight into what the future of humanity might look like if society embarked on the same journey as Connie.

To summarise, the theoretical part of the thesis provided a detailed description of World War One's consequences and Lawrence's life together with his view of the war and briefly introduced the plot and characters of Lawrence's renowned novel, *Lady Chatterley's Lover*. The practical part showed how Lawrence's opinions on the Great War and its aftermath are present throughout the whole novel using the romantic relationship as the crucial tool for critique. Like that, the thesis proved the motifs of materialism and industrialisation to be the main pillars of the novel, *Lady Chatterley's Lover*.

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