

**DIRECTORATE OF DISTANCE EDUCATION  
UNIVERSITY OF NORTH BENGAL**

**MASTER OF ARTS- ENGLISH  
SEMESTER -III**

**THE MODERNS I  
CORE 301  
BLOCK-1**

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## UNIVERSITY OF NORTH BENGAL

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We have tried to put together information from various sources into this book that has been written in an engaging style with interesting and relevant examples. It introduces you to the insights of subject concepts and theories and presents them in a way that is easy to understand and comprehend.

We always believe in continuous improvement and would periodically update the content in the very interest of the learners. It may be added that despite enormous efforts and coordination, there is every possibility for some omission or inadequacy in few areas or topics, which would definitely be rectified in future.

We hope you enjoy learning from this book and the experience truly enrich your learning and help you to advance in your career and future endeavours.

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# THE MODERNS I

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# **BLOCK-1 THE MODERNS I**

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## **Introduction to Block 1**

Unit 1 – About Joseph Conrad and his life

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Unit 3 – Joseph Conrad's Memorials, Legacy, Impressions, Criticism and work

Unit 4 – Lord Jim's Plot Summary, Characters, Allusions to Historical Events, Recognition, Critical Interpretation, Comic and Film Adaptations, Allusions and References to Lord Jim In Other Works and Themes

Unit 5 – David Lawrence's Life and Career, Works, Philosophical and Political Life, Posthumous Reputation and his Selected Depiction

Unit 6 – Characters and Summary of Sons and Lovers by David Lawrence

Unit 7 – Summary and the Analysis of The Characters of Sons & Lovers by David Lawrence.

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# UNIT 1 CONRAD – LORD JIM-1

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## STRUCTURE

- 1.0 Objectives
- 1.1 Introduction
- 1.2 About Joseph Conrad's Life
- 1.3 About Joseph Conrad's Personal Life
- 1.4 Let us Sum Up
- 1.5 Keywords
- 1.6 Suggested Readings
- 1.7 Questions for Review
- 1.8 Answers to Check your Progress

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## 1.0 OBJECTIVES

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Once you go through this unit, you should be able to:

- know about Joseph Conrad, his life and personal life.

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## 1.1 INTRODUCTION

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Joseph Conrad was a Polish-British writer and was regarded as one of the most celebrated novelists to write in the English language. Though he could not speak English fluently until his twenties, he was a master prose stylist who had brought a non-English sensibility into the English literature. Conrad wrote various stories and novels, many with a nautical setting, that depict trials of the human spirit amid what he saw as an impassive, inscrutable universe.

Conrad is also considered as an early modernist, though his works contain elements of 19th-century realism. His narrative style and the anti-heroic characters have influenced numerous authors, and many films have been adapted from, or inspired by, his works. Multiple writers and critics have commented that Conrad's fictional works, written mostly in the first two decades of the 20th century which seem to have anticipated the later world events.

Writing around the peak of the British Empire, Conrad drew, amongst the other things, on his native Poland's national experiences and also, on his own experiences in the French as well as British merchant navies, to create the short stories and novels that reflect aspects of a European-dominated world—including the imperialism and colonialism—and that profoundly explore the human psyche.

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## 1.2 ABOUT JOSEPH CONRAD'S LIFE

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### Life

#### Early years

Conrad was born on December 3, 1857, in Berdychiv, Ukraine. It was a part of the Russian Empire. The region had once been considered as a part of the Crown of the Kingdom of Poland. He was the only child of Apollo Korzeniowski, who was a writer, translator, political activist, and would-be revolutionary—and his wife, Ewa Bobrowska. He was then christened as Józef Teodor Konrad Korzeniowski after his maternal grandfather Józef, his paternal grandfather Teodor, and the other heroes (both named "Konrad") of two poems by Adam Mickiewicz, *Dziady* and *Konrad Wallenrod*, and was known to his family as "Konrad," instead of "Józef."

Though the vast majority of the surrounding area's inhabitants were Ukrainians, and the majority of Berdychiv's residents were Jewish, almost all the countryside was owned by the Polish *Szlachta* (nobility), to which Conrad's family belonged as bearers of the *Nalęcz* coat-of-arms. Polish literature, especially patriotic literature, was held in high esteem by the area's Polish population.

The Korzeniowski family had played a very significant role in Polish attempts to regain independence. Conrad's paternal grandfather had served under Prince Józef Poniatowski during Napoleon's Russian campaign. And, had made his own cavalry squadron during November 1830 Uprising. Conrad's fiercely patriotic father, Apollo, belonged to the "Red" political faction, the goal of whose was to re-establish the pre-partition boundaries of Poland, but which also advocated the land reform and the abolition of the serfdom. Conrad's subsequent refusal to follow

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Apollo's footsteps, and his choice of exile over resistance, were a source of his lifelong guilt.

Because of his father's attempts at farming and his political activism, the family moved quite often. In May 1861, they moved to Warsaw, where Apollo joined the resistance against the Russian Empire, which led to his imprisonment in Pavilion X of the Warsaw Citadel. Conrad would then write: "In the courtyard of this Citadel—characteristically for our nation—my childhood memories begin." On May 9, 1862, Apollo and his family were exiled to Vologda, 500 kilometers (310 mi) north of Moscow, and also known for its bad climate. In January 1863, Apollo's sentence was commuted, and thereafter, the whole family was sent to Chernihiv, which was in northeast Ukraine and where conditions were much better. However, on April 18, 1865, Ewa died of tuberculosis.

Apollo did his best to teach Conrad from home. The boy's early reading got introduced him to the two elements that later dominated his life. One was in Victor Hugo's *Toilers of the Sea*; further, he was also encountered to the sphere of activity to which he would devote his youth and the other in, Shakespeare brought him into the orbit of English literature. Most of all, though, he read Polish Romantic poetry. Half a century later, he had explained that "The Polishness in my works comes from Mickiewicz and Słowacki. My father would read *Pan Tadeusz* aloud to me and also made me read it aloud. I used to prefer Konrad Wallenrod [and] *Grażyna*. Later I preferred Słowacki. You know why Słowacki?... [He is the soul of all Poland]".

In December 1867, Apollo took his son to the Austrian-held part of Poland, which for two years had been enjoying considerable internal freedom and a degree of self-government. After the sojourns in Lwów and many smaller localities, on February 20, 1869, they moved to Kraków (till 1596, it was the capital of Poland), likewise in Austrian Poland. After some months, on May 23, 1869, Apollo Korzeniowski died, leaving Conrad orphaned at the age of eleven. Like Conrad's mother, Apollo had also been gravely ill with tuberculosis.

The young Conrad was then placed in the care of Ewa's brother, Tadeusz Bobrowski. Conrad's poor health and his unsatisfactory schoolwork caused his uncle constant problems. And no end of financial outlay.



Conrad was not a good student; even after tutoring, he excelled only in geography. Since the boy's illness was clearly of nervous origin, the physicians had supposed that fresh air and physical work would harden him; his uncle also hoped that well-defined duties and the rigors of work would teach him discipline. Since he showed a little inclination to study, it was essential that he learn a trade; his uncle saw him as a sailor-cum-businessman who would combine maritime skills with commercial activities. In fact, in the autumn of 1871, thirteen-year-old Conrad had announced his intention to become a sailor. He later recalled that as a child he had read (apparently in French translation) Leopold McClintock's book about his 1857–59 expeditions in the Fox, in search of Sir John Franklin's lost ships *Erebus* and *Terror*. He also recalled that having read books by the American James Fenimore Cooper and the English Captain Frederick Marryat. One of his playmate from his adolescence had then recalled that Conrad spun fantastic yarns, always set at sea which presented so realistically that the listeners thought the action was happening before their eyes.

In August 1873, Bobrowski sent a fifteen-year-old Conrad to Lwów to a cousin who ran a small boarding house for boys who had been orphaned by the 1863 Uprising; group conversation there was in French. The owner's daughter then recalled:

He stayed with us for ten months. Intellectually he was extraordinarily advanced, but he disliked school routine, which he found tiring and dull; he used to say, he planned to become a great writer... He hated all the restrictions. At home, at school, or in the living room, he would always sprawl unceremoniously. He suffered from severe headaches and nervous attacks.

Conrad had been at such an establishment for just over a year when, in September 1874, because of some uncertain reasons, his uncle removed him from school in Lwów and took him back to Kraków.

On October 13, 1874, Bobrowski sent the sixteen-year-old to Marseilles, France, for a planned career at sea. Though Conrad had never completed secondary school, his accomplishments include fluency in French (with the right accent), some knowledge of Latin, German as well as Greek, probably a good knowledge of geography, history, and probably already

## Notes

an interest in physics too. He was well-read, particularly in the Polish Romantic literature. He belonged to the second generation in his family, which had to earn a living outside the family estates, even though born and reared partly in the milieu of the working intelligentsia which is a social class that was starting to play an important role in the Central as well as the Eastern Europe. He had also learnt enough of the history, culture, and literature of his native land to be able eventually to develop a distinctive world view and make unique contributions to the literature of his adoptive Britain. It was the tensions which originated in his childhood in Poland and grew in his adulthood abroad which had given rise to Conrad's greatest literary achievements. Zdzisław Najder, himself an immigrant from Poland, observes:

Living away from one's natural environment—family, friends, social group, language—even if it results from a conscious decision, usually gives rise to internal tensions, because it tends to make people less sure of themselves, more vulnerable, less certain of their position and value. The Polish Szlachta and intelligentsia were social strata in which reputation was felt very important for a feeling of self-worth. Men strove to find the confirmation of their self-regard in the eyes of others. Such a psychological heritage formed both a spur to the ambition and a source of constant stress, especially if [one has been inculcated with] the idea of [one] 's public duty.

It has also been suggested that when Conrad left Poland, he also wanted to break once and for all with his Polish past. In the refutation of this, Najder quotes from Conrad's August 14, 1883, letter to a family friend Stefan Buszczyński, written nine years after Conrad had left Poland:

... I always remember what you said when I was leaving [Kraków]: "Remember"—you said—"wherever you may sail, you are sailing towards Poland!"

That I have never forgotten and never will forget!

### **Citizenship**

Conrad was a Russian subject, as he was born in the Russian part of what was once called as the Polish–Lithuanian Commonwealth. In December 1867, with the Russian government's permission, his father Apollo had

taken him to the Austrian part of the former Commonwealth, where he enjoyed considerable internal freedom and a degree of self-government. After his father's death, Conrad's uncle Bobrowski had also attempted to secure Austrian citizenship for him—to no avail, probably because Conrad had not received permission from Russian authorities to remain abroad permanently and had not been released from being a Russian subject. Conrad could not return to Ukraine, in the Russian Empire—he would have been liable to many years' military service and, as the son of political exiles, to harassment.

In a letter of August 9, 1877, Conrad's uncle Bobrowski broached two important subjects: the desirability of Conrad's naturalization abroad (tantamount to release from being a Russian subject) and Conrad's plans to join the British merchant marine. "[D]o you speak English?... I never wished you to become naturalized in France, mainly because of the compulsory military service. I thought, however, of your getting naturalized in Switzerland..." In his next letter, Bobrowski supported Conrad's idea of seeking citizenship of the United States or of "one of the more important Southern [American] Republics."

Eventually, Conrad would make his home in England. On July 2, 1886, he applied for British nationality, which was granted on August 19, 1886. Yet, in spite of having become a subject of Queen Victoria, Conrad had not ceased to be a subject of Tsar Alexander III. To achieve the latter, he had to make many visits to the Russian Embassy in London and politely reiterate his request. He would later recall the Embassy's home at Belgrave Square in his novel *The Secret Agent*. Finally, on April 2, 1889, the Russian Ministry of Home Affairs also released "the son of a Polish man of letters, captain of the British merchant marine" from the status of Russian subject.

### **Merchant Marine**

In 1874, Conrad left Poland for Marseille, France. He was supposed to start a merchant-marine career on French merchant ships. A trace of these years can be easily found in the northern Corsica town of Luri, where there is a plaque to a Corsican merchant seaman, Dominique Cervoni, whom Conrad befriended. Cervoni became the inspiration for

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some of Conrad's characters, such as the title character of the 1904 novel *Nostromo*. Conrad also visited Corsica with his wife in 1921, partly in search of connections with his long-dead friend and fellow merchant seaman.

After nearly four years in France and on French ships, Conrad then joined the British merchant marine and for the next fifteen years, served the Red Ensign. He worked on a variety of ships as a crew member (steward, apprentice, able-bodied seaman) and then as a third, second, and the first mate until eventually achieving captain's rank. During the 19 years from the time that Conrad had left Kraków in October 1874 until he signed off the *Adowa* in January 1894, he had worked in ships, including long periods in ports, for ten years and almost eight months. He had spent just over eight years at sea—9 months of this as a passenger.

Most of Conrad's stories and novels, and many of their characters were drawn from this seafaring career and the persons whom he had met or heard about. For his fictional characters, he would often borrow the authentic names of the actual persons. The historic trader William Charles Olmeijer, whom Conrad encountered on four of his short visits to Berau in Borneo, appears as "Almayer" (possibly a simple misspelling) in Conrad's first novel, *Almayer's Folly*. Many other authentic names include those of the Captain McWhirr (in *Typhoon*), Captain Beard and Mr. Mahon (*Youth*), Captain Lingard (*Almayer's Folly* and elsewhere), and Captain Ellis (*The Shadow Line*). Conrad also preserves, in *The Nigger of the 'Narcissus'*, the authentic name of the *Narcissus*, a ship in which he had sailed in 1884.

During a brief call in India in 1885–86, 28-year-old Conrad sent five letters to Joseph Spiridion, a Pole eight years his senior whom he had befriended at Cardiff in June 1885 just before sailing for Singapore in the clipper ship *Tilkhurst*. These letters were Conrad's first preserved texts in English. His English is generally correct but stiff to the point of artificiality; many fragments suggest that his thoughts ran along the lines of Polish syntax and phraseology. More importantly, the letters show a marked change in views from those implied in his earlier correspondence of 1881–83. He had departed from "hope for the future" and from the

concept of "sailing [ever] toward Poland," and from his Pan-Slavic ideas. He was left with a painful sense of the hopelessness of the Polish question and acceptance of England as a possible refuge. While he often adjusted his statements to accord to some extent with the views of his addressees, the theme of hopelessness concerning the prospects for Polish independence often occurs authentically in his correspondence and works before 1914.

Conrad's three-year association with a Belgian trading company included service as captain of a steamer on the Congo River, an episode that would inspire his novella, *Heart of Darkness*. During this period, in 1890, in the Congo, Conrad encountered and befriended the Irish Republican and advocate for human rights, Sir Roger Casement.

When Conrad left London on October 25, 1892, aboard the clipper ship *Torrens*, one of the passengers was William Henry Jacques, a consumptive Cambridge graduate who died less than a year later (September 19 1893) and was, according to Conrad's *A Personal Record*, the first reader of the still-unfinished manuscript of his *Almayer's Folly*. Jacques encouraged Conrad to continue writing the novel.

Conrad completed his last long-distance voyage as a seaman on July 26, 1893, when the *Torrens* docked at London and "J. Conrad Korzemowin" (per the certificate of discharge) debarked. When the *Torrens* had left Adelaide on March 13, 1893, the passengers had included two young Englishmen returning from Australia and New Zealand: 25-year-old lawyer and future novelist John Galsworthy; and Edward Lancelot Sanderson, who was going to help his father run a boys' preparatory school at Elstree. They were probably the first Englishmen and non-sailors with whom Conrad struck up a friendship; he would remain in touch with both. The protagonist of one of Galsworthy's first literary attempts, "The Doldrums" (1895–96), the first mate Armand, is obviously modeled on Conrad. At Cape Town, where the *Torrens* remained from 17 to May 19, Galsworthy left the ship to look at the local mines. Sanderson continued his voyage and seemed to have been the first to develop closer ties with Conrad.

**Writer**

## Notes

In 1894, aged 36, Conrad reluctantly gave up the sea, partly because of poor health, partly due to unavailability of ships, and partly because he had become so fascinated with writing that he had decided on a literary career. His first novel, *Almayer's Folly*, set on the east coast of Borneo, was published in 1895. Its appearance marked his first use of the pen name "Joseph Conrad"; "Konrad" was, of course, the third of his Polish given names, but his use of it—in the anglicized version, "Conrad"—may also have been an homage to the Polish Romantic poet Adam Mickiewicz's patriotic narrative poem, *Konrad Wallenrod*.

Edward Garnett, a young publisher's reader and literary critic who would play one of the chief supporting roles in Conrad's literary career, had—like Unwin's first reader of *Almayer's Folly*, Wilfrid Hugh Chesson—been very impressed by the manuscript, but Garnett had been "uncertain whether the English were good enough for the publication." Garnett had shown the novel to his wife, Constance Garnett, later a translator of Russian literature. She had thought Conrad's foreignness positive merit.

While Conrad had only limited personal acquaintance with the people from Maritime Southeast Asia, the region looms large in the early work of Conrad. According to Najder, Conrad, the exile and wanderer, was aware of a difficulty that he confessed more than once: the lack of a common cultural background with his Anglophone readers meant he could not compete with English-language authors writing about the English-speaking world. At the same time, the choice of a non-English colonial setting freed him from an embarrassing division of loyalty: *Almayer's Folly*, and later "An Outpost of Progress" (1897, set in a Congo exploited by King Leopold II of Belgium) and *Heart of Darkness* (1899, likewise set in the Congo), contain bitter reflections on colonialism. The Malay states came theoretically under the suzerainty of the Dutch government; Conrad did not write about the area's British dependencies, which he never visited. He "was apparently intrigued by... struggles aimed at preserving national independence. The prolific and destructive richness of tropical nature and the dreariness of human life within it accorded well with the pessimistic mood of his early works."

Almayer's Folly, together with its successor, *An Outcast of the Islands* (1896), laid the foundation for Conrad's reputation as a romantic teller of exotic tales—a misunderstanding of his purpose that was to frustrate him for the rest of his career.

Almost all of Conrad's writings were first published in newspapers and magazines: influential reviews like *The Fortnightly Review* and *the North American Review*; avant-garde publications like *the Savoy*, *New Review*, and *The English Review*; popular short-fiction magazines like *The Saturday Evening Post* and *Harper's Magazine*; women's journals like *the Pictorial Review* and *Romance*; mass-circulation dailies like *the Daily Mail* and *the New York Herald*; and illustrated newspapers like *The Illustrated London News* and *the Illustrated Buffalo Express*. He also wrote for *The Outlook*, an imperialist weekly magazine, between 1898 and 1906.

Financial success long eluded Conrad, who often requested advances from magazine and book publishers and loans from acquaintances such as John Galsworthy. Eventually, a government grant ("Civil List pension") of £100 per annum was awarded on August 9, 1910, somewhat which relieved his financial worries, and in time collectors began purchasing his manuscripts. Though his talent was early on recognized by English intellectuals, popular success eluded him until the 1913 publication of *Chance*, which is often treated as one of his weaker novels.

Edward Said describes the three phases to literary career of Conrad. In the first and longest, i.e. from the 1890s to World War I, Conrad wrote majority of his great works which included *The Nigger of the 'Narcissus'*, *Lord Jim*, *Nostromo*, *Heart of Darknes*, *The Secret Agent* and *Under Western Eyes*. The second phase which spanned the war and following the popular success of *Chance* which is marked by the advent of Conrad's public persona as a "great writer." In the third and the final phase i.e. from the end of World War I to Conrad's death (1924), he, at last, found an uneasy peace; it is, as C. McCarthy writes, as though "the War has been allowed to Conrad's psyche to purge itself of terror as well as anxiety."

**Check your progress -1**

1. When was Joseph Conrad born?

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2. Where was Joseph Conrad born?

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### **1.3 ABOUT JOSEPH CONRAD'S PERSONAL LIFE**

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#### **Personal life**

#### **Temperament and health**

Conrad was a saved man and careful about indicating feeling. He likewise hated nostalgia. His way of demonstrating feeling in his books was loaded with restriction, distrust, and furthermore, the incongruity. According to the expressions of his uncle Bobrowski, as a youngster, Conrad had been exceptionally touchy, egotistical, held, what's more edgy. Hence, every one of the deformities of the Nałęcz family."

Conrad had been experiencing for his entire life sick wellbeing, physical just as mental. A paper audit of a Conrad account had additionally proposed that the book could have likewise been subtitled as "Thirty Years of Debt, Gout, Depression, and Angst." In 1891 he was hospitalized for a long time, experiencing gout, neuralgic torments in his correct arm, and intermittent assaults of intestinal sickness. Further, he additionally griped of swollen hands, "which made it exceptionally hard for him to compose." Taking his uncle Tadeusz Bobrowski's recommendation, he likewise convalesced at a spa in Switzerland. Conrad additionally had a fear of dentistry, ignoring his teeth until they must be evacuated. In one letter, he likewise commented that each novel



he had composed had cost him a tooth. Conrad's physical burdens were, on the off chance that anything, less irritating than his psychological ones. In his letters, he ordinarily portrayed indications of his downturn; "the proof," composes Najder, "is solid to the point that it is about difficult to question it."

### **Endeavored suicide**

In March 1878, during the finish of his Marseilles period, 20-year-old Conrad endeavored suicide by shooting himself in the chest with a gun. According to his uncle, who was told by a companion, Conrad had fallen into obligation. Bobrowski further depicted his consequent "study" of his nephew in a broad letter to Stefan Buszczyński, his ideological rival, and a companion of Conrad's late father, Apollo. Whatever degree the suicide endeavor was made decisively, likely was never be known, however it is reminiscent of very situational gloom.

### **Sentiment and marriage**

Little is thought about any personal connections which Conrad may have had before his marriage, affirming a well-known picture of the creator as a detached lone ranger who constantly favored the organization of close male companions. In any case, in 1888, during a delay in Mauritius, Conrad had grown many sentimental interests. One of these futures portrayed in his 1910 story "A Smile of Fortune," which contains self-portraying components (e.g., one of the characters is a similar Chief Mate Burns who shows up in *The Shadow Line*). The storyteller, a youthful chief, plays vaguely and secretly with Alice Jacobus, little girl of a neighborhood shipper living in a house encompassed by an eminent rose nursery. Research had additionally affirmed that in Port Louis at the time, there was a 17-year-old Alice Shaw, whose father, a delivery operator, claimed the main rose nursery nearby.

More is thought about Conrad's other, increasingly open tease. An old companion, Captain Gabriel Renouf of the French shipper marine, acquainted him with the group of his brother by marriage. Renouf's

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oldest sister was the spouse of Louis Edward Schmidt, a senior authority in the settlement; with them lived two different sisters and two siblings. In spite of the fact that the island had been taken over in 1810 by Britain, a considerable lot of the occupants were relatives of the first French settlers, and Conrad's astounding French and flawless habits opened every single neighborhood salon to him. He turned into a successive visitor at the Schmidts', where he would regularly meet the Misses Renouf. A few days before leaving Port Louis, Conrad had approached one of the Renouf siblings for the hand of his 26-year-old sister Eugenie. She was at that point, nonetheless, drew in to wed her drug specialist cousin. After the rebuke, Conrad didn't pay a goodbye visit yet sent a neighborly letter to Gabriel Renouf, saying he could stay away for the indefinite future to Mauritius and including that the day of the wedding, his contemplations would be with them.

In March 1896 Conrad wedded an Englishwoman, Jessie George. The couple had two children, Borys and John. The senior, Borys, demonstrated to be a mistake in grant and trustworthiness, though Jessie was an unsophisticated, common laborers young lady who was sixteen years more youthful than Conrad. To his companions, she was viewed as an illogical decision of spouse and the subject of some fairly decrying and harsh comments. Be that as it may, as indicated by a few different biographers, for example, Frederick Karl, Jessie additionally gave what Conrad required, in particular a "direct, committed, very capable" friend. Additionally, Jones comments that, notwithstanding whatever troubles the marriage suffered, "there can be no uncertainty that the relationship supported Conrad's profession as an author," which may have been considerably less fruitful without her.

The couple leased a long arrangement of numerous progressive homes, which were incidentally in France, some of the time quickly in London, however for the most part in the English open country, at times from their companions to be near companions, to appreciate the tranquility of the open country, yet in addition, most importantly in light of the fact that it was increasingly reasonable. Aside from numerous get-aways in

France and Italy, a 1914 get-away in his local Poland, and a 1923 visit to the United States, Conrad carried on with an incredible remainder in England.

In 1914, Conrad remained at the Zakopane annuity Konstancynówka, worked by his cousin Aniela Zagórska, mother of his future Polish interpreter of a similar name.

The 1914 excursion with his children and spouse in Poland, after the asking of Józef Retinger which matched with the episode of World War I. On July 28, 1914, the day war broke out between Austro-Hungary and Serbia, Conrad and the Retingers had landed in Kraków (at that point in the Austro-Hungarian Empire), where Conrad visited his youth frequents. As the city lay just a couple of miles from the Russian outskirt, there was a great deal of danger of being stranded in a fight zone. With spouse Jessie and more youthful child John who was sick, Conrad chose to take the asylum in the mountain resort town of Zakopane. They left Kraków on August 2. A couple of days after their appearance in Zakopane, they moved to the Konstancynówka annuity which was overseen by Conrad's cousin Aniela Zagórska; it had been frequented by numerous big names which incorporated the statesman Józef Piłsudski and Conrad's colleague, the youthful professional piano player Artur Rubinstein.

Zagórska further acquainted Conrad with many Polish journalists, scholarly people and specialists who had additionally taken asylum in Zakopane, which included author Stefan Żeromski and Tadeusz Nalepiński, an essayist companion of anthropologist Bronisław Malinowski. Conrad had excited enthusiasm among the Poles as an acclaimed essayist and a fascinating comrade from abroad. He enchanted numerous new associates, especially ladies. In any case, Marie Curie's doctor sister, Bronisława Dłuska, frequently chided him for having utilized his extraordinary ability for such purposes other than bettering the eventual fate of his local land.

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Be that as it may, thirty-two-year-old Aniela Zagórska (little girl of the benefits attendant), Conrad's niece who might make an interpretation of every one of his works into Polish in 1923–39 constantly adored him, gave him organization, and furnished him with books. He especially was had a great time the tales and books of the ten-years-more established, as of late perished Bolesław Prus, read everything by his kindred casualty of Poland's 1863 Uprising—"my dearest Prus"—that he could get his hands on, and articulated him as a "superior than Dickens"—a most loved English author of Conrad's.

Conrad, who was likewise noted by his Polish associates to be as yet familiar with his local tongue, took an interest in their ardent political dialogs. He proclaimed perceptively, as Piłsudski had prior in 1914 in Paris, that in the war, for Poland to recapture autonomy, Russia must be beaten by the Central Powers (the Austro-Hungarian and German Empires), and the Central Powers must, thusly, be beaten by France and Britain.

After numerous travails and changes, toward the start of November 1914, Conrad had figured out how to take his family back to England. On his arrival, he was additionally resolved to take a shot at influencing British sentiment for reestablishing Poland's sway.

Jessie Conrad would later write in her journals: "I comprehended my significant other such a great amount of better after those months in Poland. Such a significant number of qualities that had been unusual and impossible to me before took, so to speak, their correct extents. I comprehended that his personality was that of his compatriots."

### **Governmental Issues**

Conrad was enthusiastically worried about legislative issues. This is affirmed by a few of his works, beginning with *Almayer's Folly*. *Nostromo* further uncovered his worry with these issues all the more completely; it was, obviously, a worry very normal for somebody from a nation [Poland] where legislative issues was viewed as an issue of

ordinary presence as well as of life and demise. In addition, Conrad himself originated from a social class that asserted selective obligation regarding state issues, and from a politically dynamic family. Norman Douglas summarizes it: "Conrad was most importantly a Pole and like numerous Poles a legislator and moralist *malgré lui* [French: "regardless of himself"]. These are his basics." What made Conrad see political issues as far as a nonstop battle among law and savagery, disorder and request, opportunity and dictatorship, material interests, and the respectable optimism of people was Conrad's chronicled mindfulness. His Polish experience had invested him with the observation, outstanding in the Western European writing of his time, of how winding and always showing signs of change were the cutting edges in these battles.

The most extensive and ambitious political statement that Conrad ever made had been in his 1905 essay, "Autocracy and War," whose starting point was the Russo-Japanese War. The essay starts with a statement about Russia's incurable weakness and ends with warnings against Prussia, the most dangerous aggressor in a future European war. For Russia, he predicted a violent outburst in the near future, but Russia's lack of democratic traditions and the backwardness of her masses made it impossible for the revolution to have a salutary effect. Conrad regarded the formation of a representative government in Russia as unfeasible and foresaw a transition from autocracy to dictatorship. He saw western Europe as torn by antagonisms engendered by economic rivalry and commercial selfishness. In vain might, a Russian revolution seeks advice or help from a materialistic and egoistic western Europe that armed itself in preparation for wars far more brutal than those of the past.

Conrad's distrust of democracy sprang from his doubts about whether the propagation of democracy as an aim in itself could solve any problems.

He thought that, in view of the weakness of human nature and of the "criminal" character of society, democracy offered boundless opportunities for demagogues and charlatans. Conrad kept his distance from partisan politics, and never voted in British national elections.

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He accused social democrats of his time of acting of weakening "the national sentiment, the preservation of which [was his] concern"—of attempting to dissolve national identities in an impersonal melting-pot. "I look at the future from the depth of a black past, and I find that nothing is left for me except fidelity to a cause lost, to an idea without future." It was Conrad's hopeless fidelity to the memory of Poland that prevented him from believing in the idea of "international fraternity," which he considered, under the circumstances, just a verbal exercise. He resented some socialists' talk of freedom and world brotherhood while keeping silent about his own partitioned and oppressed Poland.

Before that, in the early 1880s, letters to Conrad from his uncle Tadeusz show Conrad apparently having hoped for an improvement in Poland's situation not through a liberation movement but by establishing an alliance with neighboring Slavic nations. This had been accompanied by a faith in the Panslavic ideology—"surprising," Najder writes, "in a man who was later to emphasize his hostility towards Russia, a conviction that... Poland's [superior] civilization and... historic... traditions would [let] she played a leading role... in the Panslavic community, [and his] doubts about Poland's chances of becoming a fully sovereign nation-state."

Conrad's alienation from partisan politics went together with an abiding sense of the thinking man's burden imposed by his personality, as described in an 1894 letter of Conrad's to a relative-by-marriage and fellow author, Marguerite Poradowska (née Gachet, and cousin of Vincent van Gogh's physician, Paul Gachet) of Brussels:

We must drag the chain and ball of our personality to the end. This is the price one pays for the infernal and divine privilege of thought, so in this life, it is only the chosen who are convicts—a glorious band which understands and groans but which treads the earth amidst a multitude of phantoms with maniacal gestures and idiotic grimaces. Which would you rather be: idiot or convict?

In an October 23, 1922, letter to mathematician-philosopher Bertrand Russell, in response to the latter's book, *The Problem of China*, which advocated socialist reforms and an oligarchy of sages who would reshape Chinese society, Conrad explained his own distrust of political panaceas:

I have never [found] in any man's book or... talk anything... to stand up... against my deep-seated sense of fatality governing this man-inhabited world. The only remedy for Chinamen and for the rest of us is [a] change of hearts, but looking at the history of the last 2000 years there is not much reason to expect [it], even if a man has taken to flying—a great "uplift" no doubt but no great change.

Leo Robson writes:

Conrad adopted a broader ironic stance—a sort of blanket incredulity, defined by a character in *Under Western Eyes* as the negation of all faith, devotion, and action. Through control of tone and narrative detail, Conrad exposes what he considered to be the naïveté of movements like anarchism and socialism, and the self-serving logic of such historical but "naturalized" phenomena as capitalism (piracy with good PR), rationalism (an elaborate defense against our innate irrationality), and imperialism (a grandiose front for old-school rape and pillage). To be ironic is to be awake—and alert to the prevailing "somnolence." In *Nostromo*... the journalist Martin Decoud ridicules the idea that people "believe themselves to be influencing the fate of the universe." (H. G. Wells recalled Conrad's astonishment that "I could take social and political issues seriously.")

But, writes Robson, Conrad is no moral nihilist:

If irony exists to suggest that there's more to things than meets the eye, Conrad further insists that, when we pay close enough attention, the "more" can be endless. He doesn't reject what [his character] Marlow [introduced in *Youth*] calls "the haggard utilitarian lies of our civilization" in favor of nothing; he rejects them in favor of "something", "some saving truth", "some exorcism against the ghost of doubt"—an intimation of a deeper order, one not easily reduced to words. Authentic, self-aware emotion—feeling that doesn't call itself "theory" or

## Notes

"wisdom"—becomes a kind of standard-bearer, with "impressions" or "sensations" the nearest you get to solid proof.

In an August 1901 letter to the editor of *The New York Times Saturday Book Review*, Conrad wrote: "Egoism, which is the moving force of the world, and altruism, which is its morality, these two contradictory instincts, of which one is so plain and the other so mysterious, cannot serve us unless in the incomprehensible alliance of their irreconcilable antagonism."

### Death

On August 3, 1924, Conrad passed on at his home, Oswalds, in Bishopsbourne, Kent, England, presumably in light of a coronary failure. He was then entombed at Canterbury Cemetery, Canterbury, under an incorrectly spelled rendition of his unique Polish name, as "Joseph Teador Conrad Korzeniowski." Inscribed on his tombstone are the lines from Edmund Spenser's *The Faerie Queene* which he had picked as the epigraph to his last finish novel, *The Rover*:

Rest after toyle, port after stormy oceans,

Straightforwardness after warre, passing after life, doth incredibly please

Conrad's humble memorial service occurred in the midst of incredible groups. His old companion Edward Garnett reviewed harshly:

To the individuals who went to Conrad's burial service in Canterbury during the Cricket Festival of 1924, and furthermore passed through the packed lanes decorated with banners, there was something symbolical in England's accommodation and in the group's numbness of even the presence of this incredible essayist. A couple of old companions, associates, and pressmen remained by his grave.



Another old companion of Conrad's, Cunninghame Graham, likewise composed Garnett: "Aubry was stating to me... that had Anatole France passed on, all Paris would have been at his burial service."

Twelve years after Conrad's better half Jessie kicked the bucket on December 6, 1936 and was entombed with him.

In 1996 his grave was assigned as a Grade II recorded structure.

**Check your progress -2**

When did Joseph Conrad attempt suicide?

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## **1.4 LET US SUM UP**

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Conrad was a creator who is additionally associated with his books like 'Heart of Darkness, which drew on his experience as a sailor and tended to the significant subjects of nature and presence.

**Who was Joseph Conrad?**

As probably the best writer, Joseph Conrad additionally composed short stories and books like Lord Jim, Heart of Darkness and The Secret Agent, which consolidated his encounters in remote spots with enthusiasm for moral clash and the clouded side of human instinct.

**Life and Background**

Conrad was conceived as Józef Teodor Konrad Korzeniowski on December 3, 1857, in Berdichev, Ukraine. His folks named Apollo, and Evelina Korzeniowski were individuals from the Polish honorable class. They were likewise Polish nationalists who had contrived against the severe Russian guideline; as an outcome, they were captured and sent to

## Notes

live in the Russian territory of Vologda with their 4-year-old child. At the point when Conrad's folks kicked the bucket quite a while later, he was brought by an uncle up in Poland.

Training was flighty. He was first coached by his artistic dad, at that point went to class in Krakow and got further private tutoring. At 16 years old, Conrad left Poland and went to the port city of Marseilles, France, where he started his years as a sailor.

### **A long time**

A prologue to a vendor who was a companion of his uncle, Conrad cruised on a few French business ships, first as a disciple and afterward as a steward. He went toward the West Indies and South America, and he may have taken an interest in universal firearm pirating.

He had a time of obligation and had likewise endeavored suicide, Conrad joined the British trader marines, where he had been utilized for a long time. He rose in rank and turned into a British resident and his journeys the world over. He cruised to Singapore, Australia, India, and Africa—gave him encounters that he would later reinterpret in his fiction.

### **Profession**

His marine years, Conrad additionally started to put down roots ashore. In 1896, he wedded Jessie Emmeline George, who was a girl of a book retailer, and they had two children. He likewise had numerous fellowships with noticeable journalists, for example, Ford Madox Ford, John Galsworthy, and H.G. Wells.

He started his own artistic profession in 1895 with the production of his first novel, *Almayer's Folly*, as an experience story set in the Borneo wildernesses. Prior to the turn of the century, he composed two of his generally well known and suffering books. *Ruler Jim* is the account of an untouchable youthful mariner who deals with his past demonstrations of weakness and in the end turns into the pioneer of a little South Seas

nation. Heart of Darkness is a novella that depicts a British man's voyage profound into the Congo of Africa, where he additionally experiences the savage and baffling Kurtz, an European broker who has set up himself as a leader of the local individuals there.

Jim and Heart of Darkness comprise of the mark components of Conrad's composition: faraway settings, emotional clashes between human characters and the severe powers of nature, and topics of independence, the savage side of human instinct, and racial bias. Conrad was keen on indicating "psycho-political" circumstances that drew parallels between the inward existences of single characters and the more extensive scope of mankind's history.

He was kept on making progress as a creator, distributing such further books as Nostromo and The Secret Agent, short-story assortments, and a diary titled A Personal Record. A considerable lot of his significant works first showed up as serialized pieces in quite a while, trailed by the distribution of the total novel. As his vocation advanced, Conrad had likewise gathered pay through reprints of his books and the clearance of film rights for a few books.

### **Life**

Over the most recent too many years of his life, Conrad created progressively personal works and books, including The Arrow of Gold and The Rescue. His last novel, The Rover, got distributed in 1923. Conrad passed on of a cardiovascular failure on August 3, 1924, at his home in Canterbury, England.

Work impacted various later twentieth century journalists, from T.S. Eliot and Graham Greene to Virginia Woolf and William Faulkner. His books have been converted into many dialects are still instructed in numerous schools and colleges.

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## 1.5 KEY WORDS

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- **Misshapen:** Malformed and distorted.
  - **Emaciated:** Withered and skeletal from lack of nourishment.
  - **Listless:** Drowsy, sluggish and lacking physical, mental and emotional energy.
  - **Tempest:** A storm, uproar or commotion.
- Arabesque:** Decoration additions of intertwining lines which originated in Arabic or Moorish art.

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## 1.6 SUGGESTED READINGS

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1. Brownstone, David M.; Franck, Irene M. (1994). *Timelines of the Arts and Literature*. HarperCollins. p. 397. ISBN 978-0-062-70069-8.
2. Joseph Conrad at the Encyclopædia Britannica
3. J. H. Stape, *The New Cambridge Companion to Joseph Conrad*. Cambridge: Cambridge University Press, 2014, p. 103–04.
4. See J. H. Stape, *The New Cambridge Companion to Joseph Conrad*, p. 70, re Lord Jim, for example.
5. Colm Tóibín writes: "[B]ecause he kept his doubleness intact, [Conrad] remains our contemporary, and perhaps also in the way he made sure that, in a time of crisis as much as in a time of calm, it was the quality of his irony that saved him." Colm Tóibín, "The Heart of Conrad" (review of Maya Jasanoff, *The Dawn Watch: Joseph Conrad in a Global World*, Penguin, 375 pp.), *The New York Review of Books*, vol. LXV, no. 3 (22 February 2018), p. 11. V. S. Naipaul writes: "Conrad's value to me is that he is someone who sixty to seventy years ago meditated on my world, a world I recognize today. I feel this about no other writer of the [20th] century." (Quoted in Colm Tóibín, "The Heart of Conrad", p. 8.) Maya Jasanoff, drawing analogies between events in Conrad's fictions and 21st-century world events, writes: "Conrad's pen was like a magic wand, conjuring the spirits of the future." (Quoted in Colm Tóibín, "The Heart of Conrad", p. 9.)

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## 1.7 QUESTIONS FOR REVIEW

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- Write in brief about the personal life of Joseph Conrad.
- Write in brief about Joseph Conrad's political career.
- . Write a note about the citizenship of Joseph Conrad.

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## 1.8 ANSWERS TO CHECK YOUR PROGRESS

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1. Conrad was born on 3 December 1857 in Berdychiv. (answer for check your progress- 1 Q.1)
2. Conrad was born in Berdychiv. (answer for check your progress- 1 Q.2)

In March 1878, at the end of his Marseilles period, 20-year-old Conrad attempted suicide, by shooting himself in the chest with a revolver.

(answer for check your progress- 2 Q.1)

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## **UNIT 2. CONRAD – LORD JIM -2**

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### **STRUCTURE**

- 2.0 Objectives
- 2.1 Introduction
- 2.2 Joseph Conrad's Writing Style
  - 2.2.1 Themes and Styles
  - 2.2.2 Language
  - 2.2.3 Controversy
- 2.3 Let us Sum Up
- 2.4 Keywords
- 2.5 Suggested Readings
- 2.6 Questions for Reviews
- 2.7 Answers to Check your Progress

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## **2.0 OBJECTIVES**

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Once you go through this unit, you should be able to understand:

- Joseph Conrad's writing style and controversies.

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## **2.1 INTRODUCTION**

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Conrad was a creator who is additionally associated with his books like 'Heart of Darkness, which drew on his experience as a sailor and tended to the significant subjects of nature and presence.

### **Who was Joseph Conrad?**

As probably the best writer, Joseph Conrad additionally composed short stories and books like Lord Jim, Heart of Darkness and The Secret Agent, which consolidated his encounters in remote spots with enthusiasm for moral clash and the clouded side of human instinct.

### **Life and Background**

Conrad was conceived as Józef Teodor Konrad Korzeniowski on December 3, 1857, in Berdichev (presently Berdychiv), Ukraine. His folks named Apollo, and Evelina Korzeniowski were individuals from the Polish honorable class. They were likewise Polish nationalists who had contrived against the severe Russian guideline; as an outcome, they were captured and sent to live in the Russian territory of Vologda with their 4-year-old child. At the point when Conrad's folks kicked the bucket quite a while later, he was brought by an uncle up in Poland.

Training was flighty. He was first coached by his artistic dad, at that point went to class in Krakow and got further private tutoring. At 16 years old, Conrad left Poland and went to the port city of Marseilles, France, where he started his years as a sailor.

### **A long time**

A prologue to a vendor who was a companion of his uncle, Conrad cruised on a few French business ships, first as a disciple and afterward as a steward. He went toward the West Indies and South America, and he may have taken an interest in universal firearm pirating.

He had a time of obligation and had likewise endeavored suicide, Conrad joined the British trader marines, where he had been utilized for a long time. He rose in rank and turned into a British resident and his journeys the world over. He cruised to Singapore, Australia, India, and Africa—gave him encounters that he would later reinterpret in his fiction.

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*Jim* and *Heart of Darkness* comprise of the mark components of Conrad's composition: faraway settings, emotional clashes between human characters and the severe powers of nature, and topics of independence, the savage side of human instinct, and racial bias. Conrad was keen on indicating "psycho-political" circumstances that drew parallels between the inward existences of single characters and the more extensive scope of mankind's history.

He was kept on making progress as a creator, distributing such further books as *Nostromo* and *The Secret Agent*, short-story assortments, and a diary titled *A Personal Record*. A considerable lot of his significant works first showed up as serialized pieces in quite a while, trailed by the distribution of the total novel. As his vocation advanced, Conrad had likewise gathered pay through reprints of his books and the clearance of film rights for a few books.

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Over the most recent too many years of his life, Conrad created progressively personal works and books, including *The Arrow of Gold* and *The Rescue*. His last novel, *The Rover*, got distributed in 1923. Conrad passed on of a cardiovascular failure on August 3, 1924, at his home in Canterbury, England.



Work impacted various later twentieth century journalists, from T.S. Eliot and Graham Greene to Virginia Woolf and William Faulkner. His books have been converted into many dialects are still instructed in numerous schools and colleges.

Regardless of whether because of his multi-etymological limit or his late going to the English language (Conrad didn't communicate in English smoothly till he was in his twenties) or to the global idea of his initial life and experience, Conrad's generally unmistakable and striking element was his composing style. Any newcomer to Conrad will be promptly struck by his winding, aberrant, repetitious, and furthermore, once in a while, frustratingly questionable story structure. The manner in which the descriptive words are set stutteringly, accentuation situated ponderously, and first, perusers will discover his composition hard-going. Nonetheless, with Conrad, persistence is the key: after a brief time, it begins to turn out to be certain that the faltering is the clumsy linguistic structure and isn't crafted by somebody attempting to get to holds with the English language, however indeed, somebody who is an ace of it.

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## **2.2 JOSEPH CONRAD'S WRITING STYLE**

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### **2.2.1 Themes and Style**

Regardless of the assessments even of some who knew Conrad by and by, for example, individual author Henry James, Conrad, in any event, when just composing carefully created the letters to his uncle and associates, was consistently on a fundamental level an essayist who cruised, as opposed to a mariner who composed. He utilized his cruising encounters as a setting for a considerable lot of his works, yet he likewise delivered works of comparative world view, without the nautical themes. The disappointment of numerous pundits to welcome this caused him a ton of dissatisfaction.

He regularly expounded on life adrift and in colorful parts than about being on British land in light of the fact that, dissimilar to, for instance,

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his companion John Galsworthy, creator of *The Forsyte Saga* he thought minimal about ordinary household relations in Britain. At the point when Conrad's "The Mirror of the Sea" was distributed in 1906 to basic approval, he additionally kept in touch with his French interpreter: "The pundits have been vivaciously swinging the censer to me. Behind the show of honeyed words, I can hear something like a murmur: 'Keep to the vast ocean! Try not to arrive!' They need to expel me to the center of the sea.": Writing to his companion Richard Curle, Conrad commented that "people in general personality secures on facades, for example, his "ocean life," careless in regards to how writers change their material "from specific to general and speak to all inclusive feelings by the unstable treatment of individual experience."

By the by, Conrad discovered a lot of thoughtful readership, particularly in the United States. H.L. Mencken was one of the soonest and most compelling American perusers to perceive how Conrad evoked "the general out of the specific." F. Scott Fitzgerald, keeping in touch with Mencken, whined about having been excluded from a rundown of Conrad imitators. Since Fitzgerald, many other American scholars have recognized their obligations to Conrad, including William Faulkner, William Burroughs, Saul Bellow, Philip Roth, Joan Didion, and Thomas Pynchon.

An October 1923 guest to Oswalds, Conrad's home at the time, Cyril Clemens, a cousin of Mark Twain, cited Conrad as saying: "In all that I have composed, there is constantly one perpetual goal, and that is to catch the peruser's consideration."

Conrad, the craftsman, broadly aimed, in the expressions of his introduction to *The Nigger of the 'Narcissus'* (1897), "by the intensity of the composed word to cause you to hear, to make you feel before all, to make you see. That and no more, and it is everything. On the off chance that I succeed, you will discover there as indicated by your deserts: support, comfort, dread, engage all you request and, maybe, likewise that look at truth for which you have neglected to inquire."

Writing in what to the visual expressions was the time of Impressionism, just as what to music was simply the period of impressionist music, Conrad showed himself in a large number of his works an exposition writer of the most noteworthy request: for example, in the suggestive Patna and court scenes of *Lord Jim*; in the areas of the "despairing frantic elephant" and the "French gunboat discharging into a landmass", in *Heart of Darkness*; in the multiplied heroes of *The Secret Sharer*; and in the verbal and calculated resonances of *Nostromo* and *The Nigger of the 'Narcissus'*.

Conrad utilized his very own recollections as scholarly material so frequently that perusers are enticed to regard his life and work as a solitary entirety. His "perspective on the world," or components of it, is frequently depicted by referring to on the double the two his private and open articulations, entries from his letters, and references from his books. Najder cautioned that this methodology delivers an indistinguishable and deluding picture. "An uncritical connecting of the two circles, writing and private life, misshapes each. Conrad utilized his own encounters as crude material, however the completed item ought not be mistaken for the encounters themselves."

A significant number of Conrad's characters were enlivened by genuine people he met, including, in his first novel, *Almayer's Folly* (finished 1894), William Charles Olmeijer, the spelling of whose surname Conrad presumably changed to "Almayer" accidentally. The notable broker Olmeijer, whom Conrad experienced on his four short visits to Berau in Borneo, thusly spooky Conrad's creative mind. Conrad frequently obtained the bona fide names of genuine people, e.g., Captain McWhirr (*Typhoon*), Captain Beard, and Mr. Mahon ("Youth"), Captain Lingard (*Almayer's Folly* and somewhere else), Captain Ellis (*The Shadow Line*). "Conrad," composes J. I. M. Stewart, "seems to have joined some secretive centrality to such connections with reality.": Equally inquisitive is "a lot of anonymity in Conrad, requiring some minor virtuosity to keep up." Thus we never become familiar with the surname of the hero of *Lord Jim*. Conrad additionally protects, in *The Nigger of the 'Narcissus'*, the bona fide name of the ship, the *Narcissus*, where he cruised in 1884.

## Notes

Aside from Conrad's very own encounters, various scenes in his fiction were proposed by past or contemporary openly known occasions or scholarly works. The primary portion of the 1900's novel *Lord Jim* (the Patna scene) was roused by the genuine 1880 story of the SS *Jeddah*; the subsequent part, somewhat by the life of James Brooke, the main White Rajah of Sarawak. The 1901 short story "Amy Foster" was roused mostly by an account in Ford Madox Ford's *The Cinque Ports* (1900), wherein a wrecked mariner from a German trader transport, unfit to impart in English, and driven away by the nearby nation individuals, at last discovered safe house in a pigsty.

Conrad asserted that he "never kept a journal and never claimed a scratch pad." John Galsworthy, who realized him well, portrayed this as "an explanation which amazed nobody who knew the assets of his memory and the agonizing idea of his inventive soul. "By the by, after Conrad's passing, Richard Curle distributed a vigorously adjusted variant of Conrad's journals portraying his encounters in the Congo; in 1978, a total rendition was distributed as *The Congo Diary and Other Uncollected Pieces*.

Dissimilar to numerous creators who make it a point not to talk about work in progress, Conrad regularly discussed his present work and even demonstrated it to choose companions and individual creators, for example, Edward Garnett, and some of the time altered it in the light of their studies and proposals.

Edward Said was struck by the sheer amount of Conrad's correspondence with companions and individual scholars; by 1966, it "amount[ed] to eight distributed volumes." Edward Said remarks: "[I]t appeared to me that if Conrad composed of himself, of the issue of self-definition, with such supported criticalness, some of what he composed more likely than not had importance for his fiction. It was hard to accept that a man would be so uneconomical as to spill himself out in letter after letter and afterward not utilize and reformulate his bits of knowledge and revelations in his fiction." Edward Said found particularly close parallels

between Conrad's letters and his shorter fiction. "Conrad accepted that imaginative qualification was more obviously showed in a shorter as opposed to a more drawn out work. He accepted that his own life resembled a progression of short scenes since he was himself such a large number of various individuals: he was a Pole and an Englishman, a mariner, and an author." Another researcher, Najder, composes:

All through nearly his whole life, Conrad was a pariah and felt himself to be one. An outcast in a state of banishment; an untouchable during his visits to his family in Ukraine; a pariah on account of his encounters and deprivation in [Kraków] and Lwów; an untouchable in Marseilles; an outcast, broadly and socially, on British ships; an outcast as an English author... Conrad called himself (to Graham) a "ridiculous outsider." simultaneously, he respected "the national soul" as the main really changeless and solid component of mutual life.

Conrad acquired from other, Polish-and French-language creators, to a degree some of the time avoiding written falsification. At the point when the Polish interpretation of his 1915 novel *Victory* showed up in 1931, perusers noted striking likenesses to Stefan Żeromski's kitschy novel, *The History of a Sin*, including their endings. Near writing researcher Yves Hervouet has shown in the content of *Victory* an entire mosaic of impacts, borrowings, similitudes, and inferences. He further records many solid borrowings from other, generally French creators in almost the entirety of Conrad's works, from *Almayer's Folly* (1895) to his incomplete *Suspense*. Conrad appears to have utilized prominent essayists' writings as the crude material of a similar kind as the substance of his own memory. Materials acquired from different creators frequently worked as inferences. Additionally, he had an incredible memory for writings and recollected subtleties, "yet it was anything but a memory carefully arranged by sources, marshaled into homogeneous substances; it was, somewhat, a huge repository of pictures and pieces from which he would draw."

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In any case, he can never be blamed for through and through literary theft. In any event, when lifting sentences and scenes, Conrad changed their character, embedded them inside novel structures. He didn't mimic, however (as Hervouet says) "proceeded" his lords. He was directly in saying: "I don't look like anyone." Ian Watt put it compactly: "it might be said, Conrad is minimal subordinate of scholars; he composed almost no that might be confused with crafted by any other person."

Conrad, as different craftsmen, confronted requirements emerging from the need to appease his group of spectators and affirm its very own great self-respect. This may represent his portraying the splendid team of the Judea in his 1898 story "Youth" as "Liverpool hard cases", though the group of the Judea's real 1882 model, Palestine, had included not a solitary Liverpoolian, and a large portion of the group had been non-Britons; and for Conrad's turning the genuine 1880 criminally careless British Captain J. L. Clark, of the SS *Jeddah*, in his 1900 novel *Lord Jim*, into the chief of the invented Patna—"a kind of rebel New South Wales German" so tremendous in physical appearance as to recommend "a prepared child elephant." Similarly, in his letters Conrad—during the majority of his scholarly profession, battling for sheer budgetary endurance—regularly balanced his perspectives to the inclinations of his reporters. Furthermore, when he wished to censure the direct of European government in what might later be named the "Third World," he turned his look upon the Dutch and Belgian states, not upon the British Empire.

The peculiarity of the universe delineated in Conrad's books, particularly contrasted with those of close peers like his companion and continuous promoter John Galsworthy, is, for example, to open him to analysis like that later applied to Graham Greene. In any case, where "Greenland" has been portrayed as a common and conspicuous environment free of setting, Conrad is making careful effort to make a feeling of spot, be it on board a ship or in a remote town; frequently he decided to have his characters play out their fates in disconnected or kept conditions. In the perspective on Evelyn Waugh and Kingsley Amis, it was not until the

primary volumes of Anthony Powell's succession, *A Dance to the Music of Time*, were distributed during the 1950s, that an English author accomplished a similar direction of air and exactness of language with consistency, a view upheld by later pundits like A. N. Wilson, Powell, recognized his obligation to Conrad. Leo Gurko, as well, comments, as "one of Conrad's extraordinary characteristics, his irregular attention to put, a mindfulness amplified to right around another measurement in craftsmanship, an environmental measurement characterizing the connection among earth and man."

T. E. Lawrence, one of many writers whom Conrad befriended, offered some perceptive observations about Conrad's writing:

He's completely the most unpleasant thing in composition that at any point was: I wish I knew how every section he composes (they are on the whole passages: he only occasionally composes a solitary sentence) continues sounding in waves, similar to the note of a tenor ringer, after it stops. It's not worked in the mood of common writing, however on something existing just in his mind, and as he can never say what it is he needs to state, every one of his things end in a sort of appetite, a proposal of something he can't state or do or think. So his books consistently look greater than they are. He's as a lot of a mammoth of the abstract as Kipling is of the goal. Do they abhor each other?

The Irish writer artist pundit Colm Tóibín catches something comparable:

Joseph Conrad's legends were regularly alone and near threatening vibe and risk. Some of the time, when Conrad's creative mind was at its generally prolific and his order of English at its generally exact, the threat came hazily from inside oneself. At different occasions, in any case, it originated from what couldn't be named. Conrad looked for then to inspire as opposed to depict, utilizing something near the language of petition. While his creative mind was content now and again with the modest, distinctive, impeccably watched detail, it was additionally fed by

## Notes

the need to propose and symbolize. Like an artist, he regularly left the space in the middle of abnormally, alluringly empty.

His own ambiguous terms—words like "unutterable", "limitless", "puzzling", "mysterious"—were as close as he could go to a feeling of our destiny in the realm of the pith of the universe, a feeling that came to past the time he portrayed and past his characters' conditions. This thought of "past" fulfilled something in his creative mind. He filled in just as between the mind boggling frameworks of a ship and the ambiguous skyline of a huge ocean.

This hostile separation between what was exact and what was sparkling made him significantly more than an author of experience, a recorder of the issues that spooky his time, or an essayist who performed moral inquiries. This left him open to elucidation—and without a doubt to assault by pundits, for example, the authors V.S. Naipaul and Chinua Achebe.

In a letter of 14 December, 1897 to his Scottish companion, Robert Bontine Cunninghame Graham, Conrad additionally composed that science lets us know, "Comprehend that thou craftsmanship nothing, not exactly a shadow, more unimportant than a drop of water in the sea, more momentary than the figment of a fantasy."

In a letter of 20 December 1897 to Cunninghame Graham, Conrad figuratively portrayed the universe as a colossal machine:

It developed itself (I am seriously logical) out of a confusion of pieces of iron and view. It sews. I am frightened at the terrible work and stand horrified. I feel it should weave, however it continues sewing. You come and state: "This is good; it's just an issue of the correct sort of oil. Give us a chance to utilize this, for example, divine oil, and the machine will weave a most excellent structure in purple and gold." Will it? Oh dear no. You can't by any unique oil make weaving with a sewing machine. Also, the most wilting idea is that the scandalous thing has made itself;



made itself without thought, without inner voice, without premonition, without eyes, without heart. It is a terrible mishap—and it has occurred. You can't meddle with it. The last drop of sharpness is in the doubt that you can't crush it. In uprightness of that reality, one and interminable, which hides in the power that made it spring into reality, what will be will be—and it is indestructible!

It sews us in, and it sews us out. It has weaved time space, torment, demise, defilement, misery, and every one of the deceptions—and nothing matters.

Conrad composed Cunninghame Graham on 31 January 1898:

Confidence is a legend and convictions move like fogs on the shore; musings evaporate; words, when articulated, kick the bucket; and the memory of yesterday is as shadowy as the desire for tomorrow.

In this world, as I have known it, we are made to endure without the shadow of an explanation, of a reason or of blame.

There is no ethical quality, no information, and no expectation; there is just the cognizance of ourselves which drives us about a world that

A minute, a twinkling of an eye and everything is gone—however a hunk of mud, of cold mud, of dead mud, cast into dark space, moving around a stifled sun. Nothing. Neither idea, nor sound, nor soul. Nothing.

Leo Robson proposes that what Conrad truly realized as a mariner was not something experimental, a get together of "spots and occasions" however the vindication of a viewpoint he had created in youth, a fair, unillusioned perspective on the world as a position of puzzle and possibility, ghastliness and quality, where, as he put it in a letter to the London Times, the main unquestionable truth is "our obliviousness."

As indicated by Robson, Conrad's treatment of information as unforeseen and temporary directions a scope of examinations, from Rashomon to the

perspectives on rationalist Richard Rorty; reference focuses for Conrad's fragmentary technique [of showing data about characters and events] incorporate Picasso and T.S. Eliot who took the epigraph of "The Hollow Men" from Heart of Darkness even Henry James' late period, that another harbinger of the pioneer novel, had not yet started when Conrad created Marlow, and James' prior tests in context (The Spoils of Poynton, What Maisie Knew) don't go so far as Lord Jim.

### **2.2.2 Language**

Conrad talked his local Polish and the French language smoothly from adolescence and just obtained English in his twenties. He picked, be that as it may, to compose his fiction in his third language, English. He says in his introduction to A Personal Record that writing in English was for him "common," and that the possibility of his having settled on an intentional decision among English and French, as some had recommended, was in blunder. He clarified that, however he had been acquainted with French from adolescence, "I would have been hesitant to endeavor articulation in a language so flawlessly 'solidified': In 1915, as Jo Davidson shaped his bust, Conrad responded to his inquiry: "Ah... to compose French, you need to know it. English is so plastic—on the off chance that you haven't got a word you need, you can make it, however to compose French, you must be a craftsman like Anatole France." These announcements, as so frequently in Conrad's "personal" works, are unobtrusively pretentious. In 1897 Conrad was visited by an individual Pole, Wincenty Lutosławski, expectation on begging Conrad to write in Polish and "on winning Conrad for Polish writing." Lutosławski reviews that Conrad clarified why he didn't write in Polish: "I esteem an excessive amount of our wonderful Polish writing to bring into it my useless twaddle. In any case, for Englishmen, my abilities are simply adequate: they empower me to win my living". Conrad later composed Lutosławski to stay quiet about his visit.

Conrad wrote in A Personal Record that English was "the discourse of my mystery decision, of my future, of long fellowships, of the most profound expressions of love, of long periods of work and long periods of simplicity, and of singular hours, as well, of books read, of

considerations, sought after, of recalled feelings—of my very dreams!" In 1878 Conrad's four-year involvement with the French dealer marine had been stopped when the French found that he didn't have a license from the Imperial Russian delegate to cruise with the French. This and some regularly awful Conradian speculations had left him down and out and had encouraged a suicide endeavor. With the simultaneousness of his tutor uncle Tadeusz Bobrowski, who had been brought to Marseilles, Conrad chose to look for work with the British shipper marine, which didn't require Russia's authorization. Hence started Conrad's sixteen years' sailor's colleague with the British and with the English language.

Had Conrad stayed in the Francophone circle or had he come back to Poland, the child of the Polish artist, dramatist, and interpreter Apollo Korzeniowski—from youth presented to Polish and remote writing, and yearning to himself become an essayist, he may have finished writing in French or Polish rather than English. Surely, his Uncle Tadeusz figured Conrad may write in Polish; in a 1881 letter he prompted his 23-year-old nephew:

As express gratitude toward God, you remember you're Polish, and your composing isn't terrible, I rehash what I have composed and said before you would do well to compose for *Wędrowiec* [The Wanderer] in Warsaw. We have scarcely any explorers and much less certifiable reporters: the expressions of an observer would be of incredible premium and in time, would bring you cash. It would be an activity in your local tongue that string which ties you to your nation and comrades lastly a tribute to the memory of your dad who constantly needed to and served his nation by his pen.

In the assessment of certain biographers, Conrad's third language, English, stayed affected by his initial two dialects—Polish and French. This causes his English to appear to be abnormal. Najder composes that:

[H]e was a man of three societies: Polish, French, and English. Raised in a Polish family and social condition, he learned French as a youngster,

## Notes

and at the period of under seventeen, went to France, to serve... four years in the French shipper marine. At school, he more likely than not scholarly German, yet French remained the language he talked with the best familiarity (and no remote highlight) until an amazing finish. He was knowledgeable in French history and writing, and French authors were his masterful models. Be that as it may, he composed every one of his books in English—the tongue he began to learn at twenty years old. He was accordingly an English essayist who experienced childhood in other phonetic and social conditions. His work can be viewed as situated in the borderland of auto-interpretation.

Definitely for a trilingual Polish–French–English-speaker, Conrad's works periodically show phonetic overflow: "Franglais" or "Clean"—the accidental utilization of French or Polish jargon, sentence structure, or linguistic structure in his English compositions. In one occasion, Najder utilizes "a few slips in jargon, run of the mill for Conrad (Gallicisms) and language (typically Polonisms)" as a major aspect of inward proof against Conrad's at some point artistic partner Ford Madox Ford's case to have composed a specific portion of Conrad's epic *Nostromo*, for production in *T. P's. Weekly*, for the benefit of an evil Conrad.

The difficulty of working with a language that has since quite a while ago stopped to be one's central language of every day use is represented by Conrad's 1921 endeavor at converting into English the Polish physicist, feature writer, story-author, and satire essayist Bruno Winawer's short play, *The Book of Job*. Najder composes:

[T]he [play's] language is simple, conversational, marginally individualized. Especially Herup and a pompous Jew, "Bolo" Bendziner, have their trademark methods for talking. Conrad, who had little contact with regular communicated in Polish, disentangled the discourse, forgot about Herup's logical articulations, and missed many entertaining subtleties. The activity in the first is plainly set in contemporary Warsaw, somewhere close to rich society and the demimonde; this particular social setting is lost in the interpretation. Conrad forgot about numerous

accents of topical parody in the introduction of the players and overlooked not just the ungrammatical discourse (which may have gotten away him) of certain characters yet even the Jewishness of two of them, Bolo and Mosan.

As a down to earth matter, when Conrad set about composing fiction, he had minimal decision however to write in English. Posts, who blamed Conrad for social renunciation since he wrote in English rather than Polish, overlooked the main issue—as do Anglophones who see, in Conrad's default decision of English as his masterful medium, a tribute to some kind of inborn prevalence of the English language. As indicated by Conrad's dear companion and scholarly collaborator Richard Curle, the reality of Conrad's writing in English was "clearly deceptive" in light of the fact that Conrad "is no more totally English in his craft than he is in his nationality". Conrad, as per Curle, "would never have written in some other language spare the English language....for he would have been stupid in some other language yet the English."

Conrad constantly held a compelling enthusiastic connection to his local language. He asked his meeting Polish niece Karola Zagórska, "Will you excuse me that my children don't communicate in Polish?" In June 1924, in a matter of seconds before his demise, he evidently communicated a craving that his child John wed a Polish young lady and learn Polish and played with returning for good to now free Poland.

Conrad harnessed at being alluded to as a Russian or "Slavonic" author. The main Russian author he respected was Ivan Turgenev. "The pundits," he composed an associate on 31 January 1924, six months before his demise, "distinguished in me another note and as, exactly when I composed, they had found the presence of Russian creators, they stuck that mark on me under the name of Slavonian. What I dare to state is that it would have been all the more just to accuse me at a large portion of Polonism." However, however Conrad fought that Dostoyevsky was "unreasonably Russian for me" and that Russian writing by and large was "hostile to me innately and separately," Under Western Eyes is seen as

Conrad's reaction to the subjects investigated in Dostoyevsky's *Crime and Punishment*.

### 2.2.3 Controversy

In 1975 the Nigerian author Chinua Achebe distributed an exposition, "An Image of Africa: Racism in Conrad's 'Heart of Darkness'", which incited discussion by considering Conrad a "thoroughgoing bigot". Achebe's view was that *Heart of Darkness* can't be viewed as an extraordinary masterpiece since it is "a novel which celebrates... dehumanization, which depersonalizes a bit of mankind." Referring to Conrad as a "capable, tormented man", Achebe takes note of that Conrad (by means of the hero, Charles Marlow) diminishes and debases Africans to "appendages", "lower legs", "flickering white eyeballs", and so forth while at the same time (and frightfully) suspecting a typical connection among himself and these locals—driving Marlow to scoff "revolting." Achebe likewise referred to Conrad's depiction of an experience with an African: "A specific colossal buck nigger experienced in Haiti fixed my origination of visually impaired, enraged, unreasoning fierceness, as showed in the human creature as far as possible of my days." [61] Achebe's exposition, a milestone in postcolonial talk, incited banter, and the inquiries it brought have been tended to up in most ensuing scholarly analysis of Conrad.

Achebe's faultfinders contend that he neglects to recognize Marlow's view from Conrad's, which brings about ungainly understandings of the novella. In their view, Conrad depicts Africans thoughtfully and their predicament deplorably, and alludes wryly to, and censures out and out, the as far as anyone knows respectable points of European settlers, in this way showing his wariness about the ethical predominance of white men. [66] This, without a doubt, is a focal subject of the novel; Marlow's encounters in Africa uncover the ruthlessness of expansionism and its bases. Consummation an entry that portrays the state of tied, gaunt slaves, the writer comments: "All things considered, I likewise was a piece of the incredible reason for these high and just procedures." Some spectators affirm that Conrad, whose local nation had been vanquished by royal forces, related default with other oppressed people groups.

Jeffrey Meyers takes note of that Conrad, similar to his colleague Roger Casement, "was one of the main men to scrutinize the Western thought of progress, a prevailing thought in Europe from the Renaissance to the Great War, to assault the deceptive defense of expansionism and to uncover... the savage debasement of the white man in Africa." Likewise, E.D. Morel, who drove global restriction to King Leopold II's standard in the Congo, considered Conrad's *To be of Darkness* as a judgment of pilgrim mercilessness and alluded to the novella as "the most dominant thing composed regarding the matter."

Conrad researcher Peter Firchow composes that "no place in the novel does Conrad or any of his storytellers, embodied or something else, guarantee predominance with respect to Europeans on the grounds of supposed hereditary or natural contrast". On the off chance that Conrad or his novel is supremacist, it is just in a frail sense, since *Heart of Darkness* recognizes racial qualifications "however doesn't recommend a fundamental prevalence" of any gathering. Achebe's perusing of *Heart of Darkness* can be (and has been) tested by a perusing of Conrad's other African story, "An Outpost of Progress", which has an omniscient storyteller, as opposed to the exemplified storyteller, Marlow. Some more youthful researchers, for example, Masood Ashraf Raja, have likewise recommended that in the event that we read Conrad past *Heart of Darkness*, particularly his Malay books, prejudice can be additionally entangled by foregrounding Conrad's certain portrayal of Muslims.

In 1998 H.S. Zins wrote in *Pula: Botswana Journal of African Studies*:

Conrad made English writing increasingly develop and intelligent in light of the fact that he pointed out the sheer repulsiveness of political substances ignored by English residents and legislators. The instance of Poland, his persecuted country, was one such issue. The frontier misuse of Africans was another. His judgment of government and imperialism, joined with compassion toward its abused and enduring unfortunate casualties, was drawn from his Polish foundation, his very own sufferings, and the experience of a mistreated people living under remote

## Notes

occupation. Individual recollections made in him an extraordinary affectability for human corruption and a feeling of good duty."

Adam Hochschild makes a comparable point:

What gave [Conrad] such an uncommon capacity to see the pomposity and robbery at the core of imperialism?... Quite a bit of it definitely had to do with the way that he himself, as a Pole, recognized what it resembled to live in vanquished an area. [F]or the initial scarcely any long stretches of his life, a huge number of workers in the Russian domain were what might be compared to slave workers: serfs.

Conrad's artist father, Apollo Korzeniowski, was a Polish patriot and a rival of serfdom.[The] kid [Konrad] grew up among banished jail veterans, discuss serfdom, and the updates on family members murdered in uprisings [and he] was prepared to doubt royal vanquishers who asserted they reserved the privilege to run different people groups.

Conrad's involvement with the Belgian-run Congo made him probably the fiercest pundit of the "white man's strategic." was additionally, composes Najder, Conrad's generally brave and last "endeavor to turn into a homo socialis, a machine gear-piece in the system of society. By tolerating the activity in the exchanging organization, he joined, for once in his life, a composed, huge scale bunch action on land.It isn't inadvertent that the Congo undertaking stayed a confined occasion in Conrad's life. Until his demise he stayed a hermit in the social sense and never got associated with any foundation or obviously characterized gathering of individuals."

### **Check your progress -1**

1. Which two languages did Conrad speak fluently in his childhood?

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1. From whom was “The Secret Agent” inspired?

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3. What was the name of Joseph Conrad’s father?

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## 2.3 LET US SUM UP

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### **Conrad as Modernist author**

It is this moving story style that opposes the basic direct improvement of the prevalent pragmatist books of the former century, that has checked Conrad out as a particularly Modernist writer inside an acknowledged abstract group. Conrad's complex experimentation empowers him to investigate, reevaluate, and question maybe his most intermittent topical premium: ethical quality. Be that as it may, however early abstract pundits went to Conrad as a kind of good wise, his anecdotal cross examination of ethical quality, after looking into it further, dismisses inside and out the straightforward proclaiming of good opinions and 'realities.' Conrad is rather keen on setting up anecdotal situations in which a conspicuous arrangement of qualities, or acknowledged conviction framework, is tossed into question - Conrad powers his perusers to recognize the impediments of their insight and the recorded and topographical particularity of their qualities and social propensities. In doing as such, he likewise uncovered their relativity and, above all, their delicacy.

### **Conrad as Post/Colonial Writer**

About his topical distractions and abstract styles, Conrad can unquestionably be viewed as a Modernist author. In any case, I would contend that Conrad's work can get all the more appropriately embedded into the class of Post/Colonial Writing (however, in the same way as other writers, almost certainly, he moves between two, if not more, reflectively forced subjects). For what reason may this be? Conrad's suspicious studies and scholarly cross examinations of unmistakably

Eurocentric originations of ethical quality and custom doesn't originate from inside the metropolitan, middle class cityscape that was simply the home of such a significant number of molded, high Modernist creators. Rather, they rise up out of pilgrim settings, immature conditions, from contact zones in which colonizing and colonized societies conflict and struggle, for example, in *Lord Jim*, *Nostromo*, and *Nigger of the Narcissus*. The investigation of the implications of worldwide dominion upon the metropolitan focus composes the underestimated space into the very heart of the Empire. Conrad's writing isn't just pioneer. The reliable inner conflict of his writing towards the majestic undertaking marks the start of a century-long scholarly cross examination of what it is to exist in the states - what it is to understand that an Empire persuaded of its capacity is gradually entering the time of its decrease and fall. That Conrad's most celebrated novella, *Heart of Darkness*, has been taken up and re-composed by a few now-authoritative postcolonial creators, for example, Nigerian creator Chinua Achebe in his *Things Fall Apart* and Kenyan creator Ngũgĩ wa Thiong'o in his *The River Between*, is a demonstration of the post/pioneer nature of Conrad's fiction.

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## 2.4 KEYWORDS

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- **Plaintive:** Melancholic and moonful.
- **Inexplicable:** Impossible to explain; mysterious; unknowable.
- **Incorrigible:** Beyond all hope of changing ways; irredeemable.
- **Sinuuous:** Twisting and winding; supple and flexible.

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## 2.5 SUGGESTED READINGS

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1. Adam Hochschild makes the same point about Conrad's seeming prescience in his review of Maya Jasanoff's *The Dawn Watch*: Adam Hochschild, "Stranger in Strange Lands: Joseph Conrad lived in a far wider world than even the greatest of his contemporaries", *Foreign Affairs*, vol. 97, no. 2 (March / April 2018), pp. 150–55. Hochschild also notes (pp. 150–51): "It is startling... how seldom [in the late 19th century and the first decade of the 20th century, European imperialism in South

America, Africa, and Asia] appear[ed] in the work of the era's European writers." Conrad was a notable exception.

2. Zdzisław Najder, *Joseph Conrad: A Life*, Camden House, 2007, ISBN 978-1-57113-347-2, p. 352.3.
3. Zdzisław Najder, *Joseph Conrad: A Life*, Camden House, 2007, ISBN 978-1-57113-347-2, p. 290.
4. Zdzisław Najder, *Joseph Conrad: A Life*, Camden House, 2007, ISBN 978-1-57113-347-2, pp. 448–49.
5. Henryk Zins (1982), *Joseph Conrad and Africa*, Kenya Literature Bureau, p. 12.

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## 2.6 QUESTIONS FOR REVIEW

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- Describe the themes used by Joseph Conrad in brief.
- Describe the language used by Joseph Conrad in brief.
- Write about the controversies of Joseph Conrad.

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## 2.7 ANSWERS TO CHECK YOUR PROGRESS

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1. Conrad spoke his native Polish and the French language fluently from childhood. (**answer for check your progress- 1 Q.1**)
2. *The Secret Agent* (completed 1906) was inspired by the French anarchist Martial Bourdin's 1894 death. (**answer for check your progress- 1 Q.2**)
3. Joseph Conrad's father's name was Apollo Korzeniowski. (**answer for check your progress- 1 Q.3**)

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## **UNIT 3. CONRAD – LORD JIM-3**

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### **STRUCTURE**

- 3.0 Objective
- 3.1 Introduction
- 3.2 Memorials
- 3.3 Legacy
- 3.4 Impressions
- 3.5 Criticism
- 3.6 Work
- 3.7 Let Us Sum Up
- 3.8 Keywords
- 3.9 Suggested Readings and References
- 3.10 Questions for Review
- 3.11 Answers to Check Your Progress

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### **3.0 OBJECTIVES**

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After going through this unit, you should be able to learn about:

- Joseph Conrad's Memorials, Legacy, Impressions, Criticism and work.

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### **3.1 INTRODUCTION**

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Joseph Conrad was born into a highly patriotic landowning noble family. Conrad's father, a writer of patriotic tragedies and a translator from French and English, was arrested by the Russian authorities in Warsaw for his activities in support of the January Uprising and was exiled to Siberia. His mother died of tuberculosis in 1865, as did his father four years later in Kraków, leaving Conrad orphaned at the age of eleven.

He was placed in the care of his maternal uncle, Tadeusz Bobrowski, in Kraków, a more cautious figure than either of his parents. Bobrowski nevertheless allowed Conrad to travel to Marseille and then begin a career as a seaman at the age of 17 after the failure to secure Conrad Austro-Hungarian citizenship made him liable for 25-year

conscription into the Russian army. During these early years, Conrad learned English by reading the *London Times* and the works of Thomas Carlyle and William Shakespeare.

In the mid-1870s, Conrad joined the French merchant marines as an apprentice and made three voyages to the West Indies. In 1878, after being wounded in what may have been a failed suicide attempt, Conrad took service in the British merchant navy, where he rose through the ranks over the next 16 years. In 1886, he gained both his Master Mariner's certificate and British citizenship and officially changed his name to Joseph Conrad. In the same year, he took command of his ship, the *Otago*.

Conrad called on ports in Australia, Borneo, Malaysia, various stations throughout the Indian Ocean, South America, and the South Pacific. In 1890 he journeyed up the Congo River in west Africa, a journey that provided much material for his novella *Heart of Darkness*. However, the fabled East Indies particularly attracted Conrad, and it became the setting of many of his stories.

During these long years at sea, Conrad began to write, and many of his greatest works, including *Lord Jim*, *Nostromo*, "Typhoon," "The Nigger of the *Narcissus*," and "The Secret Sharer," drew directly from his maritime travels. Elemental nature profoundly impressed Conrad, and his experience of loneliness at sea, of the corruption inherent in intimate human relations in the microcosm of ship life, forged a coherent, if bleak, the vision of the world. Like Herman Melville's *Billy Budd, Sailor*, Conrad's fiction explores the relentless progress of character flaws within the matrix of social relationships. Conrad expressed his deterministic view of the world in an 1897 letter: "What makes mankind tragic is not that they are the victims of nature, it is that they are conscious of it. To be part of the animal kingdom under the conditions of this earth is very well-but soon as you know of your slavery, the pain, the anger, the strife. The tragedy begins."

## Notes

Conrad left the sea at the age of 36 and settled in England, married, and devoted himself to writing. Always a keen observer of social landscapes, he absorbed the sights and scenes of London, from the docks to the slums to the drawing rooms of the literary elite, which included G.K. Chesterton, Ford Madox Ford, Henry James, and H.G. Wells. Financial security was a serious problem for Conrad until the 1920s, when he began to obtain substantial serial contracts and sell in large numbers.

Conrad was an Anglophile who regarded Britain as land which respected individual liberties. He continued to write prolifically, although he largely wrote in obscurity until late in his career when the publication of the novel *Chance* finally brought him fame and success. Ironically, scholars generally agree that the novels written after *Chance*'s publication in 1913 are lesser works than the dark books Conrad wrote in his earlier years. Conrad continued to write and publish up until his death from a heart attack in 1924, then aged 66.

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### 3.2 MEMORIALS

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An anchor-shaped monument to Conrad at Gdynia, on Poland's Baltic Seacoast, features a quotation from him in Polish: "Nic tak nie nęci, nie rozczarowuje i nie zniewala, jak życie na morzu" ("There is nothing more enticing, disenchanting, and enslaving than the life at sea" – Lord Jim, chapter 2, paragraph 1).

In Circular Quay, Sydney, Australia, a plaque in a "writer's walk" commemorates Conrad's visits to Australia between 1879 and 1892. The plaque notes that "Many of his works reflect his 'affection for that young continent.'"

In San Francisco in 1979, a small triangular square at Columbus Avenue and Beach Street, near Fisherman's Wharf, was dedicated as "Joseph Conrad Square" after Conrad. The square's dedication was timed to coincide with the release of Francis Ford Coppola's Heart of Darkness-inspired film, *Apocalypse Now*.

In the latter part of World War II, the Royal Navy cruiser HMS Danae has rechristened ORP Conrad and served as part of the Polish Navy.

Notwithstanding the undoubted sufferings that Conrad endured on many of his voyages, sentimentality and canny marketing place him at the best lodgings in several of his destinations. Hotels across the Far East still lay claim to him as an honored guest, with, however, no evidence to back their claims: Singapore's Raffles Hotel continues to claim he stayed there though he lodged, in fact, at the Sailors' Home nearby. His visit to Bangkok also remains in that city's collective memory, and is recorded in the official history of The Oriental Hotel (where he never, in fact, stayed, lodging aboard his ship, the Otago) along with that of a less well-behaved guest, Somerset Maugham, who pilloried the hotel in a short story in revenge for attempts to eject him.

A plaque commemorating "Joseph Conrad–Korzeniowski" has been installed near Singapore's Fullerton Hotel.

Conrad is also reported to have stayed at Hong Kong's Peninsula Hotel—at a port that, in fact, he never visited. Later literary admirers, notably Graham Greene, followed closely in his footsteps, sometimes requesting the same room and perpetuating myths that have no basis in fact. No Caribbean resort is yet known to have claimed Conrad's patronage, although he is believed to have stayed at a Fort-de-France pension upon arrival in Martinique on his first voyage, in 1875, when he traveled as a passenger on the Mont Blanc.

In April 2013, a monument to Conrad was unveiled in the Russian town of Vologda, where he and his parents lived in exile in 1862–63. The monument was removed, with unclear explanation, in June 2016.

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### 3.3 LEGACY

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After the publication of *Chance* in 1913, Conrad was the subject of more discussion and praise than any other English writer of the time. He had a genius for companionship, and his circle of friends, which he had begun assembling even prior to his first publications, included authors and other leading lights in the arts, such as Henry James, Robert Bontine

## Notes

Cunninghame Graham, John Galsworthy, Edward Garnett, Garnett's wife Constance Garnett (translator of Russian literature), Stephen Crane, Hugh Walpole, George Bernard Shaw, H. G. Wells, Arnold Bennett, Norman Douglas, Jacob Epstein, T. E. Lawrence, André Gide, Paul Valéry, Maurice Ravel, Valery Larbaud, Saint-John Perse, Edith Wharton, James Huneker, anthropologist Bronisław Malinowski, Józef Retinger (later a founder of the European Movement, which led to the European Union, and author of *Conrad and His Contemporaries*). Conrad encouraged and mentored younger writers. In the early 1900s he composed a short series of novels in collaboration with Ford Madox Ford.

In 1919 and 1922 Conrad's growing renown and prestige among writers and critics in continental Europe fostered his hopes for a Nobel Prize in Literature. It was apparently the French and Swedes—not the English—who favoured Conrad's candidacy.

In April 1924 Conrad, who possessed a hereditary Polish status of nobility and coat-of-arms (Nalęcz), declined a (non-hereditary) British knighthood offered by Labour Party Prime Minister Ramsay MacDonald. Conrad kept a distance from official structures—he never voted in British national elections—and seems to have been averse to public honours generally; he had already refused honorary degrees from Cambridge, Durham, Edinburgh, Liverpool, and Yale universities.

In the Polish People's Republic, translations of Conrad's works were openly published, except for *Under Western Eyes*, which in the 1980s was published as an underground "bibuła".

Conrad's narrative style and anti-heroic characters have influenced many authors, including T. S. Eliot, Maria Dąbrowska, F. Scott Fitzgerald, William Faulkner, Gerald Basil Edwards, Ernest Hemingway, Antoine de Saint-Exupéry, André Malraux, George Orwell, Graham Greene, William Golding, William Burroughs, Saul Bellow, Gabriel García Márquez, Peter Matthiessen, John le Carré, V. S. Naipaul, Philip Roth, Joan Didion, Thomas Pynchon, J. M. Coetzee, and Salman Rushdie. Many films have been adapted from, or inspired by, Conrad's works.



**Check your progress – 1**

1. What qualities of Joseph Conrad's work influenced the other authors?

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2. To which universities did Joseph Conrad refused the honorary degrees?

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**3.4 IMPRESSIONS**

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A striking picture of Conrad, matured around 46, was drawn by the antiquarian and writer Henry Newbolt, who met him around 1903:

One thing struck me without a moment's delay the exceptional distinction between his appearance in profile and when taken a gander at the full face. While the profile was angular and telling, in the front view the expansive temples, wide-separated eyes and full lips created the impact of a scholarly quiet and even now and again of a dreaming reasoning. At that point as we sat in our little half-hover around the fire, and chatted on everything without exception, I saw a third Conrad develop, an imaginative self, touchy and anxious to the last degree. The more he talked, the more rapidly he expended his cigarettes. Furthermore, by and by, when I asked him for what good reason he was leaving London after just two days, he answered that the group in the boulevards unnerved him. "Startled? By that dull stream of demolished faces?" He inclined forward with two hands raised and held. "Truly, frightened: I see their characters all jumping out at me like tigers!" He acted the tiger all around ok nearly to alarm his listeners: yet the minute after, he was talking again

## Notes

astutely and temperately as though he were a normal Englishman with not a peevish nerve in his body.

On 12 October 1912, American music pundit James Huneker visited Conrad. It later was gotten by "a man of the world, neither mariner nor author, only a straightforward mannered man of honor, whose welcome was true, whose look was hidden, now and again far-away, whose ways were French, Polish, anything besides 'artistic,' feign or English."

### Woman Ottoline Morrell

After particular separate visits to Conrad in August and September 1913, two British privileged people, the socialite Lady Ottoline Morrell and the mathematician and savant Bertrand Russell, who were sweethearts at the time, recorded their impressions of the author. In her journal, Morrell composed:

I discovered Conrad himself remaining at the entryway of the house, prepared to get me. His appearance was that of a Polish aristocrat. His way was great, excessively intricate, so apprehensive and thoughtful that each fiber of him appeared to be electric. He talked English with a solid emphasize as though he tasted his words in his mouth before articulating them; however he talked amazingly well, however he generally had the discussion and way of an outsider. He was dressed cautiously in a blue twofold breasted coat. He talked obviously with incredible opportunity about his life more straightforwardness and opportunity for sure than an Englishman would have permitted himself. He talked about the repulsions of the Congo, from the good and physical stun of which he said he had never recouped. [His spouse Jessie] appeared to be a decent and gorgeous fat animal, a superb cook, a great and reposeful sleeping pad for this easily affected, nerve-wracked man, who didn't ask from his significant other high knowledge, just a mollification of life's vibrations. He made me feel so regular and particularly myself that I was practically terrified of losing the rush and marvel of being there, in spite of the fact that I was vibrating with extraordinary fervor inside. His eyes under their

confined house tops uncovered the torment and the force of his encounters; when he discussed his work, there came over them a kind of foggy, sexy, marvelous look, yet they appeared to hold where it counts the apparitions of old undertakings and encounters—on more than one occasion there was something in the one nearly associated with being insidious. Be that as it may, at that point I accept whatever unusual underhandedness would entice this super-unobtrusive Pole, he would be held in limitation by a similarly fragile feeling of respect. In his discussion, he drove me along numerous ways of his life, however I felt that he didn't wish to investigate the wilderness of feelings that lay thick on either side and that his obvious honesty had an extraordinary save.

After a month, Bertrand Russell visited Conrad at Capel House, and that day on the train recorded his impressions:

Bertrand Russell

It was magnificent—I adored him and I think he loved me. He talked a lot about his work and life and points, and about different scholars. At that point we took a little walk, and some way or another became extremely private. I culled up the fearlessness to disclose to him what I find in his work—the drilling down into things to get to the extremely base beneath the obvious actualities. He appeared to feel I had gotten him; at that point I halted and we just investigated each other's eyes for quite a while, and then he said he had developed to wish he could live superficially and compose in an unexpected way, that he had become terrified. His eyes right now communicated the internal torment and dread that one feels him continually battling. At that point he gabbed about Poland, and demonstrated me a collection of family photos of the [18]60's—talked about how dream-like all that appears, and how he now and again feels he should not to have had any youngsters, since they have no roots or customs or relations.

Russell's Autobiography, distributed over 50 years after the fact in 1968, affirms his unique experience:

## Notes

My initial introduction was one of shock. He communicated in English with an extremely solid outside complement, and nothing in his attitude in any capacity proposed the ocean. He was a noble Polish refined man to his fingertips. At our absolute first gathering, we conversed with ceaselessly expanding closeness. We appeared to sink through layer after layer of what was shallow, till step by step both arrived at the focal fire. It was an encounter, dissimilar to some other. I have known. We investigated each other's eyes, half horrified and half inebriated to get ourselves together in such a locale. The feeling was as exceptional as enthusiastic love, and simultaneously, widely inclusive. I left away befuddled, and barely ready to discover my way among normal undertakings.

It was not just Anglophones who commented on Conrad's solid outside complement when communicating in English. After he had made the associate of French artist Paul Valéry and arranger Maurice Ravel in December 1922, Valéry composed of having been bewildered at Conrad's "unpleasant" complement in English.

The consequent fellowship and correspondence among Conrad and Russell endured, with long interims, as far as possible of Conrad's life. In one letter, Conrad declared his "profound appreciating friendship, which, on the off chance that you were never to see me again and overlook my reality tomorrow, will be unalterable. Your usque promotion finem." Conrad, in his correspondence, regularly utilized the Latin articulation signifying "as far as possible," which he appears to have received from his unwavering watchman, guide, and promoter, his maternal uncle Tadeusz Bobrowski.

Conrad looked with less good faith than Russell on the potential outcomes of logical and thoughtful information. In a 1913 letter to colleagues who had welcomed Conrad to join their general public, he emphasized his conviction that it was difficult to comprehend the

substance of either reality or life: both science and craftsmanship enter no more distant than the external shapes.

Najder depicts Conrad as "[a]n estranged émigré frequented by a feeling of the illusion of others – an inclination normal to somebody living outside the built up structures of family, social milieu, and nation."

All through nearly his whole life, Conrad was an untouchable and felt himself to be one. An outcast in a state of banishment; an untouchable during his visits to his family in Ukraine; a pariah as a result of his encounters and mourning in Kraków and Lwów; an outcast in Marseilles; an outcast, broadly and socially, on British ships; a pariah as an English essayist.

Conrad's feeling of depression all through his outcast's life found significant articulation in the 1901 short story, "Amy Foster."

### **Check your progress – 2**

1. When did American music critic James Huneker visit Conrad?

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## **3.5 CRITICISM**

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Chinua Achebe has contended that Conrad's language and symbolism are unpreventably supremacist, presumably in huge part by virtue of his initial not many books, which show little knowledge into the locals he portrays. Conrad connected the wild with misery, passing, and savage, cruel acts; by the by, in his delineation of London and the modern man, he paints a comparably melancholy picture. He utilizes this imagery in a significant number of his books, yet most effectively in the core of *Darkness*, where he shows that the bigot colonialism of the Europeans aggravated them into savages than any of those they colonized.

## Notes

Europeans and Africans are depicted as being at various stages in their social advancement, which doesn't really propose that Conrad felt Africans be second rate. Perusers of Conrad's different works will realize how basic he is of present day human progress. To be sure, African tribalism is exhibited as no more awful than current European progress, represented by Kurtz. Conrad appears to infer that what Imperial Rome once did to northern Europe, Europe was doing to its overall pilgrim realm.

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## 3.6 WORK

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### Novels

- Almayer's Folly (1895)
- An Outcast of the Islands (1896)
- The Nigger of the 'Narcissus' (1897)
- Heart of Darkness (1899)
- Lord Jim (1900)
- The Inheritors (with Ford Madox Ford) (1901)
- Typhoon (1902, begun 1899)
- The End of the Tether (written in 1902; collected in Youth, a Narrative and Two Other Stories, 1902)
- Romance (with Ford Madox Ford, 1903)
- Nostromo (1904)
- The Secret Agent (1907)
- Under Western Eyes (1911)
- Chance (1913)
- Victory (1915)
- The Shadow Line (1917)
- The Arrow of Gold (1919)
- The Rescue (1920)
- The Nature of a Crime (1923, with Ford Madox Ford)
- The Rover (1923)
- Suspense: A Napoleonic Novel (1925; unfinished, published posthumously)

## Stories

Epstein's bust of Conrad (1924), Birmingham Art Gallery. Additional copies are at London's National Portrait Gallery and San Francisco's Maritime Museum. Epstein, wrote Conrad, "has produced a wonderful piece of work of a somewhat monumental dignity, and yet—everybody agrees—the likeness is striking"

- "The Black Mate": written, according to Conrad, in 1886; may be counted as his opus double zero; published 1908; posthumously collected in *Tales of Hearsay*, 1925.
- "The Idiots": Conrad's truly first short story, which may be counted as his opus zero; written during his honeymoon (1896), published in *The Savoy* periodical, 1896, and collected in *Tales of Unrest*, 1898.
- "The Lagoon": composed 1896; published in *Cornhill Magazine*, 1897; collected in *Tales of Unrest*, 1898: "It is the first short story I ever wrote."
- "An Outpost of Progress": written 1896; published in *Cosmopolis*, 1897, and collected in *Tales of Unrest*, 1898: "My next [second] effort in short-story writing"; it shows numerous thematic affinities with *Heart of Darkness*; in 1906, Conrad described it as his "best story".
- "The Return": completed early 1897, while writing "Karain"; never published in magazine form; collected in *Tales of Unrest*, 1898: "[A]ny kind word about 'The Return' (and there have been such words said at different times) awakens in me the liveliest gratitude, for I know how much the writing of that fantasy has cost me in sheer toil, in temper, and in disillusion." Conrad, who suffered while writing this psychological chef-d'oeuvre of introspection, once remarked: "I hate it."
- "Karain: A Memory": written February–April 1897; published November 1897 in *Blackwood's Magazine* and collected in *Tales of Unrest*, 1898: "my third short story in... order of time".
- "Youth": written 1898; collected in *Youth, a Narrative, and Two Other Stories*, 1902

## Notes

- "Falk": novella / story, written early 1901; collected only in *Typhoon and Other Stories*, 1903
- "Amy Foster": composed 1901; published in the *Illustrated London News*, December 1901, and collected in *Typhoon and Other Stories*, 1903.
- "To-morrow": written early 1902; serialised in *The Pall Mall Magazine*, 1902, and collected in *Typhoon and Other Stories*, 1903
- "Gaspar Ruiz": written after *Nostromo* in 1904–5; published in *The Strand Magazine*, 1906, and collected in *A Set of Six*, 1908 (UK), 1915 (US). This story was the only piece of Conrad's fiction ever adapted by the author for cinema, as *Gaspar the Strong Man*, 1920.
- "An Anarchist": written late 1905; serialised in *Harper's Magazine*, 1906; collected in *A Set of Six*, 1908 (UK), 1915 (US)
- "The Informer": written before January 1906; published, December 1906, in *Harper's Magazine*, and collected in *A Set of Six*, 1908 (UK), 1915 (US)
- "The Brute": written early 1906; published in *The Daily Chronicle*, December 1906; collected in *A Set of Six*, 1908 (UK), 1915 (US)
- "The Duel: A Military Story": serialised in the UK in *The Pall Mall Magazine*, early 1908, and later that year in the US as "The Point of Honor", in the periodical *Forum*; collected in *A Set of Six* in 1908 and published by Garden City Publishing in 1924. Joseph Fouché makes a cameo appearance.
- "Il Conde" (i.e., "Conte" [count]): appeared in *Cassell's Magazine* (UK), 1908, and *Hampton's* (US), 1909; collected in *A Set of Six*, 1908 (UK), 1915 (US)
- "The Secret Sharer": written December 1909; published in *Harper's Magazine*, 1910, and collected in *Twixt Land and Sea*, 1912
- "Prince Roman": written 1910, published 1911 in *The Oxford and Cambridge Review*; posthumously collected in *Tales of Hearsay*, 1925; based on the story of Prince Roman Sanguszko of Poland (1800–81)
- "A Smile of Fortune": a long story, almost a novella, written in mid-1910; published in *London Magazine*, February 1911; collected in *Twixt Land and Sea*, 1912



- "Freya of the Seven Isles": a near-novella, written late 1910–early 1911; published in *The Metropolitan Magazine* and *London Magazine*, early 1912 and July 1912, respectively; collected in *Twixt Land and Sea*, 1912
- "The Partner": written 1911; published in *Within the Tides*, 1915
- "The Inn of the Two Witches": written 1913; published in *Within the Tides*, 1915
- "Because of the Dollars": written 1914; published in *Within the Tides*, 1915
- "The Planter of Malata": written 1914; published in *Within the Tides*, 1915
- "The Warrior's Soul": written late 1915–early 1916; published in *Land and Water*, March 1917; collected in *Tales of Hearsay*, 1925
- "The Tale": Conrad's only story about World War I; written 1916, first published 1917 in *The Strand Magazine*; posthumously collected in *Tales of Hearsay*, 1925

### Essays

Joseph Conrad Square, San Francisco

- "Autocracy and War" (1905)
- *The Mirror of the Sea* (collection of autobiographical essays first published in various magazines 1904–06), 1906
- *A Personal Record* (also published as *Some Reminiscences*), 1912
- *The First News*, 1918
- *The Lesson of the Collision: A monograph upon the loss of the "Empress of Ireland"*, 1919
- *The Polish Question*, 1919
- *The Shock of War*, 1919
- *Notes on Life and Letters*, 1921
- *Notes on My Books*, 1921
- *Last Essays*, edited by Richard Curle, 1926
- *The Congo Diary and Other Uncollected Pieces*, edited by Zdzisław Najder, 1978, ISBN 978-0-385-00771-9

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### 3.7 LET US SUM UP

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Composing at the zenith of European imperialism, Conrad analyzed the internal brain science of both pilgrim administrators and subjects. Essentially found time permitting as an author of experience stories, Conrad is currently perceived as an ace of story strategy and English composition (amazing given that English was his third language), whose work shows a profound good cognizance. Conrad's infiltrating knowledge, many-sided plotting, and performance of human character under states of outrageous risk and trouble were recognized by the powerful pundit F.R. Leav is as framing a section of the "Incomparable Tradition" of English authors he followed from Jane Austen through George Eliot and Henry James.

Conrad's artistic work crosses over any barrier between the pragmatist abstract custom of scholars, for example, Fyodor Dostoyevsky and the rising innovator schools of composing. In spite of the fact that Conrad sends a portion of the innovator methods (most remarkably, the inside monolog), not at all like pioneers, for example, James Joyce, Marcel Proust, or the late Henry James, despite everything he holds types of a standard, sensible story. All things considered, his works, similar to those of different innovators, have an emblematic reverberation and layers of implying that go past the degree of the plot.

Conrad has extensively affected twentieth-century writing, explicitly in progress of Graham Greene, André Malraux, and Ernest Hemingway. A few of Conrad's accounts have been recorded. The most renowned adjustments incorporate Alfred Hitchcock's *The Sabotage* (1936), in view of *The Secret Agent*, Richard Brooks' *Lord Jim* (1964), and Francis Ford Coppola's *Apocalypse Now* (1979), in light of *Heart of Darkness*.

*Heart of Darkness* broadly filled in as the reason for Francis Ford Coppola's film about the American involvement with Vietnam, *Apocalypse Now*. The film depicts an official, (played by Martin Sheen), sent up the Mekong River to execute a maverick Colonel Kurtz, (played

by Marlon Brando) who had lost his spirit in his push to beat the Viet Cong at their very own style of war, which included dread and torment.

Heart of Darkness, distributed in 1902, is apparently Conrad's most broadly known work. It was initially serialized in three sections in Blackwood's Magazine (1899). The exceptionally emblematic story is really a story inside a story. The storyteller, a man whose name we never learn, is going up the Thames in the night with a gathering of travelers, among them a baffling explorer named Marlow. With no provoking, reviewing Samuel Taylor Coleridge's *Ancient Mariner*, Marlow describes a hypnotizing story of his experiences to different travelers. Marlow relates how he was enlisted by a Belgian exchanging organization to go up what probably is the Congo River (despite the fact that the name of the nation Marlow is visiting is never indicated in the content) to explore crafted by Kurtz, a Belgian dealer in ivory who obviously has gone crazy.

As Marlow ventures upriver, he observes increasingly more viciousness, both among the African locals and the colonialist Belgians who have utilized him. These fictionalized records more likely than not draw alone encounters. Eight years before he had filled in as a chief on board a Congo steamer; on a solitary excursion up the waterway, he saw such a significant number of outrages that he quit on the spot. The Belgian Congo of that time, under the standard of the overbearing King Leopold, was infamous even among magnificent states for its fierceness and mistreatment. Marlow's movement up the waterway pursues a comparable drop, and when Marlow comes to Kurtz—who has introduced himself as an oppressive god-lord among the locals—he is never again sure in the case of satisfying his strategic bringing Kurtz to the specialists would do any equity whatsoever in such an uncivilized spot. Kurtz's snapshot of brightening comes just before his passing. His emotive final words, "The loathsomeness, the awfulness!" came to symbolize the ruining impact of the supremacist colonialist venture and, further, the pioneer feeling of estrangement and futility at the core of "human progress."

## Notes

Conrad's first books, *Almayer's Folly* (1895) and *An Outcast of the Islands* (1896), were ocean stories that drew from Conrad's encounters. *The Nigger of the 'Narcissus'* a novella distributed in 1897, exhibited an advancement of Conrad's mental powers, and used a gadget he would come back to in "the Secret Sharer" just as his significant books: the presentation of a perplexing figure who fills in as a touchstone for society's qualities just as a sensational foil. The novella *Heart of Darkness* (1899), maybe Conrad's best-known work, and *Lord Jim* (1900), both described by the shadowy mariner Marlow, are set in remote and colorful areas—the upper Congo River and the Indonesian archipelago separately—and investigate the mystic fortunes of Europeans cast into close to blankness.

*Youth* (1902) reviewed Conrad's encounters in Palestine, while the widely praised *Nostromo* (1904) again investigated the topic of defenselessness and corruptibility, with the Italian *Nostromo* ascending in impact like Kurtz and *Lord Jim*, however set in an anecdotal nation in South America. In *The Secret Agent* (1907), committed to H.G. Wells, and *Under Western Eyes* Conrad investigated progressive and Utopian governmental issues with a suspicious eye in firmly plotted puzzle books set thusly of-the-century-England and Russia.

Conrad likewise teamed up with Ford Madox Ford in *The Inheritors* (1901) and *Romance* (1903). Strangely, Conrad loathed Dostoevsky, another Slavic essayist and ace of brain science frequently referred to as denoting the progress among pragmatist and present day fiction. Conrad loathed Russian scholars when in doubt, because of his folks' demises on account of the Russian specialists, making an exemption just for Ivan Turgenev.

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### 3.8 KEYWORDS

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- **Venerable:** Respected, honoured and esteemed.
- **Festooned:** Ceremoniously decorated; bedecked.
- **Propitiate:** Calm down, pacify or mollify.
- **Abysmal:** Bottomlessly horrible and terrifying.

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### 3.9 SUGGESTED READINGS

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1. Henryk Zins (1982), Joseph Conrad and Africa, Kenya Literature Bureau, p. 12.
2. ^ John Stape, The Several Lives of Joseph Conrad, p 2.
3. Jeffrey Meyers, Joseph Conrad: a Biography, pp. 2–3.
4. ^ Jeffrey Meyers, Joseph Conrad: a Biography, pp. 10–11, 18.
5. "Conrad in Corsica". 6 August 2014.

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### 3.10 QUESTIONS FOR REVIEW

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- Write the names of the works of Joseph Conrad?
- Describe in brief about Joseph Conrad's legacy.
- Describe in brief about Joseph Conrad's criticism.

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### 3.11 ANSWERS TO CHECK YOUR PROGRESS

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1. Conrad's narrative style and anti-heroic characters have influenced authors. (**answer for check your progress- 1 Q.1**)
2. Joseph Conrad refused honorary degrees from Cambridge, Durham, Edinburgh, Liverpool, and Yale universities. (**answer for check your progress- 1 Q.2**)
3. On 12 October 1912, American music critic James Huneker visited Conrad (**answer for check your progress- 2 Q.1**)

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## **UNIT 4. CONRAD – LORD JIM-4**

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### **STRUCTURE**

- 4.0 Objectives
- 4.1 Introduction
- 4.2 Plot Summary
- 4.3 Characters
- 4.4 Allusions to Historical Events
- 4.5 Recognition
- 4.6 Critical Interpretation
- 4.7 Comic and Film Adaptations
- 4.8 Allusions and References to Lord Jim In Other Works
- 4.9 Themes
- 4.10 Let us sum up
- 4.11 Keywords
- 4.12 Suggested readings and writings
- 4.13 Questions for review
- 4.14 Answers to check your progress

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### **4.0 OBJECTIVES**

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After the completion of this unit you should be able to learn about:

- Lord Jim’s Plot Summary, Characters, Allusions to Historical Events, Recognition, Critical Interpretation, Comic and Film Adaptations, Allusions and References to Lord Jim In Other Works and Themes.

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### **4.1 INTRODUCTION**

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Master Jim is a novel by Joseph Conrad initially distributed as a sequential in Blackwood's Magazine from October 1899 to November 1900. An early and essential occasion in the story is the relinquishment of a traveler deliver in trouble by its team, including a youthful British sailor named Jim. He is openly rebuffed for this activity and the novel pursues his later endeavours at dealing with himself and his past. Master Jim is a novel by Joseph Conrad, which was initially distributed as a

sequential in Blackwood's Magazine from October 1899 to November 1900. An early and essential occasion in the story is the deserting of a traveller send, which is in trouble by its team and furthermore incorporated a youthful British sailor named Jim. He is likewise openly rebuked for this activity, and the novel pursues his later endeavours at grappling with himself and furthermore his past.

In 1998, the Modern Library positioned Lord Jim 85th on its rundown of the 100 best English-language books of the twentieth century.

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## 4.2 PLOT SUMMARY

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Recuperated from damage, Jim looks for a situation on the Patna, a steamer serving the vehicle of 800 "explorers of a demanding conviction" to a port on the Red Sea. He is contracted as the main mate. After certain long stretches of going great, the ship hits something in the night and starts taking on water. The commander believes that the ship will sink, and furthermore, Jim concurs; notwithstanding, he needs to put the travellers on the couple of pontoons before that can occur. The chief and two other crew members think just to spare themselves, and get ready to bring down a vessel. The helmsmen stay, as no structure has been given to do something else. In an essential minute, Jim hops into the vessel with the skipper. A couple of days after the fact, they are gotten by an outbound steamer. At the point when they arrive at port, they discover that the Patna and its travellers were gotten securely by a group from a French naval force transport. The chief's activities in forsaking both ship and travellers are against the code of sailors, and the team is freely denounced. At the point when different men leave town under the watchful eye of the justice's court can be met, Jim is the main group part left to affirm. All lose their endorsements to cruise. Brierly, a chief of the ideal notoriety who is on the board of the court, ends it all days after the preliminary.

Commander Charles Marlow goes to the preliminary and meets Jim, whose conduct he censures, yet the youngster interests him. Wracked with blame, Jim admits his disgrace to Marlow, who discovers him a spot to live in a companion's home. Jim is acknowledged there however

## Notes

leaves unexpectedly when a specialist who had likewise deserted the ship seems to work at the house. Jim then looks for some kind of employment as a ship chandler's representative in ports of the East Indies, continually prevailing in the activity, at that point leaving unexpectedly when the Patna is referenced. In Bangkok, he gets in a fistfight. Marlow understands that Jim needs another circumstance, something which will benefit him away from present day ports and keep him involved so he can at last overlook his blame. Marlow counsels his companion Stein, who sees that Jim is sentimental and thinks about his circumstance. Stein offers Jim to be his exchange agent or factor Patusan, a town on a remote island shut off from most trade, which Jim sees as precisely what he required.

After his underlying test of entering the settlement of local Malay and Bugis individuals, Jim figures out how to acquire their regard by calming them of the thefts of the scoundrel Sherif Ali and shielding them from the degenerate nearby Malay boss, Rajah Tunku Allang. He assembles a strong connection with Doramin, the Bugis companion of Stein, and his child Dain Waris. For his authority, the individuals call him "tuan Jim," or Lord Jim. Jim likewise wins over Jewel, a young lady of blended race, and is "fulfilled... almost". Marlow visits Patusan once, two years after Jim landed there, and sees his prosperity. Gem doesn't accept that Jim will remain, as her dad left her mom, and she isn't consoled that Marlow or some other won't land to take him from her. Her mom had been hitched before her demise to Cornelius, recently given the factor's job by Stein for her advantage. Cornelius is a languid, envious, and severe man who treats his stepdaughter brutally and takes the provisions Stein sends available to be purchased; he is dislodged by Jim's appearance and dislikes him for it.

"Respectable man" Brown, a pirate commander infamous for his malicious ways, at that point lands in Patusan, his little group on the precarious edge of starvation. The neighborhood guard drove by Dain Waris figures out how to keep the raiders from plundering the town and holds them settled in set up while Jim is away in the island's inside. When Jim returns, Brown misleadingly wins Jim's leniency, who reluctantly consults to enable them to leave Patusan unhampered



however reminds Brown that the long section down the waterway to the ocean will be monitored by equipped men. Cornelius sees his opportunity to dispose of Jim. He tells Brown of a side-channel that will sidestep a large portion of the resistances, which Brown uses, halting quickly to snare the safeguards he finds. Dain Waris is executed among others, and Brown sails on, abandoning Cornelius; Jim's man Tamb' Itam slaughters Cornelius for his treachery. Jim is humiliated when he gets expression of the passing of his great companion and takes steps to leave Patusan. Gem, who had needed Jim to assault Brown and his ship, is troubled. Jim then goes legitimately to Doramin and assumes liability for the passing of his lone child. Doramin utilizes his flintlock guns, given him by Stein, to shoot Jim in the chest.

On his customary course, Marlow lands at Stein's home a couple of days after this occasion, discovering Jewel and Tamb' Itam there, and attempts to comprehend what occurred. Gem remains in Stein's home.

### Check your progress – 1

1. Who uses Flintlock pistols?

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## 4.3 CHARACTERS

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- Marlow: Sea captain in the merchant service of the British Empire who helps Jim after his fall from grace, trying to understand how "one of us" could lack the bravery and judgment expected of seamen. Marlow is also the narrator out of the three of Conrad's other works: Heart of Darkness, Youth, and Chance.
- Jim: Young parson's son who takes to the sea, training for the merchant service as steamships mix with sailing ships. He dreams of heroic deeds. He is a blond Englishman; strong, tall whose life is the story told by Marlow.
- Captain Gustav: Captain of the Patna, an Australian born in Germany, who is interested in the money made from this ship, with no

## Notes

concern for his honour as a captain. He is a man of huge girth. Also, he orders the engineers to free a boat for them to leave the ship. After learning ashore that the ship came in ahead of them, he knows his certificate will be cancelled, and he leaves, never seen again.

- Ship's engineers: Three men who kept the steam boiler working; one is George, who dies of a heart attack on the Patna as the others leave the ship. Another shows up later by chance at the same place where Jim is living and driving Jim away. The third becomes completely drunk, left in the hospital.

- Montague Brierly: Captain in the merchant service with a perfect reputation. He sits in the court, which hears the case of the Patna crew, telling Marlow that Jim ought to hide somewhere, as he can never work as a seaman again. A few days after the trial, this superior man ("indeed, had you been Emperor of East and West, you could not have ignored your inferiority in his presence," Chapter 6) kills himself by jumping off his ship at sea, leaving no explanation.

- Stein: Head of Stein & Co., a friend of Marlow, and a man with a long, interesting life. He has had success in trade in the East, collecting produce from various ports in the Dutch colonial areas and settling far from his native Bavaria after losing in the uprisings of 1848. He learned botany and natural philosophy, which became his passionate hobby and then after gaining him a reputation for all the specimens he sent to contacts in Europe in this age of scientific discovery. He was married and had a child; both lost to him by disease. He understands that Jim's temperament instantly.

- Jewel: Daughter of a Dutch-Malay woman and a white European man, never named, who deserted them. Her stepfather is Cornelius. Her mother died a year or two before she meets Jim.

- Cornelius: Former factor for Stein & Co., on account of his wife, whom Stein admired. He is a lazy man of no morals and brutal. He is Malacca Portuguese. When replaced by Jim, he does not leave the area, nor does he find any useful occupation for himself. He connives with the marauder Brown to kill Jim, which happens indirectly when Brown's men spontaneously kill Dain Waris. Cornelius is killed by Tamb' Itam, who sees him after the attack and realizes the role he played.

- De Jongh: Friend to Marlow, and the last of the ship's chandlers who accepts Jim on Marlow's recommendation.
- Doramin: Old chief of the Bugis people in Patusan and father of Dain Waris, his only son. He was a friend to Stein, and the two exchanged gifts on parting: Doramin gave a ring to Stein, and Stein then gave the pistols to Doramin. He becomes a friend to Jim.
- Dain Waris: The only son of Doramin, a strong, young, and fiercely devoted leader of his people. He becomes fast friends with Jim.
- Sherif Ali: Local bandit who is a trial to all others in Patusan, extorting fees, and stealing crops and resources from others. He is defeated by Jim. However, he is not killed.
- Rajah Tunku Allang: Malay chief in Patusan who took Jim, a prisoner on his first entry into the country. Jim escapes, starting a life there on his own terms.
- Tamb' Itam: Malay servant and loyal bodyguard to Jim.
- Captain Brown: A cruel captain of a latter-day pirate crew, who kills because he can, and is not a success in life. He has a ship in poor condition and a crew of men similar to him when he runs short of food near Patusan. He goes up the river to the village, which successfully forces him to retreat to a nearby hilltop. On leaving, Brown orders a vengeful attack on Patusan's defenders, killing Dain Waris, which leads to the end of Jim's life. Marlow meets Brown in a hospital just before his death and hears the story of the encounter from Brown's viewpoint.

#### 4.4 ALLUSIONS TO HISTORICAL EVENTS

The opening occasion in *Lord Jim* may have been situated to a limited extent on a real deserting of a ship. On 17 July 1880, S.S. *Jeddah* cruised from Singapore, which was headed for Penang and afterward Jeddah, with 778 men, 147 ladies, and 67 youngsters ready. The travelers were Muslims from the different Malay states who were heading out to Mecca for the hajj. *Jeddah* cruised under the British banner and was manned to a great extent by the British officials. After unpleasant climate conditions, the *Jeddah* started taking on water. The structure sprang an enormous release, the water rose quickly, and the skipper and officials at that point

deserted the vigorously posting boat. They were gotten by another vessel and taken to Aden, where they recounted to an account of brutal travellers and a foundering ship. The explorers were left to their destiny and clearly unavoidable passing. Be that as it may, on 8 August 1880, a French steamship towed Jeddah into Aden – the travellers had endured. An official request pursued as it does in the novel.

The motivation for the character of Jim was the main mate of the Jeddah, "Austin" Podmore Williams, whose grave was found to Singapore's Bidadari Cemetery by Gavin Young in his book, *In Search of Conrad*. As in the novel, Williams made another life for himself, coming back to Singapore and turning into a fruitful ship's chandler.

Conrad may likewise have been affected by the naturalist Alfred Russel Wallace's 1869 record of his movements and of the local people groups of the islands of Southeast Asia, The Malay Archipelago; the character Stein depends on Wallace. The second piece of the novel is situated in some part on the life of James Brooke, the main Rajah of Sarawak. Brooke was an Indian-brought into the world English explorer who, during the 1840s, figured out how to pick up power and set up a free state in Sarawak on the island of Borneo. A few pundits, in any case, imagine that the anecdotal Patusan was planned not to be a piece of Borneo however of Sumatra.

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## 4.5 RECOGNITION

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In 1998, the Modern Library Board positioned *Lord Jim* 85th on its rundown of the 100 best English-language books of the twentieth century. In 1999, the French paper *Le Monde* directed a challenge among perusers to rank which of 200 books of the twentieth century they recalled best. Seventeen thousand reactions yielded the last rundown, which put *Lord Jim* at number 75. The total rundown is found in *Le Monde's 100 Books of the Century in English* and furthermore in French Wikipedia.

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## 4.6 CRITICAL INTERPRETATION

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The epic is in two primary parts, right off the bat Jim's slip by on board the Patna and his resulting fall, and furthermore, an experience anecdote about Jim's ascent and the story's resolution in the anecdotal nation of Patusan, assumed a piece of the Indonesian archipelago. The fundamental topics encompass youthful Jim's potential ("he was one of us," says Marlow, the storyteller) hence honing the dramatization and catastrophe of his fall, his resulting battle to vindicate himself, and Conrad's further indications that individual character blemishes will in all likelihood develop given a fitting impetus. Conrad, talking through his character Stein, called Jim a sentimental figure, and surely Lord Jim is ostensibly Conrad's most sentimental novel.

Notwithstanding the lyricism and excellence of Conrad's graphic composition, the novel is amazing for its advanced structure. The greater part of the novel is told as a story recounted by the character Marlow to a gathering of audience members, and the end is introduced as a letter from Marlow. Inside Marlow's portrayal, different characters additionally recount to their own accounts in settled exchange. In this manner, occasions in the novel are depicted from a few perspectives, and regularly out of sequential request.

The peruser is left to shape an impression of Jim's inside mental state from these numerous outer perspectives. A few pundits (utilizing deconstruction) fight this is unimaginable and that Jim should everlastingly stay a riddle, while others contend that there is a flat-out reality the peruser can see and that Jim's activities might be morally judged.

Be that as it may, there is an examination that shows in the novel a fixed example of importance and a verifiable solidarity that Conrad said the novel has. As he kept in touch with his distributor four days in the wake of finishing Lord Jim, it is "the advancement of one circumstance, only one truly, from start to finish." A powerful question plagues the novel and brings together it: regardless of whether the "damaging component" that is the "soul" of the Universe has the expectation—and, past that, noxious aim—toward a specific individual or is, rather, unpredictable,

fair, and uninterested. Depending (as an end product) on the response to that question is how much the specific individual can be judged and who is answerable for what he does or doesn't do, and different reactions to the inquiry or its result are given by the few characters and voices in the novel.

The omniscient storyteller of the initial segment comments of the preliminary: "They needed certainties. Actualities! They requested actualities from him as though certainties could clarify anything!" Ultimately, Jim stays secretive, as observed through a fog: "that fog where he lingered fascinating if not large, with drifting diagrams – a stray longing miserably for his modest spot in the positions... It is the point at which we attempt to think about another man's personal need that we see how tremendous, faltering, and foggy are the creatures that offer with us seeing the stars and the glow of the sun." It is just through Marlow's recitation that Jim lives for us. The relationship which is between the two men induces Marlow to "reveal to you the story, to attempt to hand over to you, in a manner of speaking, its very presence, its world, reality unveiled in a snapshot of fantasy."

Postcolonial elucidations of the novel, while not as escalated as that of *Heart of Darkness*, point to comparable subjects in the two books – the hero considers himself to be a piece of a 'humanizing crucial,' the story includes a 'brave experience' at the tallness of the British Empire's authority. Conrad's utilization of a hero with a questionable history has been deciphered as an outflow of expanding questions as to the Empire's strategic; pundit Elleke Boehmer sees the novel, alongside *Dr. Jekyll and Mr. Hyde*, as a feature of a developing doubt that 'a crude and dispiriting other' is available inside the overseeing request.

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## 4.7 COMIC AND FILM ADAPTATIONS

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George Evans adapted the novel into a comic book in the 1950s.

The book has twice been adapted into film:

- *Lord Jim* (1925), directed by Victor Fleming.
- *Lord Jim* (1965), directed by Richard Brooks and starring Peter O'Toole as Jim.

- The 1979 Hindi film *Kaala Patthar* has strong traces of Lord Jim.

### Check your progress – 2

1. Who adapted Lord Jim into a comic book in 1950?

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2. When was the book Lord Jim adapted into films?

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## 4.8 ALLUSIONS AND REFERENCES TO LORD JIM IN OTHER WORKS

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- Jim's ill-fated ship, the *Patna*, is also mentioned in Jorge Luis Borges' short story "The Immortal."
- The Disney motion picture, *Spooner*, used the story of Lord Jim as a shadow and point of comparison for the dilemmas which were faced by the movie's main character, Harry Spooner/Michael Norlan.
- Lord Jim is then referenced in the final section of Herman Wouk's 1951 novel *The Caine Mutiny* as the captain of the *Caine* struggles to come to terms with his own decision to abandon the ship.
- Lord Jim is the name of a boat, and subsequently the nickname of the boat's owner, Richard Blake, in Penelope Fitzgerald's 1979 Booker Prize-winning novel *Offshore*.
- Lord Jim is referenced in the song "Conrad" by English singer-songwriter Ben Howard: "You were the boat that bridged / In the tale of Conrad / We will never be the change / To the weather and the sea, and you knew that."

- In the Mexican film *Amor Libre*, directed by Jaime Humberto Hermosillo, the lead characters July and Julia are reading the book. July read the first half, and Julie the second half.

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## 4.9 THEMES

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- **The Theme of Language and Communication**

Lord Jim is all about storytelling. There are several stories within stories within stories and then some. As characters tell their stories to our narrator, Marlow, they struggle to find the right words to say just what they mean, and what they have witnessed. Marlow, on the other hand, never seems at a loss for words as he retells their stories to his audience. Perhaps he's such a good storyteller and also, he is an excellent listener. The guy remembers everything, and also, everything comes back to our protagonist, Jim. We readers put each story that Marlow hears into the larger story of Jim, his rise and fall as a sailor, and his rise and fall on Patusan. By the end of the novel, we have had to do some serious puzzle work, sure. Still, we also are rewarded with a rich, multilayered story of a very complicated protagonist, and the ripple effect his life creates on those around him.

- **Theme of Choices**

In *Lord Jim*, the book's namesake makes one whopper of a bad choice. It's a choice he can't seem to bounce back from, and he spends the rest of the novel trying to understand it, justify it, escape it, and rise above it. In one weak, fleeting moment aboard the *Patna*, Jim makes a snap decision that throws a big old wrench into the rest of his life. The aftermath takes us through the rest of the novel and reminds us that while choices can get made in a matter of seconds, their consequences can last a lifetime.

- **The Theme of Memory And The Past**

In a sense, *Lord Jim* is all memories. Marlow tells Jim's story through his memory and the memory of other sources from whom he learns about Jim's life and death. For many of these characters, Jim, in particular, the past and memories of that past, are inescapable. Jim's fateful choice aboard the *Patna* sticks with him for the rest of his life. Memories of it



consume him, shaping his choices and his chances. Marlow seems keen on telling us this story to show us just how powerful these memories can be.

- **The Theme of Men and Masculinity**

Women are few and far between in *Lord Jim*, which means we're reading a novel that's all about men being men – sailing, pirating, and fighting (okay, the ladies get in on a little of that action, too). Being a man in the British Empire was all about acting with a sense of duty and honor, and when Jim fails to do so, he runs into all kinds of problems and loses the respect of just about everyone he knows. Yet there are hints throughout the novel that Jim is not some strange, unmanly anomaly. The more characters like Marlow related to Jim, the more that calls into question the standard ideas of masculinity at the time.

- **Theme of Guilt and Blame**

In *Lord Jim*, Jim's entire story, as told by Marlow, is all about coping with guilt, shame, remorse, and regret. Jim feels guilty, sure, but we also come to understand how his guilt and shame affect his community. Marlow often describes himself as ashamed or embarrassed on Jim's behalf. Brierly, Stein, and others also express their horror over Jim's actions, which seem to have brought some damning guilt down on the entire maritime community. For much of the novel, Jim tries to overcome his guilt and move on with his life, and in the end, we're left to decide if he succeeds.

- **Theme of Respect and Reputation**

*Lord Jim* takes place in the late 19th century, and those Victorian Brits weren't exactly known for being chill and flexible. When Jim disobeys the social code that governs his group of "gentlemen" sailors, he has to get punished as a result. His most significant punishment comes in the form of a major blow to his reputation, which he attempts to avoid and then rebuild throughout the novel. The problem is, when it comes to his reputation, Jim is his own worst enemy. By refusing to let the past go and move on, he practically forces people into judging him unfavorably, and his inability to get over his mistake ensures that his past will haunt him for the rest of his life.

- **Theme of Principles**

Lord Jim is chock full of sailors following a strict behavioral code that's all about being a gentleman. As a seaman, Jim has to follow that code, too, but he chucks it overboard with his pride and himself when he abandons ship on the Patna. The problem with Jim's "gentlemanly" behavioral code is that it isn't the clearest thing in the world. Gentlemen are also supposed to be honorable, dutiful, patriotic, heroic, and other vague, impressive-sounding things, but it's hard to live up to those expectations when your life is on the line. Jim retains all these qualities even after the Patna, but his one lapse onboard defines him, regardless of how he behaves onshore. Once he violates the sailors' principles, there's no going back.

- **Theme of Youth**

Jim is the ne'er do well kid to Marlow's well-meaning if a bit frustrated father-figure. Jim makes a mistake after a youthful mistake, and Marlow picks up the pieces when he can. In many ways, we might think of *Lord Jim* as the story of a young man struggling to overcome an impulsive mistake. Jim hasn't had a ton of life experience, after all, and he might be ill-equipped to handle the challenges life throws his way. But can we write off all Jim's troubles and bad decision making as a product of his immaturity? Or is there something more deeply wrong with his character?

- **Theme of Exile**

After his Patna disgrace, Jim refuses to have contact with people he knew before, including his own family. Though we feel sympathy for his unfortunate situation, Jim is the author of his exile. It sends our boy on a long search for a new place to call home, which you might say he finds on Patusan. Lord Jim traces a great deal of lonely wandering before he manages to carve out a little corner of the world for himself. Though he does manage to make a name for himself in Patusan, Jim's self-imposed exile is always in the back of his and our minds.

- **Theme of Foreignness and The Other**

The two major episodes of *Lord Jim* deal with different kinds of "others." Aboard the Patna, we get lower-class men contrasted with Jim, who is a

middle-class gentleman. On Patusan, we get native islanders contrasted to Jim, the white imperialist. What's interesting is how Conrad flips expectations around in both episodes. Jim is never the one with all the power, even though his racial, economic, and national status would seem to empower him. And unlike a lot of authors of the era, Conrad uses "others" to point out negatives in the dominant group rather than write off all "others" as negative.

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## 4.10 LET US SUM UP

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Jim, the well-cherished child of an English individual, goes to ocean to become well known. How he is to become "Tuan Jim" or "Master Jim," be that as it may, stays to be told. With his young, sentimental goals for the ocean, he is physically amazing. He has "Capacity in theory." He wanders the Asian south oceans as a water-agent, moving all around, continually attempting to beat, it appears, a reality of his past. The story at that point slices to another occurrence where Jim lost a chance to demonstrate his courage: he "jumped" past the point of no return, botching his opportunity. At that point, after long damage and clinic remain, rather than choosing to come back to England, Jim acknowledges the situation of a main mate of the Patna, an old nearby steamship conveying 800 Muslim travelers to Mecca. There are five white men ready, as a group, and the journey is driven by a fat, insane, German chief.

One night, as the ship cruises discreetly through the Arabian ocean, the group, including Jim, feels a weird vibration upset the underbelly of the ship. The peruser is given no explanation behind the vibration and, accordingly, the finish of the episode. Suddenly, we experience Jim talking at the official Inquiry, which is endeavouring to accumulate realities about the occasion. In time, the story develops clear, sorted out for the peruser. Accepting that the steamship was nearly sinking at any minute, and dreadful of frenzy, the team of the Patna lost a raft for themselves. Although it had been just a stunt of the eyes, they accepted that when the light on the ship had gone out, the vessel had sunk like iron to the floor of the ocean. The group had concocted a story: they told their

rescuers that the ship sank underneath their very feet and that only they had the option to dispatch a solitary raft in time. Unexpectedly, nonetheless, we discover that the steamship never really sank. Iron, which is demonstrated to be a strong metal. Upon its disclosure by a French gunboat, the Patna is brought securely to an English port.

The story gets famous all through the area. Marlow, a British chief, goes to the Inquiry and is struck by some nature of Jim's character. Subsequently, he is presently recounting to the account of Jim. A gathering is accumulated around him on a verandah, tuning in, as he clarifies what occurred straightaway. At the point when the judgment was distributed, and Jim's ocean testaments were successfully dropped, at that point Marlow, having become friends with the poor youth, offered him help.

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### 4.11 KEYWORDS

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1. **Abhorrent:** causing repulsion or strong disgust
2. **Abjectly:** with a degraded demeanor; lacking self-respect
3. **Bulkhead:** partition standing upright to separate parts of a ship or airplane
4. **Catacomb:** underground burial place consisting of a series of chambers
5. **Punkahs:** large fans made from palm leaves, usually hung from the ceiling

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### 4.12 SUGGESTED READINGS AND WRITINGS

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1. Michael Upchurch, "A compact portrait of a troubled author in [John Stape's] 'The Several Lives of Joseph Conrad'", The Seattle Times, Friday, 14 March 2008.
2. ^ Jump up to: Jeffrey Meyers, Joseph Conrad: A Biography, 1991.

3. ^ Biron, Dean. The Death of the Writer. Australian Book Review. 331 (2011): 36–44. Archived 17 September 2014 at the Wayback Machine.
4. ^ Meyer, B.C. (1967) Joseph Conrad: A Psychoanalytic Biography. Princeton University Press.
5. Adam Hochschild, "Stranger in Strange Lands: Joseph Conrad lived in a far wider world than even the greatest of his contemporaries" (a review of Maya Jasanoff, The Dawn Watch: Joseph Conrad in a Global World, Penguin), Foreign Affairs, vol. 97, no. 2 (March / April 2018), pp. 153–54.

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### 4.13 QUESTIONS FOR REVIEW

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1. Give a summary of Joseph Conrad's "Lord Jim".
2. Mention the themes used by Joseph Conrad in Lord Jim.
3. Mention the characters of Lord Jim by Joseph Conrad.

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### 4.14 ANSWERS TO CHECK YOUR PROGRESS

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1. Doramin uses his flintlock pistols. **(answer to check your progress – 1Q1)**
2. George Evans adapted the novel into a comic book in the 1950s. **(answer to check your progress – 2 Q1)**  
The book Lord Jim was adapted into films in 1925 and 1965. . **(answer to check your progress – 2 Q2)**

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# UNIT 5. LAWRENCE -SONS & LOVERS - 1

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## STRUCTURE

- 5.0 Objectives
- 5.1 Introduction
- 5.2 About David Lawrence's Life and Career
- 5.3 David Lawrence's Works
- 5.4 David Lawrence's Philosophical and Political Life
- 5.5 David Lawrence's Posthumous Reputation
- 5.6 Selected Depiction of Lawrence's Life
- 5.7 Let us sum up
- 5.8 Keywords
- 5.9 Suggested readings and writings
- 5.10 Questions for review
- 5.11 Answers to check your progress

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## 5.0 OBJECTIVES

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After the completion of this unit you should be able to learn about:

- David Lawrence's Life and Career, Works, Philosophical and Political Life, Posthumous Reputation and his Selected Depiction.

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## 5.1 INTRODUCTION

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David Herbert Lawrence was an English writer and poet. His collected works represent, among other things, an extended reflection upon the dehumanizing effects of modernity and industrialization. Some of the issues Lawrence explores are sexuality, emotional health, vitality, spontaneity, and instinct.

Lawrence's opinions earned him many enemies and he endured official persecution, censorship, and misrepresentation of his creative work throughout the second half of his life, much of which he spent in a voluntary exile he called his "savage pilgrimage". At the time of his death, his public reputation was that of a pornographer who had wasted

his considerable talents. E. M. Forster, in an obituary notice, challenged this widely held view, describing him as "the greatest imaginative novelist of our generation." Later, the literary critic F. R. Leavis championed both his artistic integrity and his moral seriousness.

### **Check your progress – 1**

1. When was David Lawrence born?

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## **5.2 ABOUT DAVID LAWRENCE'S LIFE AND CAREER**

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### **Early life**

The fourth offspring of Arthur John Lawrence, a scarcely educated digger at Brinsley Colliery, and Lydia Beardsall, a previous student educator who had been compelled to perform manual work in a ribbon manufacturing plant because of her family's monetary difficulties, Lawrence spent his developmental years in the coal mining town of Eastwood, Nottinghamshire. The house wherein he was conceived, 8a Victoria Street, is currently the D. H. Lawrence Birthplace Museum. His common laborers foundation and the pressures between his folks gave the crude material to some of his initial works. Lawrence wandered out since the beginning in the patches of open, uneven nation and remaining sections of Sherwood Forest in Felley woods toward the north of Eastwood, starting a long lasting valuation for the characteristic world, and he regularly expounded on "the nation of my heart" as a setting for a lot of his fiction.

The youthful Lawrence went to Beauvale Board School (presently renamed Greasley Beauvale D. H. Lawrence Primary School in his respect) from 1891 until 1898, turning into the principal neighborhood understudy to win a district committee grant to Nottingham High School in close by Nottingham. He left in 1901, laboring for a quarter of a year

## Notes

as a lesser representative at Haywood's careful machines manufacturing plant, yet a serious episode of pneumonia finished this vocation. During his improvement he frequently visited Hagg's Farm, the home of the Chambers family, and started a companionship with Jessie Chambers. A significant part of this association with Chambers and other pre-adult colleagues was a mutual love of books, an intrigue that kept going for an incredible duration. In the years 1902 to 1906 Lawrence filled in as an understudy instructor at the British School, Eastwood. He proceeded to turn into a full-time understudy and got a showing declaration from University College, Nottingham (at that point an outside school of University of London), in 1908. During these early years he was taking a shot at his first lyrics, some short stories, and a draft of a novel, *Laetitia*, which was in the long run to turn into *The White Peacock*. Toward the finish of 1907 he won a short story rivalry in the *Nottinghamshire Guardian*, the first occasion when that he had increased any more extensive acknowledgment for his scholarly gifts.

### **Early vocation**

In the fall of 1908, the recently qualified Lawrence left his youth home for London. While instructing in Davidson Road School, Croydon, he proceeded writing. Jessie Chambers presented a portion of Lawrence's initial verse to Ford Madox Ford (at that point known as Ford Hermann Hueffer), supervisor of the compelling *The English Review*. Hueffer then dispatched the story *Odor of Chrysanthemums* which, when distributed in that magazine, energized Heinemann, a London distributor, to approach Lawrence for more work. His vocation as an expert creator currently started decisively, despite the fact that he educated for one more year. Soon after the last evidences of his previously distributed novel, *The White Peacock*, showed up in 1910, Lawrence's mom kicked the bucket of malignant growth. The youngster was crushed, and he was to depict the following hardly any months as his "wiped out year". Unmistakably Lawrence had a very cozy association with his mom, and his sorrow turned into a significant defining moment in his life, similarly as the demise of Mrs. Morel is a significant defining moment in his self-portraying novel *Sons and Lovers*, a work that endless supply of the



essayist's commonplace childhood. Basically worried about the passionate fight for Lawrence's adoration between his mom and "Miriam" (as a general rule Jessie Chambers), the novel additionally records Paul's (Lawrence's) brief close connection with Miriam (Jessie) that Lawrence had at last started in the Christmas of 1909, finishing it in August 1910. The hurt caused to Jessie by this lastly by her depiction in the novel caused the finish of their friendship and after it was distributed they never addressed each other again.

In 1911, Lawrence was acquainted with Edward Garnett, a distributor's peruser, who went about as a coach, gave further consolation, and turned into an esteemed companion, as did his child David. Consistently, the youthful creator changed Paul Morel, the main draft of what became *Sons and Lovers*. What's more, a showing associate, Helen Corke, gave him access to her personal journals about a miserable relationship, which shaped the premise of *The Trespasser*, his subsequent novel. In November 1911, he caught a pneumonia once more; when he recuperated, Lawrence chose to desert educating so as to turn into a full-time author. In February 1912, he severed a commitment to Louie Burrows, an old companion from his days in Nottingham and Eastwood.

In March 1912 Lawrence met Frieda Weekley (née von Richthofen), with whom he was to share an incredible remainder. Six years more seasoned than her new darling, she was hitched to Ernest Weekley, his previous present-day dialects teacher at University College, Nottingham, and had three small kids. She ran off with Lawrence to her folks' home in Metz, an army town then in Germany close to the contested outskirts with France. Their stay there incorporated Lawrence's first experience with pressures among Germany and France, when he was captured and blamed for being a British government agent, before being discharged after an intercession from Frieda's dad. After this episode, Lawrence left for a little villa toward the south of Munich, where he was joined by Frieda for their "special first night", later memorialized in the arrangement of adoration ballads titled *Look! We Have Come Through* (1917). During 1912 Lawrence composed the first of his purported "mining plays", *The Daughter-in-Law*, written in Nottingham lingo. The

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play was never to be performed, or even distributed, in Lawrence's lifetime.

From Germany, they strolled southwards over the Alps to Italy, an adventure that was recorded in the first of his movement books, an assortment of connected papers titled *Twilight in Italy* and the incomplete novel, *Mr Noon*. During his stay in Italy, Lawrence finished the last form of *Sons and Lovers* that, when distributed in 1913, was recognized to be a striking picture of the substances of common laborers commonplace life. Lawrence, however, had gotten so tired of the work that he permitted Edward Garnett to cut around a hundred pages from the content.

Lawrence and Frieda came back to Britain in 1913 for a short visit, during which they experienced and got to know pundit John Middleton Murry and New Zealand-brought into the world short story essayist Katherine Mansfield. Lawrence had the option to meet Welsh tramp writer W. H. Davies, whose work, a lot of which was motivated essentially, he extraordinarily appreciated. Davies gathered signatures, and was especially quick to acquire Lawrence's. Georgian verse distributor Edward Marsh had the option to verify a signature (likely as a major aspect of a marked ballad), and welcomed Lawrence and Frieda to meet Davies in London on 28 July, under his watch. Lawrence was promptly enraptured by the artist and later welcomed Davies to join Frieda and him in Germany. In spite of his initial energy for Davies' work, in any case, Lawrence's assessment changed in the wake of understanding *Foliage* and he remarked in the wake of perusing *Nature Poems* in Italy that they appeared "so slim, one can scarcely feel them".

Lawrence and Frieda before long returned to Italy, remaining in a cabin in Fiascherino on the Gulf of Spezia. Here he began composing the principal draft of a work of fiction that should have been changed into two of his best-known books, *The Rainbow* and *Women in Love*, wherein whimsical female characters become the overwhelming focus. The two books were profoundly disputable, and both were prohibited on production in the UK for profanity (*Women in Love* just incidentally). The two books spread amazing topics and thoughts.

The Rainbow pursues three ages of a Nottinghamshire cultivating family from the pre-modern to the mechanical age, concentrating especially on a little girl, Ursula, and her desire for a more satisfying life than that of turning into a housebound wife. *Women in Love* digs into the mind boggling connections between four significant characters, including the sisters Ursula and Gudrun. The two books tested regular thoughts regarding human expressions, legislative issues, monetary development, sex, sexual experience, companionship and marriage and can be viewed as a long ways relatively revolutionary. The forthright and generally direct way wherein Lawrence managed sexual fascination was apparently what got the books prohibited, maybe specifically the notice of same-sex fascination – Ursula engages in extramarital relations with a lady in *The Rainbow* and in *Women in Love* there is a propensity of fascination between the two head male characters.

While composing *Women in Love* in Cornwall during 1916–17, Lawrence built up a solid and conceivably sentimental association with a Cornish rancher named William Henry Hocking. Although it isn't clear if their relationship was sexual, Frieda said she trusted it was. Lawrence's interest with the subject of homosexuality, which is plainly showed in *Women in Love*, could be identified with his own sexual orientation. In a letter composed during 1913, he states, "I should get a kick out of the chance to know why almost every man that approaches significance watches out for homosexuality, regardless of whether he lets it be known or not ..." He is likewise cited as saying, "I accept the closest I've come to consummate love was with a youthful coal-excavator when I was about 16." However, given his suffering and vigorous association with Frieda all things considered, he was essentially "bi-inquisitive", and whether he very had gay relations stays an open inquiry.

Eventually, Frieda obtained her divorce from Ernest Weekley. Lawrence and Frieda returned to Britain shortly before the outbreak of World War I and were married on 13 July 1914. At this time, Lawrence worked with London intellectuals and writers such as Dora Marsden and the people involved with *The Egoist* (T. S. Eliot, Ezra Pound, and others). *The Egoist*, an important Modernist literary magazine, published some of his work. He was also reading and adapting Marinetti's Manifesto of

## Notes

Futurism.<sup>[18]</sup> He also met at this time the young Jewish artist Mark Gertler, and they became (for a time) good friends; Lawrence would describe Gertler's 1916 anti-war painting, *Merry-Go-Round* as "the best modern picture I have seen: I think it is great and true."<sup>[19]</sup> Gertler would inspire the character Loerke (a sculptor) in *Women in Love*. Frieda's German parentage and Lawrence's open contempt for militarism caused them to be viewed with suspicion in wartime Britain and to live in near destitution. *The Rainbow* (1915) was suppressed after an investigation into its alleged obscenity in 1915. Later, they were accused of spying and signaling to German submarines off the coast of Cornwall where they lived at Zennor. During this period he finished writing *Women in Love*. Not published until 1920, it is now widely recognised as an English novel of great dramatic force and intellectual subtlety.

In late 1917, after constant harassment by the armed forces authorities, Lawrence was forced to leave Cornwall at three days' notice under the terms of the Defence of the Realm Act. This persecution was later described in an autobiographical chapter of his Australian novel *Kangaroo*, published in 1923. He spent some months in early 1918 in the small, rural village of Hermitage near Newbury, Berkshire. He then lived for just under a year (mid-1918 to early 1919) at Mountain Cottage, Middleton-by-Wirksworth, Derbyshire, where he wrote one of his most poetic short stories, *Wintry Peacock*. Until 1919 he was compelled by poverty to shift from address to address and barely survived a severe attack of influenza.

### **Exile**

After his experience of the war years, Lawrence started what he named his "savage journey", a period of intentional outcast. He got away from Britain at the soonest down to earth opportunity, to return twice for brief visits, and with his significant other spent a mind-blowing rest voyaging. This craving for something new took him to Australia, Italy, Ceylon (presently called Sri Lanka), the United States, Mexico and the South of France.

Lawrence deserted Britain in November 1919 and traveled south, first to the Abruzzo locale in focal Italy and afterward onwards to Capri and the Fontana Vecchia in Taormina, Sicily. From Sicily he made brief trips to Sardinia, Monte Cassino, Malta, Northern Italy, Austria and Southern Germany. A significant number of these spots showed up in his works. New books incorporated *The Lost Girl* (for which he won the James Tait Black Memorial Prize for fiction), *Aaron's Rod* and the piece titled *Mr Noon* (the initial segment of which was distributed in the *Phoenix* compilation of his works, and the whole in 1984). He tried different things with shorter books or novellas, for example, *The Captain's Doll*, *The Fox and The Ladybird*. What's more, a portion of his short stories were given in the assortment *England, My England and Other Stories*. During these years he created various sonnets about the common world in *Birds, Beasts and Flowers*. Lawrence is generally perceived as one of the best travel scholars in the English language. *Ocean and Sardinia*, a book that portrays a short adventure embraced in January 1921, is an entertainment of the life of the occupants of Sardinia. Less notable is the journal of Maurice Magnus, *Memoirs of the Foreign Legion*, in which Lawrence reviews his visit to the religious community of Monte Cassino. Other true to life books incorporate two reactions to Freudian therapy, *Psychoanalysis and the Unconscious* and *Fantasia of the Unconscious*, and *Movements in European History*, a school course reading that was distributed under a pen name, impression of his scourged notoriety in Britain.

### **Later life and profession**

In late February 1922, the Lawrences abandoned Europe with the aim of relocating to the United States. They cruised an easterly way, first to Ceylon (presently Sri Lanka) and afterward on to Australia. A short habitation in Darlington, Western Australia, which incorporated an experience with neighborhood author Mollie Skinner, was trailed by a concise stop in the little beach front town of Thirroul, New South Wales, during which Lawrence finished *Kangaroo*, a novel about nearby periphery governmental issues that additionally uncovered a ton about his wartime encounters in Cornwall.

## Notes

The Lawrences at long last landed in the United States in September 1922. Lawrence had a few times talked about setting up an idealistic network with a few of his companions, having kept in touch with his old communist companion in Eastwood, Willie Hopkin, in 1915,

"I need to assemble around twenty spirits and sail away from this universe of war and lack of sanitization and found a little state where there will be no cash however a kind of socialism to the extent necessities of life go, and some genuine tolerability... a spot where one can live basically, aside from this civilisation... [with] a couple of others who are additionally settled and glad and live, and comprehend and be free... "

It was in view of this that they made for the "bohemian" town of Taos, New Mexico, where Mabel Dodge Luhan, a conspicuous socialite, lived. Here they in the long run obtained the 160-section of land (0.65 km<sup>2</sup>) Kiowa Ranch, presently called the D. H. Lawrence Ranch, in 1924 from Dodge Luhan in return for the original copy of *Sons and Lovers*. He remained in New Mexico for a long time, with stretched out visits to Lake Chapala and Oaxaca in Mexico. While Lawrence was in New Mexico, he was visited by Aldous Huxley.

Editorial manager and book planner Merle Armitage composed a book about D. H. Lawrence in New Mexico. *Taos Quartet in Three Movements* was initially to show up in *Flair Magazine*, however the magazine collapsed before its production. This short work depicts the turbulent relationship of D. H. Lawrence, his better half Frieda, craftsman Dorothy Brett and Mabel Dodge Sterne. Armitage volunteered to print 16 hardcover duplicates of this work for his companions. Richard Pousette-Dart executed the drawings for *Taos Quartet*, distributed in 1950.

While in the US, Lawrence changed and distributed *Studies in Classic American Literature*, a lot of basic articles started in 1917, and later depicted by Edmund Wilson as "one of only a handful scarcely any top notch books that have ever been composed regarding the matter". These elucidations, with their experiences into imagery, New England Transcendentalism and the puritan reasonableness, were a huge factor in

the recovery of the notoriety of Herman Melville during the mid 1920s. Also, Lawrence finished various new anecdotal works, remembering *The Boy for the Bush*, *The Plumed Serpent*, *St Mawr*, *The Woman who Rode Away*, *The Princess* and grouped short stories. He likewise discovered time to deliver some more travel composing, for example, the assortment of connected journeys that became *Mornings in Mexico*.

A short journey to England toward the finish of 1923 was a disappointment and he before long came back to Taos, persuaded that his life as a creator currently lay in the United States. Nonetheless, in March 1925 he endured a close to lethal assault of intestinal sickness and tuberculosis while on a third visit to Mexico. In spite of the fact that he in the end recouped, the finding of his condition obliged him to return by and by to Europe. He was hazardously sick and the unexpected frailty constrained his capacity to go for an incredible rest. The Lawrences made their home in an estate in Northern Italy, living close to Florence while he composed *The Virgin and the Gipsy* and the different adaptations of *Lady Chatterley's Lover* (1928). The last book, his last significant novel, was at first distributed in private versions in Florence and Paris and strengthened his reputation. A story set again in Nottinghamshire about a cross-class connection between a Lady and her gamekeeper, it kicked off something new in depicting their sexual relationship in express yet scholarly language. His goal recorded as a hard copy the novel was to challenge the British foundation's taboos around sex, to empower people "... to think sex, completely, totally, truly, and cleanly." Lawrence reacted powerfully to the individuals who professed to be outraged, writing countless mocking lyrics, distributed under the title of "Pansies" and "Brambles", just as a tract on *Pornography and Obscenity*.

The return to Italy allowed Lawrence to renew old friendships; during these years he was particularly close to Aldous Huxley, who was to edit the first collection of Lawrence's letters after his death, along with a memoir. With artist Earl Brewster, Lawrence visited a number of local archaeological sites in April 1927. The resulting essays describing these visits to old tombs were written up and collected together as *Sketches of Etruscan Places*, a book that contrasts the lively past with Benito

## Notes

Mussolini's fascism. Lawrence continued to produce fiction, including short stories and *The Escaped Cock* (also published as *The Man Who Died*), an unorthodox reworking of the story of Jesus Christ's Resurrection. During these final years Lawrence renewed a serious interest in oil painting. Official harassment persisted and an exhibition of some of these pictures at the Warren Gallery in London was raided by the police in mid-1929 and a number of works were confiscated.

### Death

Lawrence continued to write despite his failing health. In his last months he wrote numerous poems, reviews and essays, as well as a robust defense of his last novel against those who sought to suppress it. His last significant work was a reflection on the Book of Revelation, *Apocalypse*. After being discharged from a sanatorium, he died on 2 March 1930 at the Villa Robermond in Vence, France, from complications of tuberculosis. Frieda Weekley commissioned an elaborate headstone for his grave bearing a mosaic of his adopted emblem of the phoenix.<sup>[29]</sup> After Lawrence's death, Frieda lived with Angelo Ravagli on the ranch in Taos and eventually married him in 1950. In 1935 Ravagli arranged, on Frieda's behalf, to have Lawrence's body exhumed and cremated and his ashes brought back to the ranch to be interred there in a small chapel amid the mountains of New Mexico.

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## 5.3 DAVID LAWRENCE'S WORK

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### Novels

Lawrence is best known for his novels *Sons and Lovers*, *The Rainbow*, *Women in Love* and *Lady Chatterley's Lover*. In these books, Lawrence explores the possibilities for life within an industrial setting. In particular Lawrence is concerned with the nature of relationships that can be had within such a setting. Though often classed as a realist, Lawrence in fact uses his characters to give form to his personal philosophy. His depiction of sexuality, though seen as shocking when his work was first



published in the early 20th century, has its roots in this highly personal way of thinking and being.

It is worth noting that Lawrence was very interested in the sense of touch and that his focus on physical intimacy has its roots in a desire to restore an emphasis on the body, and re-balance it with what he perceived to be Western civilisation's over-emphasis on the mind; writing in a 1929 essay "Men Must Work and Women As Well", he stated,

"Now we see the trend of our civilization, in terms of human feeling and human relation. It is, and there is no denying it, towards a greater and greater abstraction from the physical, towards a further and further physical separateness between men and women, and between individual and individual... It only remains for some men and women, individuals, to try to get back their bodies and preserve the flow of warmth, affection and physical unison." Phoenix II: Uncollected Writings, Ed. Warren Roberts and Harry T. Moore (New York) 1970

In his later years Lawrence developed the potentialities of the short novel form in *St Mawr*, *The Virgin and the Gypsy* and *The Escaped Cock*.

### **Short stories**

Lawrence's best-known short stories include "The Captain's Doll", "The Fox", "The Ladybird", "Odour of Chrysanthemums", "The Princess", "The Rocking-Horse Winner", "St Mawr", "The Virgin and the Gypsy" and "The Woman who Rode Away". (*The Virgin and the Gypsy* was published as a novella after he died.) Among his most praised collections is *The Prussian Officer and Other Stories*, published in 1914. His collection *The Woman Who Rode Away and Other Stories*, published in 1928, develops the theme of leadership that Lawrence also explored in novels such as *Kangaroo* and *The Plumed Serpent* and the story *Fanny and Annie*.

### **Poetry**

Although best known for his novels, Lawrence wrote almost 800 poems, most of them relatively short. His first poems were written in 1904 and two of his poems, "Dreams Old" and "Dreams Nascent", were among his

## Notes

earliest published works in *The English Review*. It has been claimed that his early works clearly place him in the school of Georgian poets, and indeed some of his poems appear in the Georgian Poetry anthologies. However, James Reeves in his book on Georgian Poetry, notes that Lawrence was never really a Georgian poet. Indeed, later critics contrast Lawrence's energy and dynamism with the complacency of Georgian poetry.

Just as the First World War dramatically changed the work of many of the poets who saw service in the trenches, Lawrence's own work dramatically changed, during his years in Cornwall. During this time, he wrote free verse influenced by Walt Whitman. He set forth his manifesto for much of his later verse in the introduction to *New Poems*. "We can get rid of the stereotyped movements and the old hackneyed associations of sound or sense. We can break down those artificial conduits and canals through which we do so love to force our utterance. We can break the stiff neck of habit [...] But we cannot positively prescribe any motion, any rhythm."

Lawrence rewrote many of his novels several times to perfect them and similarly he returned to some of his early poems when they were collected in 1928. This was in part to fictionalize them, but also to remove some of the artifice of his first works. As he put it himself: "A young man is afraid of his demon and puts his hand over the demon's mouth sometimes and speaks for him." His best-known poems are probably those dealing with nature such as those in the collection *Birds, Beasts and Flowers*, including the Tortoise poems, and "Snake", one of his most frequently anthologized, displays some of his most frequent concerns: those of man's modern distance from nature and subtle hints at religious themes.

In the deep, strange-scented shade of the great dark carob tree  
I came down the steps with my pitcher  
And must wait, must stand and wait, for there he was at the trough before  
me.

(From "Snake")

Look! We have come through! is his other work from the period of the end of the war and it reveals another important element common to much

of his writings; his inclination to lay himself bare in his writings. Ezra Pound in his *Literary Essays* complained of Lawrence's interest in his own "disagreeable sensations" but praised him for his "low-life narrative." This is a reference to Lawrence's dialect poems akin to the Scots poems of Robert Burns, in which he reproduced the language and concerns of the people of Nottinghamshire from his youth.

Tha thought tha wanted ter be rid o' me.

'Appen tha did, an' a'.

Tha thought tha wanted ter marry an' se

If ter couldna be master an' th' woman's boss,

Tha'd need a woman different from me,

An' tha knowed it; ay, yet tha comes across

Ter say goodbye! an' a'.

(From "The Drained Cup")

Although Lawrence's works after his Georgian period are clearly in the modernist tradition, they were often very different from those of many other modernist writers, such as Pound. Pound's poems were often austere, with every word carefully worked on. Lawrence felt all poems had to be personal sentiments, and that a sense of spontaneity was vital. He called one collection of poems *Pansies*, partly for the simple ephemeral nature of the verse, but also as a pun on the French word *panser*, to dress or bandage a wound. "Pansies", as he made explicit in the introduction to *New Poems*, is also a pun on Blaise Pascal's *Pensées*. "The Noble Englishman" and "Don't Look at Me" were removed from the official edition of *Pansies* on the grounds of obscenity, which wounded him. Even though he lived most of the last ten years of his life abroad, his thoughts were often still on England. Published in 1930, just eleven days after his death, his last work *Nettles* was a series of bitter, nettling but often wry attacks on the moral climate of England.

O the stale old dogs who pretend to guard

the morals of the masses,

how smelly they make the great back-yard

wetting after everyone that passes.

(From "The Young and Their Moral Guardians")

## Notes

Two notebooks of Lawrence's unprinted verse were posthumously published as *Last Poems and More Pansies*. These contain two of Lawrence's most famous poems about death, "Bavarian Gentians" and "The Ship of Death".

### **Literary criticism**

Lawrence's criticism of other authors often provides insight into his own thinking and writing. Of particular note is his *Study of Thomas Hardy and Other Essays*. In *Studies in Classic American Literature* Lawrence's responses to writers like Walt Whitman, Herman Melville and Edgar Allan Poe also shed light on his craft.

### **Plays**

Lawrence wrote *A Collier's Friday Night* about 1906-1909, though it was not published till 1939 and not performed till 1965; *The Daughter-in-Law* in 1913, although it was not staged till 1967, when it was well received. In 1911 he wrote *The Widowing of Mrs. Holroyd*, which he revised in 1914; it was staged in the USA in 1916 and in the UK in 1920, in an amateur production. It was filmed in 1976; an adaptation was shown on television (BBC 2) in 1995. He also wrote *Touch and Go* towards the end of the First World War and his last play, *David*, in 1925, in the USA.

### **Painting**

D. H. Lawrence had a lifelong interest in painting, which became one of his main forms of expression in his last years. His paintings were exhibited at the Warren Gallery in London's Mayfair in 1929. The exhibition was extremely controversial, with many of the 13,000-people visiting mainly to gawk. The *Daily Express* claimed, "Fight with an Amazon represents a hideous, bearded man holding a fair-haired woman in his lascivious grip while wolves with dripping jaws look on expectantly, [this] is frankly indecent". However, several artists and art experts praised the paintings. Gwen John, reviewing the exhibition in *Everyman*, spoke of Lawrence's "stupendous gift of self-expression" and singled out *The Finding of Moses*, *Red Willow Trees* and *Boccaccio Story* as "pictures of real beauty and great vitality". Others singled out *Contadini* for special praise. After a complaint, the police seized

thirteen of the twenty-five paintings (including Boccaccio Story and Contadini). Despite declarations of support from many writers, artists and Members of Parliament, Lawrence was able to recover his paintings only by agreeing never to exhibit them in England again. The largest collection of the paintings is now at La Fonda de Taos hotel in Taos, New Mexico. Several others, including Boccaccio Story and Resurrection, are at the Humanities Research Centre of the University of Texas at Austin.

### **Lady Chatterley trial**

A heavily censored abridgement of *Lady Chatterley's Lover* was published in the United States by Alfred A. Knopf in 1928. This edition was posthumously re-issued in paperback there both by Signet Books and by Penguin Books in 1946. When the full unexpurgated edition of *Lady Chatterley's Lover* was published by Penguin Books in Britain in 1960, the trial of Penguin under the Obscene Publications Act of 1959 became a major public event and a test of the new obscenity law. The 1959 act (introduced by Roy Jenkins) had made it possible for publishers to escape conviction if they could show that a work was of literary merit. One of the objections was to the frequent use of the word "fuck" and its derivatives and the word "cunt".

Various academic critics and experts of diverse kinds, including E. M. Forster, Helen Gardner, Richard Hoggart, Raymond Williams and Norman St John-Stevas, were called as witnesses, and the verdict, delivered on 2 November 1960, was "not guilty". This resulted in a far greater degree of freedom for publishing explicit material in the UK. The prosecution was ridiculed for being out of touch with changing social norms when the chief prosecutor, Mervyn Griffith-Jones, asked if it were the kind of book "you would wish your wife or servants to read". The Penguin second edition, published in 1961, contains a publisher's dedication, which reads: "For having published this book, Penguin Books were prosecuted under the Obscene Publications Act, 1959 at the Old Bailey in London from 20 October to 2 November 1960. This edition is therefore dedicated to the twelve jurors, three women and nine men, who

returned a verdict of 'Not Guilty' and thus made D. H. Lawrence's last novel available for the first time to the public in the United Kingdom."

**Check your progress – 2**

1. In which year did David Lawrence write “The Daughter-in- Law”?

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2. Where were David Lawrence’s paintings exhibited in 1929?

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**5.4 DAVID LAWRENCES’S  
PHILOSOPHICAL AND POLITICAL LIFE**

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Despite often writing about political, spiritual and philosophical matters, Lawrence was essentially contrary by nature and hated to be pigeon-holed.<sup>[40]</sup> Critics such as Terry Eagleton have argued that Lawrence was right-wing due to his lukewarm attitude to democracy, which he intimated would tend towards the levelling down of society and the subordination of the individual to the sensibilities of the ‘average’ man. In his letters to Bertrand Russell around the year 1915, Lawrence voiced his opposition to enfranchising the working class and his hostility to the burgeoning labour movements, and disparaged the French Revolution, referring to "Liberty, Equality, and Fraternity" as the "three-fanged serpent". Rather than a republic, Lawrence called for an absolute dictator and equivalent dictatrix to lord over the lower peoples. In 1953, recalling his relationship with Lawrence in the First World War, Russell characterised Lawrence as a "proto-German Fascist", saying "I was a firm believer in democracy, whereas he had developed the whole philosophy of Fascism before the politicians had thought of it." However, in 1924 Lawrence wrote an epilogue to *Movements in European History* (a text book he wrote, originally published in 1921) in which he denounced fascism and soviet-style socialism as bullying and

“a mere worship of Force”. Further, he declared “... I believe a good form of socialism, if it could be brought about, would be the best form of government.” In the late 1920s, he told his sister he would vote Labour if he was living back in England. In general though, Lawrence disliked any organised groupings, and in his essay *Democracy* written in the late twenties, he argued for a new kind of democracy in which, ...each man shall be spontaneously himself – each man himself, each woman herself, without any question of equality entering in at all; and that no man shall try to determine the being of any other man, or of any other woman.

Lawrence held seemingly contradictory views on feminism. The evidence of his written works, particularly his earlier novels, indicates a commitment to representing women as strong, independent and complex; he produced major works in which young, self-directing female characters were central. In his youth he supported extending the vote to women, and once wrote, “All women in their natures are like giantesses. They will break through everything and go on with their own lives.” However, a number of feminist critics, notably Kate Millett, have criticised, indeed ridiculed Lawrence's sexual politics, Millett claiming that he uses his female characters as mouthpieces to promote his creed of male supremacy, and that his story *The Woman Who Rode Away* showed Lawrence as a pornographic sadist with its portrayal of “human sacrifice performed upon the woman to the greater glory and potency of the male.” Brenda Maddox further highlights this story and two others written around the same time, *St. Mawr* and *The Princess*, as “masterworks of misogyny”.

Despite the inconsistency and at times inscrutability of his philosophical writings Lawrence continues to find an audience, and the ongoing publication of a new scholarly edition of his letters and writings has demonstrated the range of his achievement. Philosophers like Gilles Deleuze and Félix Guattari found in Lawrence's critique of Sigmund Freud an important precursor of anti-Oedipal accounts of the unconscious that has been much influential.

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## 5.5 DAVID LAWRENCE'S POSTHUMOUS REPUTATION

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The obituaries shortly after Lawrence's death were, with the exception of the one by E. M. Forster, unsympathetic or hostile. However, there were those who articulated a more favourable recognition of the significance of this author's life and works. For example, his long-time friend Catherine Carswell summed up his life in a letter to the periodical *Time and Tide* published on 16 March 1930. In response to his critics, she wrote:

In the face of formidable initial disadvantages and lifelong delicacy, poverty that lasted for three quarters of his life and hostility that survives his death, he did nothing that he did not really want to do, and all that he most wanted to do he did. He went all over the world, he owned a ranch, he lived in the most beautiful corners of Europe, and met whom he wanted to meet and told them that they were wrong and he was right. He painted and made things, and sang, and rode. He wrote something like three dozen books, of which even the worst page dances with life that could be mistaken for no other man's, while the best is admitted, even by those who hate him, to be unsurpassed. Without vices, with most human virtues, the husband of one wife, scrupulously honest, this estimable citizen yet managed to keep free from the shackles of civilization and the cant of literary cliques. He would have laughed lightly and cursed venomously in passing at the solemn owls—each one secretly chained by the leg—who now conduct his inquest. To do his work and lead his life in spite of them took some doing, but he did it, and long after they are forgotten, sensitive and innocent people—if any are left—will turn Lawrence's pages and will know from them what sort of a rare man Lawrence was.

Aldous Huxley also defended Lawrence in his introduction to a collection of letters published in 1932. However, the most influential advocate of Lawrence's literary reputation was Cambridge literary critic F. R. Leavis, who asserted that the author had made an important contribution to the tradition of English fiction. Leavis stressed that *The Rainbow*, *Women in Love*, and the short stories and tales were major



works of art. Later, the obscenity trials over the unexpurgated edition of *Lady Chatterley's Lover* in America in 1959, and in Britain in 1960, and subsequent publication of the full text, ensured Lawrence's popularity (and notoriety) with a wider public.

Since 2008, an annual D. H. Lawrence Festival has been organised in Eastwood to celebrate Lawrence's life and works; in September 2016, events were held in Cornwall to celebrate the centenary of Lawrence's connection with Zennor.

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## 5.6 SELECTED DEPICTION OF LAWRENCE'S LIFE

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- *Priest of Love*: a 1981 film based on the non-fiction biography of Lawrence of the same name. It stars Ian McKellen as Lawrence. The film is mostly focused on Lawrence's time in Taos, New Mexico, and Italy, although the source biography covers most of his life.<sup>[53]</sup>
- *Coming Through*: a 1985 film about Lawrence, who is portrayed by Kenneth Branagh.
- *Zennor in Darkness*, a 1993 novel by Helen Dunmore in which Lawrence and his wife feature prominently.
- *On the Rocks*: a 2008 stage play by Amy Rosenthal showing Lawrence, his wife Frieda Lawrence, short-story writer Katherine Mansfield and critic and editor John Middleton Murry in Cornwall in 1916–17.
- *LAWRENCE – Scandalous! Censored! Banned!* A musical based on the life of Lawrence. Winner of the 2009 Marquee Theatre Award for Best Original Musical. Received its London Premiere in October 2013 at the Bridewell Theatre.
- *Husbands and Sons*: A stage play based on Lawrence's stories of growing up in a mining community and brought to the Royal Court Theatre in London by Peter Gill in 1968 and revived at the National Theatre in London in 2015.

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## 5.7 LET US SUM UP

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## Notes

D.H. Lawrence, in full David Herbert Lawrence, (born September 11, 1885, Eastwood, Nottinghamshire, England—died March 2, 1930, Vence, France), English author of novels, short stories, poems, plays, essays, travel books, and letters. His novels *Sons and Lovers* (1913), *The Rainbow* (1915), and *Women in Love* (1920) made him one of the most influential English writers of the 20th century.

### Youth And Early Career

Lawrence was the fourth child of a north Midlands coal miner who had worked from the age of 10, was a dialect speaker, a drinker, and virtually illiterate. Lawrence's mother, who came from the south of England, was educated, refined, and pious. Lawrence won a scholarship to Nottingham High School (1898–1901) and left at 16 to earn a living as clerk in a factory, but he had to give up work after a first attack of pneumonia. While convalescing, he began visiting the Haggs Farm nearby and began an intense friendship (1902–10) with Jessie Chambers. He became a pupil-teacher in Eastwood in 1902 and performed brilliantly in the national examination. Encouraged by Jessie, he began to write in 1905; his first story was published in a local newspaper in 1907. He studied at University College, Nottingham, from 1906 to 1908, earning a teacher's certificate, and went on writing poems and stories and drafting his first novel, *The White Peacock*.

The Eastwood setting, especially the contrast between mining town and unspoiled countryside, the life and culture of the miners, the strife between his parents, and its effect on his tortured relationship with Jessie all became themes of Lawrence's early short stories and novels. He kept on returning to Eastwood in imagination long after he had left it in fact.

In 1908 Lawrence went to teach in Croydon, a London suburb. Jessie Chambers sent some of his poems to Ford Madox Hueffer (Ford Madox Ford), editor of the influential *English Review*. Hueffer recognized his genius, the *Review* began to publish his work, and Lawrence was able to meet such rising young writers as Ezra Pound. Hueffer recommended *The White Peacock* to the publisher William Heinemann, who published it in 1911, just after the death of Lawrence's mother, his break with Jessie, and his engagement to Louie Burrows. His second novel, *The Trespasser* (1912), gained the interest of the influential

editor Edward Garnett, who secured the third novel, *Sons and Lovers*, for his own firm, Duckworth. In the crucial year of 1911–12 Lawrence had another attack of pneumonia. He broke his engagement to Louie and decided to give up teaching and live by writing, preferably abroad. Most importantly, he fell in love and eloped with Frieda Weekley (née von Richthofen), the aristocratic German wife of a professor at Nottingham. The couple went first to Germany and then to Italy, where Lawrence completed *Sons and Lovers*. They were married in England in 1914 after Frieda's divorce.

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## 5.8 KEYWORDS

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1. **Abstraction:** An abstraction is something that you can't directly experience using your five senses. Love. War. Culture. If you know it exists, but you can't see it, smell it, taste it, touch it, or hear it, that's an abstraction.
2. **Accent:** Accents are all the rage in poetry. And no, we don't mean reciting some W.B. Yeats in an Irish brogue. The accent is the stressed syllable in a word. It's the one you put more oomph into, like the *for* in California or the *milk* in milkshake.
3. **Ballad:** A ballad is a song.  
**Bildungsroman:** Bildungsroman is a big, scary, German word for something that is actually pretty familiar: a coming-of-age story.

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## 5.9 SUGGESTED READINGS AND WRITINGS

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1. Letter to *The Nation and Atheneum*, 29 March 1930.
2. "The Life and Death of author, David Herbert Lawrence". Archived from the original on 4 June 2002.
3. Letter to Rolf Gardiner, 3 December 1926.
4. D.H. Lawrence (22 July 2008). *TheGuardian.com*. Retrieved 15 September 2018.
5. "Brief Biography of DH Lawrence - the University of Nottingham".

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## 5.10 QUESTIONS FOR REVIEW

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1. Write a brief note on David Lawrence's political life.
2. List down the works of David Lawrence.
3. Write a note on David Lawrence's posthumous reputation

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## 5.11 ANSWERS TO CHECK YOUR PROGRESS

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1. David Herbert Lawrence was born on 11th September 1885. (**answer to check your progress – 1Q1**)
2. David Lawrence wrote "The Daughter-in-Law" in 1913. (**answer to check your progress – 2 Q1**)

David Lawrence's paintings were exhibited at the Warren Gallery in London's Mayfair in 1929. (**answer to check your progress – 2 Q2**)

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# UNIT 6. LAWRENCE -SONS & LOVERS - 2

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## STRUCTURE

- 6.0 Objectives
- 6.1 Introduction
- 6.2 Characters
- 6.3 Summary
  - 6.3.1 Chapter 1
  - 6.3.2 Chapter 2
  - 6.3.3 Chapter 3
  - 6.3.4 Chapter 4
  - 6.3.5 Chapter 5
  - 6.3.6 Chapter 6
  - 6.3.7 Chapter 7
- 6.4 Let us sum up
- 6.5 Keywords
- 6.6 Questions for review
- 6.7 Suggested readings and writings
- 6.8 Answers to check your progress

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## 6.0 OBJECTIVES

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After the completion of this unit you should be able to learn about:

- the characters and summary of Sons and Lovers by David

Lawrence.

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## 6.1 INTRODUCTION

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Sons and Lovers is a 1913 novel by the English writer D. H. Lawrence, originally published by B.W. Huebsch Publishers. While the novel initially received a lukewarm critical reception, along with allegations of obscenity, it is today regarded as a masterpiece by many critics and is often regarded as Lawrence's finest achievement.

Lawrence rewrote the work four times until he was happy with it. Although before publication the work was usually titled Paul Morel, Lawrence finally settled on Sons and Lovers.

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## 6.2 CHARACTERS

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- **Gertrude Morel** - The first protagonist of the novel. She becomes unhappy with her husband Walter and devotes herself to her children.
- **Paul Morel** - Paul Morel takes over from his mother as the protagonist in the second half of the book. After his brother William's death, Paul becomes his mother's favorite and struggles throughout the novel to balance his love for her with his relationships with other women.
- **Walter Morel** - Gertrude's husband, a coal miner.
- **William Morel** - Their first son, who is Mrs. Morel's favorite until he falls ill and dies.
- **Annie Morel** - Paul's older sister. When their mother lies dying toward the end of the novel, she and Paul decide to give her an overdose of morphia pills.
- **Arthur Morel** - Paul's younger brother, not central to the plot.
- **Miriam Leivers** - The daughter of the family at Willey Farm. She befriends Paul and becomes his first love.
- **Clara Dawes** - A friend of Miriam's, she is a suffragette, who is separated from her husband. She becomes Paul's second love, and they have a passionate affair.
- **Baxter Dawes** - Clara's husband. He fights with Paul, but they later become friends while he is ill.
- **Mrs. Radford** - Clara's mother.
- **Thomas Jordan** - The owner of the factory where Paul works. Paul dislikes him from their first interview because he is rude and makes Paul look foolish. He later fires Baxter Dawes because he knocks him down a flight of stairs.
- **Louisa Lily Denys Western** - A girl William sees in London, and to whom he becomes engaged. The rest of the family is less than impressed with her when he brings her home, and William shortly becomes sick of her as well.

- **Mr. And Mrs. Leivers, Agatha, Edgar, Geoffrey, Maurice** - The family who live at Willey Farm.
- **Fanny** - A hunchback who works in the finishing-off room at the factory, who likes to have Paul come visit her to sing or talk. She organizes the other girls to get Paul a birthday present.
- **John Field** - A man with whom Gertrude is friendly when she is nineteen. He gives her a Bible, which she keeps for the rest of her life. From John she learns that “being a man isn’t everything.”
- **Jerry Purdy** - Walter Morel’s bosom friend. Walter goes for a walk to Nottingham with Jerry, during which he takes the nap on the ground that eventually causes an illness.
- **Mr. Heaton** - The Congregational clergyman who visits with Mrs. Morel every day after Paul is born. He is Paul’s godfather and teaches him French, German, and mathematics.
- **Beatrice Wyld** - A friend of the Morel family who ridicules Miriam and flirts with Paul. She eventually marries Arthur when he returns from the army.

**Check your progress – 1**

1. How is Walter Morel related to Gertrude Morel?

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2. Who is Thomas Jordan?

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3. Who is Mr. Heaton?

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.4. Who is Jerry Purdy?

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## 6.3 SUMMARY

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### 6.3.1 Chapter 1

The Early Married Life of the Morels

- Welcome to a neighborhood quaintly called "The Bottoms." It's not all that nice, and the neighborhood ends at a place known as "Hell Row." As you might imagine, *that* place isn't all that nice either.
- The neighborhood is in the Northern English village of Bestwood, which used to be a place where donkeys and their owners pulled coal out of the ground from small mines called "gin pits." As the narrator tells us, though, larger mining companies eventually came in to push out these "gin pits."
- The first character we hear about is Mrs. Morel, who isn't very happy about moving into The Bottoms. But she has little choice in the matter. She is thirty-one, has been married eight years, and her husband is a miner.
- She also has a seven-year-old son named William, and a five-year-old daughter named Annie.
- It's the time of year for a festival called "the wakes."
- Mrs. Morel takes the kids to the festival. While there, William leads his mom around the fairgrounds, totally happy she's there. He's all proud of how ladylike his mother looks and acts, like, totally in love with her, you know?
- Finally, Mrs. Morel gets tired and leaves for home. On her way home, she smells beer and quickens her pace, knowing her husband is probably at the bar.



- Waiting for her husband at home, she wonders about how there's nothing more to life than waiting for things.
- She's pregnant with her third child, and is worried that she won't be able to afford it. She hates her endless struggle with poverty.
- After a while, her husband comes home from "helping" at the bar, and he's brought home some treats and a coconut for the family. He expects to be thanked, but Mrs. Morel accuses him of being drunk.
- She remembers when she first met her husband Walter, who always loved to laugh loudly and who was a man of simple pleasures. And now he's a dirty boozehound. Not quite what she was hoping for, we're guessing.
- The book tells us that Mrs. Morel was always more of an intellectual in nature, but having no one to talk about philosophy with, she tended to listen to others talking about themselves.
- When she first met Walter, she was attracted by how well he danced. He had that boom-boom pow. He was the complete opposite of her father, and therefore the opposite of Mrs. Morel herself.
- She felt sorry that Walter had to go down to work in the mines when he was only ten years old, and she found him noble for risking his life so easily.
- Basically, she built up a big fairy tale around him, and before you knew it, the two of them got married.
- She quickly realized, though, that when she tried to talk to Walter about her deepest thoughts, he couldn't really understand what she was saying. This was the first sign that marriage wasn't going to be everything she thought. Um, yeah. You think?
- Next, she realized that Walter lied to her about all his finances, saying he had money and property when he didn't.
- As if all of this weren't enough, she starts hearing from women in the neighborhood about what a flirt Walter was in his younger years.
- The women love to tell her this because they will use any opportunity to bring her down a peg. Girls certainly can be nasty about their gossipin' ways.
- Later, she finds out that Walter has started drinking again, then she has her first child, William.

## Notes

- It's pretty much all down hill from there, as far as the Morels' marriage is concerned.
- One day, after being away with his buddy Jerry, Walter comes home drunk and angry. The two get in a real row, and Walter ends up throwing Mrs. Morel out the front door. We think Walter should really cool it on the physical abuse.
- Eventually Walter lets Gertrude back into the house, but when she sees her husband asleep, she knows instantly: this dude'll always have to have his own way. He'll never compromise.
- And isn't a little compromise here and a big compromise there what life is all about?

### 6.3.2 Chapter 2

#### The Birth of Paul, And Another Battle

- After that first night back on the old sauce, Walter's confidence starts to shrink, along with "his pride and moral strength" (2.1).
- He still goes to the bar on Fridays, but doesn't come home quite so drunk. He makes his own breakfast and brings his wife a cup of tea when he's done. Mrs. Morel, though, just criticizes the tea and makes him leave.
- During this time, Mrs. Morel spends her days mostly going outside to the ash pit and talking to other wives. It's their regular Ash Pit and Dish Circle.
- One day, Mrs. Morel summons her neighbor Mrs. Kirk and asks for a woman named Aggie Bower. It looks like the baby is coming.
- Not so fast. That itty bitty infant ain't coming out easy. Mrs. Morel experiences difficulty in giving birth to this kid, just like she has with her other kids.
- And Walter isn't home for the birth, of course. She figures he stopped at the pub.
- When dude finally does get home, Mrs. Morel tells him to leave, though she actually wants him to kiss her. He wants to kiss her, too, but neither one of them will make a move.
- Ugh, relationships. *Use your words*, people.

- After the birth, Mrs. Morel hangs out during the day with Mr. Heaton, the local preacher, a widower who likes to talk to her.
- Walter comes home and half-embarrasses Heaton with his rude miner-talk.
- After Heaton leaves, Mrs. Morel and Walter have another argument. Are you getting the gist of their extremely functional relationship yet?
- One night, after Heaton has been over, Mrs. Morel goes out with the children. Walter has kicked William, and she'll never forgive him for it.
- The new baby seems to have a face that's always sad, and this weighs on Mrs. Morel. She begins to wonder what the future holds for her little boy, and suddenly decides to name him Paul. Probably not because she's obsessed with Peter, Paul, and Mary. That was us.
- On another night, Walter comes home surly and wants to know if there's food. Mrs. Morel tells him to do things for himself—really, come on. But as he goes about doing that, he drops a drawer of kitchen stuff, and kicks it before it hits the ground, sending it flying into Mrs. Morel's face.
- Ouchies. She starts bleeding badly from her brow.
- Walter feels terrible and tries to help her. The next day, Mrs. Morel tells William and Annie that she banged her head on a kitchen latch when a candle blew out. The children seem to know better, though.
- When Walter gets out of bed the next Sunday, he decides that he no longer cares what his family thinks of him. Whenever he enters a room in the house, the family shrinks away from him.
- When he goes to the pub, though, people welcome him like a brother and make a seat for him. So he starts going with the second option more and more often. (We saw this coming.)
- The next Wednesday, Walter sneaks into the house, completely broke, and takes money from Mrs. Morel's purse to go drinking.
- Still, because Walter is a Grade A Class Act, he pretends to be offended when his wife accuses him of taking the money. Then he makes himself a hobo-style bindle, saying that he's going to leave the house forever.
- Mrs. Morel is mad, but also a little frightened by the idea that Walter might go live with another woman and work in some other pit. At the end of the day, she depends on the little income he brings home.
- This is not a good situation for anyone.

## Notes

- Mrs. Morel knows that she once loved her husband, and doesn't anymore.
- We're pretty sure they should get a divorce, but it doesn't look like things are headed that way, does it?

### 6.3.3 Chapter 3

#### The Casting Off of Morel—The Taking on of William

- The next week, Walter's temper is worse than ever. He starts using his money to buy all kinds of gimmicky medicines and vitamins. If only he'd lived in the age of Red Bull.
- Right on cue, Walter Morel gets sick and needs Mrs. Morel to take care of him. The problem is, he wants her to keep doing everything for him even after he gets better.
- So what does Walter start doing? He starts faking being sick.
- This is basically a case of Munchausen Syndrome.
- Anyway, Mrs. Morel goes along with the ruse, and, for a while, the house is actually fairly peaceful. The sad reality is that Mrs. Morel only starts treating Walter better because she really doesn't care about him anymore.
- Seventeen months after Paul is born, Mrs. Morel has another baby.
- Little William grows bigger and becomes more active, while Paul gets thinner and more delicate, following his mother around like a shadow. What a nerd. (Don't get us wrong, we love nerds.)
- Paul is also prone to bouts of depression.
- One day, a neighbor named Mrs. Anthony says that William ripped the collar of her son's shirt. She's pretty upset about this business, but Mrs. Morel defends William. He's her kid, after all.
- When she asks William about the incident that night, William claims that Alfred ran off with his "cobbler" (some sort of British chestnut-on-a-string thingy) and William chased after him for it and accidentally ripped off his collar when reaching for him.
- But just when things seem resolved, Walter comes home that night looking for William. It's clear that Mrs. Anthony has told him what happened, and he's ready to hit his son for it.
- Mrs. Morel scolds Walter for siding so readily against his own son. But when William enters the house, Walter jumps up to hit him anyway. Mrs.

Morel leaps between Walter and William and tells her husband he'll have to fight her to get to William.

- This relationship just keeps getting better and better.
- When the children are old enough to be left alone, Mrs. Morel joins a group of women in the "Co-operative Wholesale Society," and starts writing papers to read aloud at public meetings.
- The narrator tells us that some husbands don't like this club because it gives women too much independence.
- When William turns thirteen, Mrs. Morel gets him a job in the Co-op office. Walter says William will make more money in the mine, but Mrs. Morel says there's no way William's following his father into the pit.
- Soon, William starts to hang out with all the fancy people of Bestwood. He tells his younger brother Paul about all the pretty girls he meets.
- Sometimes, girls will come to the Morels' door and ask for William, and Mrs. Morel will give them a hard time. Like any good parent would, really.
- But she's going to have to let him have his own life eventually. Right?
- Right?
- When he's nineteen, William leaves the Co-op office and gets another job in Nottingham for nearly double the pay. Both Mrs. And Mr. Morel brim with pride.
- Then he gets a job in London for four times the money, which is incredible. His mother doesn't know whether to rejoice or grieve, though, because she's worried about how hard he's working.
- Also, she's obviously *creepily* attached to the dude, so she doesn't want him to leave.
- As the days countdown to William's departure, Mrs. Morel grows more depressed.

### 6.3.4 Chapter 4

The Young Life of Paul

- As the narrator informs us, Paul is small and built like his mother. (We're not really sure exactly what this means, but we're guessing we're supposed to think it's bad.)

## Notes

- He's pale and quiet, and seems old for his age. He hangs out with Annie a lot, who has turned into a tomboy by this point in the book. Nice.
- That Paul's a weird one, though. One day, Paul burns Annie's doll, and seems to take some sort of sick pleasure in watching it melt and burn. This sounds like the kind of story that you hear about how serial killers spent their childhoods.
- Anyway, like William and Annie, Paul dislikes his father. One day, he comes home and sees his mother with a swollen eye, and Walter standing nearby with his head down.
- William tries to go after his dad, but his mom tells them that enough is enough for one night.
- The family soon moves to a new house. It sits on a big hill, and the wind hits it very hard, giving it a spooky vibe. Cue horror film music here.
- Maybe it looks like this house?
- Paul starts to develop a private religion that's based on praying for his father to stop drinking. He also prays for his father to die sometimes, because he's wreaking such havoc on his life.
- Mr. Morel starts to become more threatening when he comes home from the pub. In response, the family basically stonewalls him.
- Still no good news on the familial relationship front in this novel.
- Well, maybe this one thing: Walter becomes his best self when he has something to do at home, like mend his boots. In these cases, the children will actually join him and be happy.
- Paul and his mom's relationship grows ever more intimate.
- For instance, Paul knows his mother regrets that path she's taken in life, and it kills him not to be able to fill this void for her. To this end, Paul loves to sleep in the same bed as his mother.
- Someone call Freud for us, please?
- Now, the book really starts to speak of Paul and Mrs. Morel's relationship in disturbingly romantic terms.
- When Paul brings his mother flowers, Mrs. Morel answers, "'Pretty!' [...] in a curious tone, of a woman accepting a love-token" (4.149).
- Mrs. Morel clearly loves William the most; but when William moves to Nottingham for work, she has no choice but to turn to Paul as her new closest companion.

- That is, no choice if she's going to continue spending all her affection on her sons, thereby stunting their development, rather than on bettering her own relationship or life.
- The children of Paul's neighborhood are very close, since there are so few of them. At night, they meet by the one lamppost on their street to play.
- These days, Walter's hours at the pit aren't always great. He comes home in an ill temper when there's no work, and complains about how he's the only one in the family who isn't wasteful.
- William moves away, and since he has to spend a lot of money when he first arrives at London, he can't send much home. Therefore, the Morels are even poorer that autumn.
- William then comes home for five days that Christmas.
- Like any young person totally unwise about money, William has spent every penny he has on Christmas presents. At least he's not selfish, right?
- When he leaves, the family goes into mourning. Stuff is a lot more awkward without him, on the home front.
- Later, William gets a chance to travel to the Mediterranean on his vacation, and his mother tells him to go. But he uses his vacation to come home instead, and she's secretly relieved and overjoyed by this.
- Wow, Mrs. Morel: are you ever going to relax your vice grip on your sons' lives?
- Given what seems to qualify as character development in this book—i.e., characters face the same problems over and over again and make little to no progress—we're not too hopeful.

### **6.3.5 Chapter 5**

#### Paul Launches into Life

- As the years roll by, Walter Morel starts having accidents all the time. He's kind of an oaf, you see.
- One day, a lad in pit clothes comes to the Morels' door and says Walter has hurt his leg at work, so they've taken him away to the hospital.
- When she returns, she tells the family that Walter's leg is busted up pretty badly, with bits of bone sticking out of his leg. Gross.

## Notes

- The children realize that, despite their mother trying to minimize the severity of the whole mess for them, things aren't looking great for their father.
- As she sits in her rocking chair, Mrs. Morel is startled to find herself feeling a deep indifference to her husband and his pain. This failure to love her husband hurts her.
- We're honestly not sure why she's surprised about this indifference at this point in the book, because it's been evident both to her and to us before.
- Unsurprisingly, without the bane of all of their existences in the house, the family sans Walter does quite well.
- Since Walter can't spend all of their money on booze while he's in the hospital, the family is actually happy and peaceful.
- During this time, Paul proudly declares himself the new man of the house.
- None of them will admit it, but they all felt a little regret when their father is ready to come home.
- By this point, Paul is fourteen and looking for a job. That might sound young, but as your grandpa probably told you a million times, boys were tougher back in the old days.
- Oh, and there weren't those pesky child labor laws to contend with. (Just kidding, those are great and very important laws to have around.)
- Paul's dream is to earn enough money to live on, to live in a cottage with his mother after his father dies. Um, what young boy in his right mind wants to move in with his mother when he grows up?
- We're really starting to worry about you, buddy.
- Oh, and Paul also wants to spend his life painting and going out whenever he likes. Now that's more like it, sir.
- To apply for a job, Paul copies a letter of application that William has written in "admirable business language" (5.76). Paul's handwriting, though, is terrible, and William gets impatient with him.
- William, meanwhile, befriends people of a higher station in life, and starts to fancy himself a gentleman.
- But he can't seem to handle the pace of change in London, and feels as though the ground under his feet won't stay still.



- He starts to write to his mother of a young woman he (and apparently, every man he knows) has been after. Mrs. Morel, though, says he might not like the girl so much once he's won her from other men.
- Zing.
- While this is all going on, Paul gets called in for an interview with a manufacturer of surgical appliances. He's only written four letters, and gets an interview off of his third.
- If only it were that easy for a young person to land an interview these days.
- His mother goes with him on the train to the manufacturer's factory. Paul is sick with anxiety about meeting strangers to be accepted or rejected, and we all know he can't go anywhere without his mommy.
- In these scenes, our friendly author D.H. Lawrence keeps dropping not-so-subtle hints about there being something romantic between Paul and his mother: "The mother and son walked down Station Street, feeling the excitement of lovers having an adventure together" (94).
- They arrive at the town early, so they visit some shops before eventually going to Thomas Jordan's (the manufacturer's) office.
- Paul is intimidated by Mr. Jordan, who is a small man who speaks sharply. Jordan asks Paul if *he* wrote the letter of application, and Paul says yes, even though it was William's letter he copied.
- Afterward, Mrs. Morel takes Paul to a restaurant. Throughout the day, Paul is humiliated by how the more fashionable people are looking at him and his mother, especially women.
- Maybe he's developing a mite of common sense?
- Once all this is over, the narrator ironically notes that Paul "had spent a perfect afternoon with his mother."
- Shortly after, Mrs. Morel receives a picture in the mail of William's sweetheart. The young woman's name is Louisa Lily Denys Western. Mrs. Morel feels that the picture reveals too much of the woman's shoulders. *Gasp—not the shoulders.*
- Watching Paul leave for work the first time, Mrs. Morel congratulates herself on sending two men (Paul and William) into the world of business. She feels that their accomplishments are her own, and that this partially makes up for all of her frustrated desires.

## Notes

- We'd recommend living your own life, but, you know. Mrs. Morel has different ideas.
- When Paul first gets to the factory, there isn't much going on. Eventually, a young clerk comes and gives him a tour of the dark, dirty building.
- Eventually, Paul's new boss, Mr. Pappleworth shows up and sits down with him. The man tells Paul to copy out all the letters.
- Paul likes copying the letters, but he writes very slowly and badly. When Pappleworth comes back, he makes fun of Paul's writing and orders him to write more quickly.
- Suddenly, a bell rings next to Paul's ear, and Pappleworth comes over and talks to someone through a speaking tube, which amazes Paul. We wonder what'd happen if we showed him an iPhone.
- It turns out that Paul's slow work is putting the whole factory behind, so Pappleworth does the rest of the copying himself. Not a good sign for his first day at work.
- Things don't get much better once he's settled into the job. Paul starts working twelve-hour days with a long commute. He starts coming home looking pale and tired.
- Soon, though, he decides he actually likes the factory and the people who work there.
- Paul finds the men at the factory common, but gets on very well with the women, who find him gentle and respectful. Each day, the woman named Polly heats up his dinner for him.
- Who wants to heat up our dinners for us tonight? Anyone?
- Anyone?

### **6.3.6 Chapter 6**

#### Death in the Family

- This chapter opens with a description of the youngest Morel child, Arthur, who is just like his father. He always complains about work and can never wait to get back to his leisure activities.
- Oh yeah, and he has a terrible temper, of course.
- His mother often wearies Arthur with all her nagging, since he thinks only about himself. He hates anything that stands in the way of his amusement and self-interest.

- Over time, Arthur also comes to hate his father. Walter bullies him. And he's generally a pretty detestable guy, if we do say so ourselves.
- Once Arthur reaches adolescence, Walter's treatment of him becomes downright brutal.
- Mrs. Morel clings more and more to Paul as her only companion in life.
- Right on cue, William becomes engaged to his brunette girlfriend in London. He buys her a very expensive engagement ring. All he talks about in his letters is how he and his girlfriend walk around town like big shots.
- This time around, he comes home for Christmas with his fiancée, but no presents.
- Mrs. Morel welcomes the girl into her home coldly... not that we're the least bit surprised about that.
- William's fiancé, Lily, has an annoying habit of talking to William as if his family weren't around. William winces at this.
- After William leads Lily to bed, he comes back downstairs with a sore heart. He apologizes for her nervous behavior, but Mrs. Morel assures him that she likes the young woman.
- Yeah right, lady.
- When he's alone with his mother, William confides that he wishes Lily wouldn't put on such airs. He admits to his mother that his soon-to-be-wife isn't serious and can't think about deep things.
- Why is he marrying her, then?
- Someone tell us, please.
- Mrs. Morel probably loves to hear all of this smack talk about Lily. But she makes a half-hearted defense of Lily to her son, because it's the right thing to do, after all.
- William further admits that Lily's family doesn't have the same depth as the Morels, or the same principles.
- In the coming days, William takes his siblings on his walks with his wife. It's clear that Paul really admires Lily, which doesn't sit well with Mrs. Morel. Obviously.
- Anytime any of her sons aren't paying attention to her, Mrs. Morel pretty much loses it. Kind of like this Siberian Husky.

## Notes

- At Easter, William comes home alone and admits to his mother that when he's not with Lily, he doesn't feel anything for the girl. When he's with her, though, he loves her.
- Mrs. Morel tells him this isn't a very good love to base a marriage on. Well, duh.
- As time passes, all of William's strength and money goes into keeping Lily supplied with expensive clothes and jewelry.
- Paul, meanwhile, gets a slight raise at Jordan's, but his mother still worries about his health. On his half-holiday, she invites him out to visit a family friend on a farm.
- When they get to the farm, the first person they see is a girl of fourteen. The young girl comes near him and he makes a small remark about some flowers. The girl's name is Miriam Leivers.
- She doesn't really know anything about what he's saying about flowers. She blushes. You know those early-20th-century British girls, they don't know anything about anything.
- Sigh.
- Paul doesn't pay particular attention to her at first. Miriam feels resentful; she thinks Paul looks at her as a common girl.
- But she thinks herself to be refined, like Scott's "Lady of the Lake."
- When Paul and his mother leave through the beautiful fields, they both want to cry from happiness. Mrs. Morel starts talking about how she'd be a better wife to Edgar than Mrs. Leivers, which is gosh golly gee-darn awkward, if you ask us.
- Later, William comes home on another visit with Lily. The two of them spend time walking with Paul and lying in the meadows.
- Paul gets flowers and threads them in Lily's hair. For some reason that no one understands, this makes William angry at his fiancée.
- William is irritable whenever Lily is around his family; he's more aware of how superficial she is at these times.
- Mrs. Morel and William both hate Lily for treating Anne like a servant, getting her to do her washing for her and such.
- Even as he complains about Lily, William talks about marrying her. His mother advises against it, but he says he's gone too far to break things off.

- Is that even possible?
- Mrs. Morel admits that she loses sleep over the thought of William marrying Lily. She warns her son about how much a bad marriage can destroy your life (hint: she's talking about herself).
- When William and Lily are gone, Mrs. Morel admits to Paul that she feels comforted by the fact that Lily will keep William too poor to get married. This makes us lol.
- The next time William comes home, he's not in great health.
- One day, he shows his mother a big red rash that he thinks his shirt collar has made on his throat. Mrs. Morel gives him ointment and he feels better and heads back to London.
- Soon, a telegram comes from London saying that he's ill. Mrs. Morel comes to see him, and realizes that he's delirious with sickness.
- A doctor comes to William's home and announces that he has pneumonia and some other strange type of disease... Something that has started in his throat and is moving up his face.
- Scary stuff.
- The doctor can only hope that the sickness won't reach William's brain.
- Before we even know what's happening, though, William dies.
- The family brings William home from London. Mr. Morel gets five friends to help him carry the heavy coffin.
- Mrs. Morel becomes visibly upset over the swaying of her son's coffin in the men's hands. The men are all strong miners, but they have trouble with William's weight.
- After this, Mrs. Morel "could not be persuaded [...] to talk and take her old bright interest in life" (138). Paul tries to talk to her about his life, but she takes no notice. He asks her what's the matter, and she irritably answers that he knows what's the matter.
- Finally, Paul also gets pneumonia while walking home with a Christmas box. People got pneumonia a lot back then.
- He's in bed for seven weeks. One aunt remarks that his illness might have actually saved his mother, since it took her mind off William.
- When Paul finally recovers, Mrs. Morel is changed forever. As the narrator tells us, her "life now rooted itself in Paul" (6.486).

## Notes

- As far as we're concerned, this woman was always rooting her life in her sons. But whatever.
- Walter and Mrs. Morel are gentle with each other for a while after William's death. Which is kind of nice.
- Peace.
- And quiet.

### 6.3.7 Chapter 7

#### Lad-and-Girl Love

- Now that William's dead, Paul starts hanging out more at Willey Farm with the young Leiver boys. Miriam refuses to hang with him, though, since she believes she's a refined lady and whatnot.
- The narrator tells us that Miriam is like her mother, in the sense that both are very deep, "mystical" thinkers—your regular old loner types, you know.
- Miriam starts to watch Paul wistfully, because he's delicate and swift, not like the rest of the boys she knows. She also admires Paul's education, which makes her all the more worried that he'll see her as a "swine-girl" (7.4).
- That's not the most attractive descriptor, we agree.
- She thinks that if only she could have him in her arms and make him depend on her, she could love him.
- This sounds a bit like how Mrs. Morel feels about her sons, doesn't it?
- One day, Miriam becomes aware that Paul is watching her as she goes about her household duties. She becomes ashamed, because she doesn't want him to see her do this kind of "lowly" work.
- When the boys get home, Edgar scolds her for ruining supper. He and the boys make fun of her in front of Paul.
- Another day, Paul, Miriam, and Mrs. Leivers go out to examine a bird's nest. Mrs. Leivers encourages Paul to poke his finger into the opening of the nest.
- When he follows her orders, Paul comments on how warm the inside of the nest is, and compares it to having his finger inside the body of the bird. Like we said, this guy does and says stuff that seems a lot like what serial killers do and say during their childhoods. At least in the movies.

- Paul and Miriam fall in love, starting with their common affection for nature.
- One day, Paul and Miriam go to a swing inside one of the barns. Paul tells Miriam to sit, but she wants him to go first, taking pleasure in giving something up for a man.
- Okay, Miriam.
- Finally, she agrees to get on, and he pushes her. She is suddenly afraid at the feeling of his "thrust" (7.113), and her fear goes "down to the bowels" (7.113). In case you didn't notice, the whole event is narrated in really sexual terms.
- Pretty soon, Paul's sympathy splits between his mother, Miriam, and Miriam's brother.
- Miriam soon expresses her resentment about being a girl to Paul. She tells Paul that she wishes she could go out and do something great with her life. But only men are allowed to do all that. Paul doesn't really agree with what she says, but he does offer to teach her math.
- What a magnanimous dude.
- She agrees, but their first lesson doesn't go well. Paul gets frustrated with her for being so dependent on him.
- Miriam has an emotional way of engaging with everything in life, even math. Paul thinks she should just use logic, but she can never be completely logical, and this frustrates him. No one can make him as happy or as angry as Miriam can.
- Now *that* sounds like love to us.
- When Paul finally goes back to the factory after his illness, the conditions there are better. He's allowed to attend an Art School for one night each week, and can leave work earlier on Thursday and Friday evening.
- Whenever Paul comes home from hanging out with Miriam, he can feel his mother's disapproval. Mrs. Morel can feel the girl drawing Paul away from her.
- And she won't stand for that, will she?
- She accuses Paul of dating or courting Miriam. But Paul denies it. After a brief argument, he kisses his mom's forehead and goes to bed.

## Notes

- By the time he's nineteen, Paul isn't earning all that much; but he's happy. On a Good Friday holiday, he organizes a walk to a place called "the Hemlock Stone."
- A whole crowd of people comes out for the walk. When they reach the famous rock, though, none of them are all that impressed. Two guys carve their initials into it, but Paul doesn't, thinking that he'll find some more legit way to immortalize himself.
- Miriam loves to be alone with Paul, but he soon runs ahead to join the rest of the gang. Miriam lingers behind, alone with Nature.
- Zen.
- Soon, Miriam realizes that she's alone on a road she doesn't know. She runs ahead, and, turning the corner of a lane, runs into Paul. She has some sort of religious experience at this moment, realizing that she *has* to love Paul, and that he must belong to her.
- Intense, girl.
- Paul is concerned about his mother, and this concern stabs Miriam, because she realizes that she might never take Mrs. Morel's place in Paul's heart.
- That's a super rational fear, if you ask us. We know all about the grip Mrs. Morel has on Paul.
- She also starts to become more and more aware of the little insults Paul's family is paying her, and stops going to his house to ask for him on Thursdays.
- Paul is annoyed with her for not coming to his house. He says that if she won't come to his house, he won't meet with her at all. Sheesh, Paul. Need things on your own terms much?
- This effectively ends most of Paul and Miriam's hangout time. Mrs. Morel is happy about that, of course, but both of the children are unhappy.
- But then, for the first time ever, the family is going to take a vacation together. Paul has finally saved enough money for them to do this.
- They settle on a furnished cottage for two weeks. Miriam is invited to come.
- The next day, they all pile into a carriage and drive to the cottage. During the trip, Paul sticks with his mother "as if he were *her* man" (7.450).



- All righty then.
- Miriam and Paul have many questionably romantic moments on the trip, but their "purity" prevents them from kissing or anything fun like that.

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## 6.4 LET US SUM UP

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In this unit we went through the characters and summaries of Chapter 1 to 7 of *Sons and Lovers* by David Lawrence.

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## 6.5 KEYWORDS

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- **Aesthetic Movement:** If you're cool with appreciating a work of art just because it looks awesome, sounds awesome, or otherwise tickles your senses, then the Aesthetic Movement might be for you. Simply put, it's all about art for art's sake.

The whole sensual shebang started in the late 19th century. Writers and visual artists in the Aesthetic Movement argued that art should make you happy, period. Social, moral, or political messages? No thanks. The aesthetes believed life should imitate art in all of its fabulousness, not the other way around. Because life? Meh.

If you're amped to appreciate beauty for beauty's sake, start with some Oscar Wilde. The Irish poet, playwright, and author was the poster boy for the Aesthetic Movement in literature.

- **Baroque:** Baroque literature is characterized by extravagance and excess; its authors never met a literary device they couldn't use. Similes, metaphors, and hyperbole? Throw them all in. Flowery language? Bring on the petals. Baroque authors stuff their work with more ornate language and flashy writing maneuvers than a fat scarecrow with straw. The baroque style was at its bedazzled peak from the late 16th century to the late 17th century—in other words, nestled right between the Renaissance and the Enlightenment—and two of its showiest showmen were the French playwright Molière and the English poet John Milton.
- **Bowlerize:** When you bowdlerize a text, you remove certain parts of it. Publishers sometimes bowdlerize to make a text simpler or less offensive.

## Notes

The recent bowdlerization of the n-word in Mark Twain's *Adventures of Huckleberry Finn* by New South Books stirred up quite the controversy.

The term is named after Thomas Bowdler, who famously, and controversially, published a bowdlerized version of Shakespeare's collected works to create *The Family Shakespeare*. We have just one question: what in the world did he do with *Lady Macbeth*?

Alexandrine: Named after the ever-so-heroic Alexander the Great, an alexandrine is a line of verse made up of six iambs. If you want to get all fancy about it, you can even say that an alexandrine is a line of poetry written in iambic hexameter (hex means six in Latin). You'll find alexandrines in French poetry, mainly, but also at the end of Spenserian stanzas.

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## 6.6 SUGGESTED READINGS

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1. Letter to willie hopkin, january 18th, 1915.
2. 1905-1997., hahn, emily (1977). *Mabel: a biography of mabel dodge luhan*. Boston: houghton mifflin. P. 180. Isbn 978-0395253496. Oclc 2934093.
3. "catalog of copyright entries. Third series: 1951". 1952.
4. 'A propos of lady chatterley's lover' and other essays (1961) penguin p.89
5. Squires, michael (2008) d. H. Lawrence and frieda. Andre deutsch

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## 6.7 QUESTIONS FOR REVIEW

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- Summarize Chapter 2 & 3 of "Sons and Lovers" by David Lawrence.
- **Write the summary of Chapter 1 of** "Sons and Lovers" by David Lawrence.
- Describe the characters of "Sons and Lovers" by David Lawrence.

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## 6.8 ANSWERS TO CHECK YOUR PROGRESS

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1. Walter Morel is Gertrude Morel's husband. (**answer for check your progress- 1 Q.1**)
2. Thomas Jordan is the owner of the factory where Paul Morel works. (**answer for check your progress- 1 Q.2**)
3. was the congregational clergyman who visited with Mrs. Morel every day after Paul was born. (**answer for check your progress- 1 Q.3**)
4. Jerry Purdy was Walter Mr. Heaton Morel's bosom friend. (**answer for check your progress- 1 Q.4**)

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## **UNIT 7. LAWRENCE -SONS & LOVERS - 3**

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### **STRUCTURE**

- 7.0 Objectives
- 7.1 Introduction
- 7.2 Summary
  - 7.2.1 Chapter 8
  - 7.2.2 Chapter 9
  - 7.2.3 Chapter 10
  - 7.2.4 Chapter 11
  - 7.2.5 Chapter 12
  - 7.2.6 Chapter 13
  - 7.2.7 Chapter 14
  - 7.2.8 Chapter 15
- 7.3 Analysis of Characters
- 7.4 Let us sum up
- 7.5 Keywords
- 7.6 Questions for review
- 7.7 Suggested readings and writings
- 7.8 Answers to check your progress

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### **7.0 OBJECTIVES**

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Once you go through this unit, you should be able to learn about:

- the summary and the analysis of the characters of Sons & Lovers by David Lawrence.

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### **7.1 INTRODUCTION**

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Sons and Lovers, semiautobiographical novel by D.H. Lawrence, published in 1913. His first mature novel, it is a psychological study of the familial and love relationships of a working-class English family.

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## 7.2 SUMMARY

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### 7.2.1 Chapter 8

#### Strife in Love

- Arthur Morel (remember him? we know we haven't heard much about the guy in a while) gets a job at an electrical plant. He doesn't drink or gamble, but always finds a way to get into fights.
- Paul complains about Arthur never coming home. Paul is clearly growing more irritable with age. The shining spirit of his childhood is leaving him, and this bothers Mrs. Morel.
- She's always looking for something to worry about when it comes to her sons.
- They soon receive a letter from Arthur saying that he got fed up with one of his coworkers and enlisted in the army on a whim. He's a little bit impulsive, you might say.
- He also took money from the army for enlisting, which basically means they *own* him for the next few years.
- With Arthur gone, Paul spends more time at home.
- But one day, Paul meets Miriam walking with another girl (a blonde, dun dun dun...) at a place called Castle Gate. The woman's name is Clara Dawes, and she shows little interest in Paul.
- Paul asks who she is, and you can already see a spark of romantic interest in him.
- We find out that Clara is separated from her husband, Baxter. And that she has taken up the cause of women's rights since the separation. You go, girl.
- The next time Paul visits Miriam, she's alone at her home. She starts asking him about Clara, trying to figure out if he finds Clara attractive. But Paul won't take the bait.
- Miriam asks him specifically what he likes about Clara. He says he appreciates her form, at least through an artist's eye. He starts to get irritated by Miriam's brooding, and wonders if Miriam likes Clara because Clara has something against men.

## Notes

- He suddenly accuses Miriam of making him feel too spiritual. He wishes he could kiss her on a totally spiritual level.
- When Paul goes into the barn, he finds his bicycle's front wheel punctured. He starts working on the wheel, and Miriam brings him a light. At this moment, she suddenly wants to run her hands over him.
- He straightens up with his back to her. She runs her hands down his sides and says he's very fine. He laughs, but his blood rises to a flame at her touch.
- Finally, some touching.
- Miriam tests the bike's brakes and knows they're broken. She tells Paul he should fix them, but he waves her off.
- He rides home very quickly on a dangerous road, as if recklessness were some sort of revenge he was taking on her.
- Then the book gives a description of how the Leivers share the Morels' pew at church. Paul adores sitting between his two great loves, Miriam and his mother.
- This love triangle is starting to get a little old, isn't?
- Paul eventually demands to know why his mother doesn't like Miriam. Mrs. Morel replies that she doesn't know, but that she's tried and tried to like the girl.
- Paul feels the same way as her when he's with Miriam. He feels like she doesn't want them to be two people, but wants them to unite into one. He and Miriam almost broach the topic one day, the topic of their love, but Paul retreats into superficial conversation instead.
- Wuss.
- Briefly, we get a comedic scene to remind us that Walter Morel is still alive. He comes out of his washtub looking for a towel, and Mrs. Morel calls him chubby, even though she knows he's still got a young man's hard body.
- Paul hangs out with Miriam and co. some more.
- Mrs. Morel chides Paul for being too obsessed with Miriam some more.
- Paul tells his mother that he doesn't love Miriam, but there are certain things he can only talk about with her.
- Like what? his mother wants to know.

- He tells his moms that she and Miriam are interested in different things because she (his mother) is *old*. He immediately regrets saying this, and suddenly realizes that he is everything to his mother, and that she is a supreme being for him.
- He assures his mother that he'll never love Miriam as much as her.
- As he bends to kiss her, she throws her arms around his neck and buries her face in his shoulder, crying.
- Mrs. Morel says something about how she's never had a husband, not really. Which sort of implies that she wishes Paul were her husband. Weird.
- Paul strokes her hair and presses his mouth to her throat (still weird). His mother talks about how Miriam exults in taking him away from her.
- As they part, Walter stumbles in and they all get into a bad fight.
- Mrs. Morel, ever the delicate flower, faints.
- Paul helps his mother to bed, and tells her not to sleep with Walter. But she insists. Paul goes to bed and realizes that he still loves his mother more than anyone.
- Oh dear.

## 7.2.2 Chapter 9

### Defeat of Miriam

- You can guess what this chapter is about from the title. It's obviously *Mrs. Morel* that's doing the defeating, too.
- So, yeah. Paul resolves never to be with Miriam.
- Over time, Miriam senses his distance and starts to give up on the idea that she can sacrifice herself to Paul's love.
- One day, Paul does go to hang out with her at her house. While there, he acts like a total jerk to her. For instance, he tells her that she can't approach anything she loves without trying to suck the life out of it. Which is a bit harsh, don't you think?
- Finally, Miriam asks him why he's sad. He says he isn't sad, only normal.
- She persists, and he gets mad at her for asking. He picks up a stick and starts thrusting it into the earth (sexual imagery?). She asks him to stop doing it (yup).

## Notes

- He suddenly tells her that they need to break off their "friendship." He's tired of the whole "will they or won't they" game.
- We are too.
- It's another week before Paul goes back to Willey farm. He starts taking comfort in hanging with Miriam's mom.
- I guess he's really got a thing for moms, not just his own.
- In Miriam and Paul's next conversation, Paul says it's not fair for him to visit her without intending to marry.
- Miriam just wishes other people would stop saying things and leave them alone.
- Paul asks Miriam if she thinks they should marry. Ball's in your court, Miriam. But she won't let him get away with asking-her-to-marry-him-without-really-asking-at-all, and says no.
- When they resolve not to be alone together, they realize that their lives won't actually change all that much.
- Before long, though, they're back alone again. What is with these two?
- Paul continues to give Miriam French lessons. One day, he messes up a romantic passage, and Miriam can feel the tension between them.
- She still clings to the belief that she's his main need in life.
- Miriam wants to prove that Paul needs her, so for some reason she invites him to Willey farm to come meet Mrs. Clara Dawes (the girl Paul had a crush on, of course).
- Basically, Miriam thinks that if she puts a lower quality woman in front of Paul, he'll run back to her (Miriam).
- Paul gets excited about meeting Clara, though.
- It's totally possible this plan could backfire.
- Paul leaves to go see Edgar in the fields. He talks to Edgar about Clara and makes fun of her negativity. They both agree (a little too emphatically) that they don't like her.
- We think Paul and Edgar doth protest too much.
- Paul goes back to hang with Clara and Miriam. He enjoys some witty repartee with Clara, as she's an independent, feminist type, and he's, well, a man of his times.
- Like, when the three of them go for a walk, Paul mentions how nice it'd be to be an old-school knight. And Clara says that he'd probably want all



women to be shut up in their homes while he was off knighting it up.  
Haha.

- After this, Paul takes his mother to Lincoln. She looks frail sitting across from him in the railway carriage.
- He makes a joke about his mother being his girlfriend when they're out for dinner. Under the circumstances, it's not remotely funny.
- At one point, though, he actually gets angry at his mother for getting old, and not in a joking way.
- After a while, they get happy again over tea. He starts to tell her about Clara. Mrs. Morel wants to know why he likes her.
- He admits that he likes Clara's defiance, and probably wants to break her.
- Yikes.
- Mrs. Morel doesn't know what she wants for Paul, but she does know it's not Miriam *or* Clara.
- We also find out at this point that Annie is getting married.
- The wedding happens pretty much right away. Arthur comes home and looks great in his army uniform.
- No one really cares about any of this.
- Paul promises his mother that, unlike Annie, he'll live with her forever and never marry.
- Mrs. Morel says she doesn't want to leave him with no wife. He says she's only fifty-three, and still has plenty of time left.
- Cue the foreboding music.
- After Annie's married, Mrs. Morel buys Arthur out of the army. He is wild with joy, and becomes affectionate to her after this.
- One night, a woman named Beatrice comes over to smoke cigarettes with Arthur. She wants a puff of his, but he offers instead to blow smoke from his mouth into hers.
- Things get childhood flirty, and the two of them make out.
- To no one's surprise, Paul and Clara and Miriam hang out some more.
- Next, we read a letter from Paul to Miriam explaining they can never be physically intimate because they're just too different.
- In the letter, he calls Miriam a nun, which totally tears at Miriam's heart. She seals the letter and opens it one year later to show her mother.

## Notes

- She writes back and says that their relationship would have been beautiful except for one little mistake, which she doesn't name. She asks, though, if the mistake was hers.
- Now, Paul's twenty-three and unattached. He's still a virgin, but he's been strongly stimulated by his relationship with Miriam.
- Often, as he speaks to Clara, he feels himself getting aroused. But he feels that his heart still belongs to Miriam.
- Paul's got ninety-nine problems, and women are at least three of them.

### 7.2.3 Chapter 10

#### Clara

- Paul is starting to grow ambitious about his painting. The wife of his boss, Miss Jordan, takes an interest in his career and even invites him to dinners that other artists attend.
- One day, while he's washing up, his mother comes running in with a letter and shouting. She hugs Paul (probably while he's naked, ick).
- She says that Paul's painting has won first prize in a contest. His prize includes twenty guineas, which was a lot in 1913.
- Paul gets dressed and comes out of the bathroom, suspicious, and examines the letter a long time before he believes it.
- His mother tends to talk about the accomplishment as *theirs* instead of *his*.
- Again, we're not surprised.
- Walter mentions that his dead son William would have been just as great as Paul now is. Uh, thanks, Dad.
- With Paul and Annie's help, Mrs. Morel starts wearing nicer clothes. Now the only person in the family who isn't moving on up in the world is Walter.
- Paul declares one day that no matter how fancy he gets, he'll always love the common people best, because they give him warmth.
- How sweet. Or something.
- Arthur comes out of the army to get married. At first, he chafes at his responsibilities as a father. He's irritable with his young wife, who loves

him. But then his grit comes out. He buckles down, works hard, and takes on his responsibilities.

- Paul starts to fall in with political groups through his association with Clara. One day, he's asked to deliver a message to Clara, and he visits her for the first time at her house. She flushes to see him at her door.
- He goes into the house and sits down in a kitchen full of white lace, which Mrs. Radford (the house's owner) is working with.
- Mrs. Radford asks if Paul is "going with" Miriam. Paul starts to stammer an answer.
- The woman interrupts and says Miriam is a very nice girl, though a bit too much above everyone for her liking.
- With Paul's help, Clara goes back to working with Paul at Jordan's.
- One day, he picks up a book near her workbench and realizes she reads French. When he asks her about it, though, she's indifferent to the question.
- Paul hates her coldness, since he's a crazy hothead.
- Another day, he sits down next to her and tells her he's just realized that he's her boss and that she should call him "sir." She turns it back on him by saying that she'd like him to go away, *sir*.
- He gets angry at her superiority, but you can tell that he also kind of likes it.
- As things go on, the Morel household starts to fall apart. Arthur's getting married, Mrs. Morel isn't well, and Walter ends up in a job that pays less money.
- Oh, and our boy Paul keeps thinking he owes his life to Miriam, and constantly feels her moral judgment.
- For Paul's birthday, Clara sends him a nice volume of poetry. He's stunned by the gift.
- There's a note inside that says Clara feels isolated, and is happy to give him a present.
- So, the two of them start walking together openly, and everyone can see something's going on between them.
- Paul, however, continues to convince himself that his relationship with Clara is one of friendship. He keeps telling himself that he can't be with either Clara or Miriam.

## Notes

- Maybe if he keeps saying it to himself, it'll become true.
- This whole time, Miriam remains convinced that Paul will come crawling back to her after he's finished being young and stupid.
- We think the only person Paul is likely to come crawling back to is his mother.
- Clara and Miriam pretty much stop hanging out; as a result, Paul rarely sees Miriam.
- One day, Paul tells Clara one day he can't go to a concert with her because he's going to Willey Farm. Clara acts cold to him about this, so he tries to explain to her why he can't be with Miriam.
- He says he wants a give-and-take, not to be kept in someone's pocket. He says Miriam wants him so much that he can't give himself to her.
- Yes, we think this is kind of a messed-up thing to say.
- Clara does too. She says it's crazy that he's known Miriam for so long and doesn't know her at all.
- The truth is, Clara says, that Miriam just wants Paul and not his soul. That stuff is all in Paul's head.
- Take that, Paul.
- Feminism. Or something.

### 7.2.4 Chapter 11

#### **The Test on Miriam**

- Like an animal in heat, the arrival of spring makes Paul realize he needs to be with Miriam.
- The obstacle of physical contact with her remains daunting, though.
- For the first time, Paul seems to make a direct connection between his inability to be with Miriam and his connection to his mother.
- Way to go, Paul. Some progress at last.
- Now, Mrs. Morel feels that her only role in Paul's life is housework, and she's pretty pissed about it. But Mrs. Morel begins to give up on him, and accept the fact that Miriam will own him.
- Miriam, not her.
- One night, Paul tells Miriam that he's twenty-four and ready to marry. He doesn't have any money, but wants to marry anyway.

- He asks Miriam if she loves him; she won't admit it, and this really angers him.
- Finally, he draws her to himself and kisses her.
- She stares into his eyes with blazing love. He almost pulls away, but she tells him to kiss her.
- He asks her if they'll be happy, and she says yes with tears coming to her eyes.
- He asks if they'll ever have sex, but she says not now. At this, his clasp on her slackens.
- She tries to press his arm back around her. He tightens his grip again and asks why it is that they can't have sex.
- Um, quit pressuring the girl, dude.
- Miriam is worried about what will happen if they have sex. Like, maybe Paul won't find it satisfying and will go away forever.
- After she thinks about it for a long time, though, she decides to submit to his advances like a religious sacrifice.
- Paul and Miriam start courting each other like lovers. Finally.
- One day, Paul climbs a cherry tree and starts ripping cherries off of it. Miriam comes out and sees him. He throws some cherries at her, laughing.
- Paul asks her if she wants to hang out among the trees, where no one can see them. He says he wishes the darkness were thicker.
- After he comes down to the ground, he leans back against a tree and pulls her to him. He seems like a stranger to her at this moment, but she submits to him.
- You guessed it: they have sex.
- Shortly after this encounter, Miriam's grandmother falls ill, and Miriam has to go mind the house for her. Eventually the grandmother goes to Derby to stay with her daughter, and Miriam stays alone in the house.
- Paul visits her. For the rest of their time there, they treat the house as though they're man and wife.
- One thing he doesn't like about Miriam: how, in his mind, she acts like she's doing him a favor every time they have sex.
- Of course, the two keep having sex anyway.
- Miriam says she'd be more able to get into the sex if they were married.

## Notes

- Next thing you know, Paul's back home, telling his mother he won't be going to Miriam's anymore. What.
- Mrs. Morel is shocked, and doesn't know what to think. There's a quietness about Paul that makes her wonder what's going on.
- Gradually, Paul stops asking Miriam to have sex with him.
- He's happy whenever he's around Clara again.
- He also starts to spend more time with his guy friends.
- Eventually, Paul tells Miriam that he's going to stop seeing her.
- Miriam wants to know why.
- He says he can't help it.
- She wants to know if he's tired of having sex with her. He doesn't give her a satisfying answer, though, and just repeats that he wants to break off their relationship.
- For the first time, Miriam openly insults Paul—she says he acts like a four-year-old.
- We agree with her, at least a little bit.
- Paul remains calm and says Miriam can now go off and lead an independent life. Miriam admits to herself that her bondage to Paul has kept her life stunted.
- However, she's still confident that if Paul grows up to be a *real* man, he'll come crawling back.
- After they part ways, Paul goes by a pub, flirts with some other girls, and then comes home to tell his mom that he and Miriam are over.
- So that's that. Right?
- Wrong.

### 7.2.5 Chapter 12

#### Passion

- Over time, Paul begins to make a living off his art. It's not a great living, but there's potential for him to make more money.
- One day, he tells his mother he's going to become a famous painter who people talk about.
- We say: you follow your dreams, dude.

- Ever fickle, Paul doesn't waste much time before making a move on Clara. He takes her in his arms for a moment, then feels shy and runs away from her.
- Smooth move, Paul.
- Later, they go to a movie, and he takes her hand. She doesn't resist, but doesn't exactly squeeze back either.
- Paul really starts to pine over Clara when she's not around. He starts to hate his weekends because he won't see Clara until Monday.
- He feels like he's on drugs when he thinks about Clara.
- Oh yeah, that's love, all right.
- One afternoon, Clara just comes out and asks Paul why he left Miriam. He tells her it's simply because he didn't want to marry.
- Clara's silent for a moment. She asks if Paul doesn't want to marry Miriam in particular, or doesn't want to marry anyone at all.
- He says: both.
- Then Clara compares her age with Paul's, and reminds him that she's six years older. He says it doesn't matter.
- They kiss some.
- Paul asks her why she hated her husband. She just turns and kisses him some more. Then the two of them start to walk down the bank to a river.
- They come upon two men fishing and walk past shyly. When they're out of sight, he lays down his raincoat and has sex with Clara on top of it.
- This is all described by the narrator in not-so-subtle terms.
- When the sex is over, Clara seems unsure of herself. Paul tells her not to worry.
- He is madly in love with her.
- They stop in at a teahouse on the way home. An old woman gives them flowers. When they leave, Paul wants to make sure Clara doesn't feel like she's done something wrong.
- When Paul gets back home, his mom browbeats him for being late. Her face is all white, and Paul realizes that she's getting older and sicker.
- He tells her he's been with Clara, and his mom says Clara's a married woman and people are going to talk. He says he doesn't care.
- But Mrs. Morel says it's *Clara* he should be worried about.

## Notes

- People weren't exactly kind to women who have extra-marital relations back then.
- During this time, Paul still walks with Edgar and Miriam after church, and one day finds himself alone with Miriam. It satisfies his ego to know he's the most interesting topic of conversation to her.
- Miriam says it must be hard on Clara's reputation for her and Paul to always be seen together. She also says it's a shame that Paul can do as he likes because he's a man. Paul says it's superficial for a woman to worry so much about her reputation.
- He just doesn't get how it's different for men and women.
- Typical man, right?
- Miriam finds out that Clara is coming over to meet Mrs. Morel, and realizes that things have moved quickly.
- She hates the thought that Paul's family might accept Clara. She says she might pop by the Morels' house to say hi to Clara.
- It angers Paul that she just invites herself over like this, but he says "okay" anyway.
- When Clara arrives at the Morels' house, Paul cringes at how tiny and frail his mother looks beside Clara.
- Mrs. Morel feels sorry for Clara, knowing that no woman will keep Paul.
- Guess everyone's feeling sorry about everyone at this stage.
- Paul takes Clara into a room and shows her all the family photos. She feels like she's being taken into the family.
- Mrs. Morel and Clara start to talk about people they know in Nottingham, and Paul knows they'll get along. Walter comes down from an afternoon nap and is surprisingly gallant in his greeting to Clara.
- Then Miriam shows up, and she knows, just by looking at 'em, that Paul and Clara are in love.
- Now things get really awkward. Miriam isn't great at hiding her displeasure.
- We understand. Breakups are hard.
- In church, Miriam sees Paul doing all the things for Clara that he used to do for her. Paul knows that she sees this, and takes some sort of sadistic pleasure in hurting her.
- Ugh.



- Clara accuses him of not being able to give up Miriam. He says there's nothing to give up; they'll only ever be friends.
- Paul asks his mother if she likes Clara. Mrs. Morel says yes, but also says that Paul will get tired of her.
- Paul goes up to his bed and cries into his pillow, biting his lips until they bleed.
- Paul and Clara hang out more times.
- Mushy.

## **7.2.6 Chapter 13**

### **Baxter Dawes**

- Paul's in a pub one night and sees Baxter Dawes, Clara's estranged husband. Paul knows from talk around town that Baxter's life is falling apart.
- Baxter and Paul are confirmed as enemies. There's a strange sort of intimacy between them, kind of like the way that there's intimacy between Batman and the Joker.
- Paul offers to buy Baxter a drink, which is customary because Paul is the superior employee at Jordan's. Baxter wants nothing to do with his offer.
- Paul and Baxter rag on each other a while. It's insinuated that Baxter knows what goes on between Paul and Clara.
- Eventually, the two starts really fighting.
- The bouncer throws Baxter out of the bar, even though he tries to argue that Paul started the conflict.
- See, Mr. Dawes is getting thrown out because he has the lower reputation of the two.
- Paul doesn't want his mother to get wind of this encounter with Dawes. But keeping the secret makes him feel ashamed around her.
- He doesn't see Mr. Dawes for days after that. But one day, Paul nearly collides with him as he's running up the stairs at Jordan's. Paul says sorry and rushes on, though but wants to make something of it, telling Paul that he'll answer for what he did at the pub.
- Eek.

## Notes

- Dawes ends up grabbing Paul by the arm, and Mr. Jordan comes running out of his office, telling Dawes not to come into work half-drunk. Dawes says he's no more drunk than Jordan himself, which is a big no-no.
- Jordan tells Dawes to get back to work before he fires him. The two get into a kerfuffle, and Dawes ends up assaulting Jordan, who presses charges against him.
- One day, Paul is hanging out with Clara, and she asks him if he'll always be at Jordan's. He says no—he'll move abroad eventually.
- This is news to Clara.
- That spring, they go to the seaside and live as man and wife. Mrs. Radford sometimes visits them.
- She realizes that he likes to be alone during the day, and wants her by night. He admits this is true.
- He asks her if she'd ever like to get married. He says he'd marry her and have children, but she admits she doesn't want a divorce from Baxter, though she doesn't know why.
- For a moment, Paul and Clara hate each other, though they laugh.
- Clara then goes to live with her mother in a place called Mapperly Plains. One night, as she and Paul are walking along, they run into Baxter again.
- Clara now tells Paul that he knows nothing about her as a person, that he talks on and on about the cruelty of women when he should talk about the cruelty of men.
- Paul is angry at the accusation that he knows nothing about her.
- Over time, Paul and Clara start to realize that having sex with each other never really achieves what they want it to. At best, one of them takes pleasure while the other doesn't.
- One night, as Paul is walking away from Clara's, Dawes appears and punches him in the face.
- Dawes basically kicks the living daylights out of him.
- When he regains consciousness, Paul washes his blood off in a lake. He realizes he's filled by the urge to see his mother.
- Yep, his mother. Not Clara. Or Miriam.
- Later, he wakes up in his mother's arms. He admits that Baxter Dawes was the one who hurt him, though he insists that he's not in much pain, which is a lie.

- He has a dislocated shoulder and some bronchitis settling in. Now his mom is very old and pale.
- We find the situation stressful, too.
- The Morels decide to tell everyone Paul was in a bicycle accident.
- After this, Paul avoids Clara, but also his mother, since something seems to be between them now.
- Paul decides to go away for a few days with a friend of his named Newton. For those days, Paul forgets every woman in his life and just enjoys himself.
- When he goes to see his mother at Annie's, he discovers that Mrs. Morel is sick.
- He finds out she has a tumor. Her prognosis isn't good.
- Mrs. Morel has had the tumor for a long time, and she's been suffering all alone with no one to take care of her (this is a nice guilt trip for Paul).
- Two doctors visit Mrs. Morel. Dr. Jameson says it's just a tumor and they can "sweal it away."
- Paul has to leave for work on Monday, and he makes his mother promise him not to get any worse before he's back. He cries all the way to the train station.
- In the afternoon, he takes another walk with Clara. When he tells her the news, she clutches him to her chest and tells him to try and forget his trouble.
- Two months pass, and Mrs. Morel isn't all that much better.
- She just wants to go home.
- So, they rent a motor-car to drive her home. She is jolly on the trip, but everyone knows she's dying.
- What will our boy Paul do without dear old mom, we wonder?

### **7.2.7 Chapter 14**

#### **The Release**

- One night when Paul is in Sheffield, a doctor tells him that they have another patient from Nottingham named Dawes. Paul is shocked to hear the news.

## Notes

- He decides to visit Baxter, feeling that they share a very close bond in their mutual hatred.
- When Paul looks at him, he realizes that they're both afraid of the men they become when they're around one another.
- You soon realize the narrative has jumped backward here, and Paul is talking to Mr. Dawes before they take Mrs. Morel home in the motor-car. Paul tells Dawes that his mother has cancer.
- Paul jokes about Dawes's condition, and Dawes can detect the misery in Paul's voice. He asks if Mrs. Morel is far gone, and Paul says yes.
- Paul gets up to go and leaves Dawes a half-crown (a lil bit o' money). Dawes doesn't want it.
- The next time Paul sees Clara, he tells her about Dawes being laid up in the hospital. Dawes's illness frightens her deeply.
- Why? We're not sure.
- The next time Paul and Clara walk together, they have a strained conversation about Dawes. No one, ever, is surprised by this awkwardness.
- Clara goes to visit Dawes, but the two of them don't reconcile.
- All this while, poor old Mrs. Morel gets more and more frail.
- Days, months, and weeks pass.
- Time really gets on in this book, doesn't it?
- These days, Paul only really goes to Clara for sex. He's clearly using it to distract himself from his mom's illness.
- We feel a little sorry for Paul at this point. Only a little, though, given his general jerkiness, and hopelessness as a human.
- One day, Paul forgets Clara's birthday. He can only talk to her about his mother, and she feels depressed by him.
- Paul talks about how his mother clings to life and refuses to die.
- Then he visits Dawes again, as always. For the first time, he mentions being with Clara, and says therefore he didn't visit Baxter the Sunday before. He also reveals that Clara is tired of him. Paul admits that he's going to go away when his mother dies, to start a new life.
- That's a good sign, we guess?
- Dawes asks Paul about a scar on his mouth, forgetting that *he* was the one who put it there.

- Miriam eventually visits the Morels, and is pained to see the toll that Mrs. Morel's illness has taken on Paul.
- The Morels start having friends over at night and staying up late to laugh away their problems. Mrs. Morel can hear them through the floor, and is comforted.
- Paul reveals to Annie one day that he's going to give their mother all of the morphine they have to try and kill her. Annie tells him to go ahead, but it's not clear whether either one thinks the other is joking.
- This is all kind of uncomfortable.
- The next day, Paul thinks his mom is dying. She isn't. Psyche.
- Then Walter gets up for work and thinks that his wife will soon die. He asks Paul if he should stay the day at home, and Paul tells him it'll be fine and to go to work. Walter doesn't want to, but Paul insists.
- Finally, Paul leaves the room and goes to a neighbor's house. A while later, Annie comes running across to the neighbor's and announces that their mother is dead.
- Paul loses his mind and runs into the house to grab his dead mother, wailing.
- Yup, that's pretty much what we were expecting from him.
- He was not fooling us with any of that "I really want my mom to die" business.
- Walter comes home and doesn't notice that the blinds are down. Paul tells him about his wife's death.
- Walter, charming as ever, goes on as if nothing has happened.
- But grief does weird things to people.
- After the funeral, Walter inappropriately talks to Mrs. Morel's relatives and expounds on how much he always tried to do for her, saying that no one could call him a bad husband.
- Right.
- Paul hates his father deeply for this, knowing that he'll go give this same spiel in the pubs.
- In the wake of his mother's death, Paul starts wandering around. He hasn't slept with Clara in months.
- Then Dawes visits Paul at the seaside.

## Notes

- The two are starting to get oddly chummy with each other. Like sharing drinks and talking about their girlfriends/wives chummy. Only their girlfriends/wives happen to be the same person.
- Paul says he thinks Clara wants Dawes back, and says that even when he (Paul) was with Clara, Dawes was always there in the background.
- Suddenly, the instinct for them to murder each other returns, and they pretty much avoid each other for a while.
- The next day, Paul and Dawes both go to meet Clara at the train station. Then they all go back to the seaside cottage to hang out together.
- Partway through the conversation, Clara realizes that Paul might be trying to fix her up with her husband again, and this angers her. She feels like he's taken what he's wanted from her (cough sex cough cough) and is now giving her back.
- Finally, Paul goes to catch a train, leaving Dawes and Clara alone in the cottage.
- They ask each other if they want to get back together.
- Clara embraces him, pulling his face into her shoulder. She begs (or commands, depending on your perspective) him to take her back.
- Guess this is happening now.

### 7.2.8 Chapter 15

#### **Derelict**

- Paul hardly sees Clara again after she goes with Dawes to Sheffield.
- Neither Paul nor Walter can stand the empty Morel house, so both go to live in different places.
- Paul can't paint after his mother's death. He can't do much of anything, really.
- To numb the pain, he starts drinking and knocking around the town.
- This isn't going to end well, is it? Let's find out.
- Maybe there's a chance for our man Paul yet.
- One night, Paul stumbles drunk into his apartment and stares into the fire. He wonders about his mother's struggle and what it was all for.
- He realizes he's destroying himself, and starts to resist it.

- He tells himself that his mother is in him, and that he has to stay alive for her sake.
- He also tells himself he can either paint or beget children, which would carry on his mother's legacy.
- One day, he runs into Miriam at church and they go for a walk together. Then he leads her back to his apartment building for supper. That sly dog.
- She says she knows about him breaking things off with Clara, then drops a bomb and says she thinks that they should be married.
- Paul asks why, and she says it's because he's falling apart.
- He says he's not sure that marriage would do him much good. He knows that Miriam wants to own him completely, and thinks that this will suffocate him.
- They banter back and forth being all emo for a while. Miriam keeps hoping Paul will really express a profound interest in marrying her, but he won't take charge like that.
- Paul similarly keeps hoping Miriam will take charge of the switch.
- In the end, neither one will compromise, so they part.
- If they had Facebook in those days, they might be "In a relationship," but clearly, "It's complicated."
- Once Paul's alone again, he gets all dark and twisty.
- He whispers "mother" out loud a few times.
- He almost wants to kill himself to be near her again...
- Oh boy.
- At long last, he decides that he won't give in to death. So, he turns with clenched fists and walks quickly back toward the town.
- We wish you the best, good sir.
- We don't believe you'll achieve it, with what we've seen of Paul so far. But hey, people can change. Right?

**Check your progress – 1**

1. How many doctors visited Mrs. Morel?

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2. Who was Baxter Dawes?
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### 7.3 ANALYSIS OF CHARACTERS

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Paul's character is molded right from the time his mother was pregnant with him. So, in the very first chapter of the novel, Walter has an argument with his wife and pushes her out into the garden. Gertrude, pregnant with Paul, walks in the garden and feels the presence of the life force in nature because she is intensely conscious of the stars, the moonlight, the flowers and above all, the heady perfume of the flowers. She is also very conscious of the child within her body and we realize that this child is going to be a very special one for her. When Paul is a child, he gets an attack of bronchitis, and has to stay at home to recover. At that time, she has set her hopes on William, but is also very attached to Paul, while he lies on the couch observing and admiring her. Paul is a very shy child, and hates doing jobs like collecting money for his father or scanning advertisements in the papers for a position suitable. He enjoys the company of his mother the most, as when they spend a day out in the city or in the countryside. He loves spending money to buy little gifts for her and brings home the prizes he wins to her as well as the money he earns at his job. After William's death, it is Paul's illness which saves her from calamity. Paul's association with Miriam is, at first, a charming boy-girl friendship which is spoiled by the mother's possessiveness. Paul realizes what is happening, but is helpless before his mother's blackmailing techniques as well as his own inability to break free from her. Both Miriam and his mother feel that an affair with Clara will do him good from their own point of view, but after it is over, Paul knows that he cannot have a normal relationship with any woman as long as his mother is alive. Though Paul resents his father (a classic example of the Oedipus complex), he admires his strength and virility, and this



attitude is reflected in his love-hate relationship with Baxter. Paul's unnatural relationship with his mother is clearly seen when he advises her to detach herself from his father. When the mother dies after the overdose of morphia given by Paul, one would expect him to walk towards self-destruction, as he does at first. With his anchor, his mother gone, he is a broken spirit, restless and directionless. But Lawrence shows that a tenuous link holds him to sanity and he makes a superhuman effort to move away from death and towards life.

Mrs. Morel comes from a middle-class background, and hence has rigid morals and values which she realizes Walter does not have, but wants her children to follow. She loves discussions, loves to listen to intellectual talk, neither of which she can get after her marriage to Walter. Her life is drab, lacking promise of personal and social fulfillment. Above all, she feels betrayed and disillusioned by her husband, who has fallen down on his early matrimonial promises because he has neither the social respectability nor the monetary security she wanted. In her disappointment, she turns first to William, and after his death, to Paul, for fulfillment. She places all her feelings and hopes in her sons, casting off her husband altogether. Her outlook and character are set at the very beginning of the novel, and nothing can stop her but death. Miriam, is the first woman with whom Paul tries to establish a relationship, with whom he has a lot in common. He derives stimulus, inspiration from her, but dislikes her overemotional intensity and sacrificial spirituality. She is timid and apprehensive (e.g., of feeding hens, of riding the swing), which hints at her sexual incapacity. On the other hand, with Clara, Paul finds fulfillment of physical passion, of the life force of the universe. Though he finds joy and an elemental vitality, his relationship with Clara is sketchy outside their physical passion. Perhaps this is why both Mrs. Morel as well as Miriam feel that Clara is harmless. In fact, Mrs. Morel is afraid of Miriam because Paul enjoys special rapport with her. Though Paul at first thinks there is something lacking in the women, he later realizes that the insufficiency lies him and not in anyone else. This is why he is glad when she goes back to Baxter Dawes. Both Walter Morel and Baxter Dawes are very earthy, physical men. Lawrence draws Walter, in particular, very vividly. Along with his deceit before marriage,

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drunkenness, savagery, self-pity, insensitivity he wins sympathy through his sheer vitality as well as his delegation to the most unimportant position in the household by the family. Baxter is the father-figure, a paler version of Walter.

The structure of *Sons and Lovers* - Is it two separate novels?

The novel is made up of two parts, each of which is made up of several chapters. The novel is the story of the protagonist from birth through childhood to youth. Part I of the novel is often regarded as the more vivid and appealing one, while Part II is more drawn-out and less interesting. Many critics often say that these various units, the chapters or the two parts, are not really connected. But the counterargument is that the interconnection between the actions arising out of the characters binds them together. The novel begins with the early married life of the Morels to the last scene when Paul turns from death and walks towards light and life. The novel has several turning points, e.g., when Mrs. Morel rejects her husband and turns to her children, or when William dies, etc. Though such turning points occur again and again in the novel, the mother's obsessive love for Paul cements them together. Thus, the harsh setting, the parental disagreements, the rejection of the father, Paul's efforts to transfer his love for his mother first to Miriam and then to Clara, his rejection of the two and submission to his mother, all are carried forward by their own momentum to the conclusion. The various chapters and the two parts are joined into one whole, and do not appear to be disconnected and the novel is not lacking in form.

### **Sons and Lovers as an autobiographical novel**

The source of the novel is the life of D. H. Lawrence, fictionalized in the character of Paul Morel. The autobiographical details, which at times are infused in the account of his journey towards selfhood are numerous. e.g., the Nottingham setting, the disappointment of Mrs. Morel's aspirations, her rejection of Mr. Morel, Paul's conflicts, his unsatisfactory relationship with women, the death of his mother, his final turning away from death towards light and life, etc.

### **Sons and Lovers as a reflection of industrial society**

Sons and Lovers is set in the mining village of Bestwood, near Nottingham. This is the place where the colliers working in the coal fields of Nottinghamshire live. The houses are ugly and the ash-pits full of squalor. But the countryside was still unaffected by the Industrial Revolution, and the woodlands, cornfields, brooks and old farms were the same as before. The families living here had their lives centered around their home, school, chapel and the pub. Paul was deeply influenced by the natural beauty of the countryside around, especially Willey Farm, and a trip there, was a great treat for the family. Except for a few episodes, which take place in London or the sea resort, the major part of the novel has this as the background. The novel reflects the life of the working class in England during the early part of the twentieth century. Walter Morel represents the proletariat, being rough, earthy, and knowing a world which consists only of the mines and the pub. Mrs. Morel represents the narrow evangelicalism of the middle class of this period which aspired for respectability and a better life.

D. H. Lawrence depicts his characters in the context of their social background, and uses the study of the subconscious to penetrate beneath the surface reactions in life. He thus studies the inner aspects of the human personality. In the next chapter, we are going to study a novel by E. M. Forster, who also studies human nature in the context of society, but also regards the cultural background as an important factor that influences it. D. H. Lawrence does not consider the political or cultural angle at all. His concentration is on the individual in the context of his familial and social background.

### Check your progress – 2

1. How many parts is the book "Sons & Lovers" by David Lawrence divided into?

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## 7.4 LET US SUM UP

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In this unit we went through the summaries of Chapter 8 to 15 of *Sons and Lovers* by David Lawrence and the analysis of the characters.

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## 7.5 KEYWORDS

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- **Anaphora:** You've probably heard this one before:  
It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of...  
Oh you get the idea.  
That's just ol' Dickens, droppin' some anaphora on you in *A Tale of Two Cities*. He really loved him some anaphora. And from reading that, you can probably guess what anaphora is. Yep, it's the repetition of phrases at the beginning of clauses.  
But it doesn't just pop up in never ending Victorian novels. In fact, it's just about everywhere in literature, especially in poetry. Want proof? Check out Walt Whitman's "Song of Myself":  
Have you reckoned a thousand acres much? Have you reckoned the earth much?  
Have you practiced so long to learn to read?  
Have you felt so proud to get at the meaning of poems?  
Anaphora is a handy little tool that writers use to build emphasis, rhythm, cadence in poetry and prose. See how both the Dickens and the Whitman create a kind of music with their repetition? Pretty nifty, huh?
- **Anthropomorphism:** Who's your favorite talking dog? Goofy? Brian Griffin? Odie the pug?  
No matter your answer, you already know anthropomorphism like the back of your hand. Put simply, it's when an object or animal does human things.

An animal talking? Anthropomorphism. An animal singing? Anthropomorphism. An animal starting a revolution? Anthropomorphism.

That last one—George Orwell's *Animal Farm*—is probably the most famous examples of anthropomorphism, especially because the animals become more and more human throughout the book—by the end, they're walking on two legs and acting even worse than the humans against whom they rebelled to begin with.

You might be thinking that anthropomorphism sounds a lot like personification—and you're right. But here's the difference. With anthropomorphism, the object or animal is doing something human. With personification, the object or animal just seems like it's doing something human.

Example? Don't mind if we do:

"The fog waltzed through the hills." Personification.

"The fog grew legs, grabbed a partner, and waltzed through the hills to the tune of 'Piano Man'" Anthropomorphism.

How's that for a vision?

- **Amplification:** Amplification is the rhetorical equivalent of a good old-fashioned ear trumpet. It's the process of enriching a sentence so that the reader can understand it more clearly.

For example, you could say "The soup my dad made tasted terrible." Okay, gross soup. Got it. But if you used amplification, you could add more meaning and value to your sentence by putting its terribleness on blast. Check it out: "The soup my dad made tasted like he boiled a tire and seasoned it with dandruff and clam juice."

Now that's some nasty soup.

- **Burlesque:** Burlesque is a comic style that works in one of two ways: you can either elevate something lowly and ridiculous (high burlesque) or trivialize something lofty and important (low burlesque).

Burlesque makes audiences laugh because of the difference between the content and the form (the style and the substance).

An example of high burlesque is Alexander Pope's "The Rape of the Lock", a poem that takes something seemingly trivial (a lady getting a

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lock of her hair cut off) and turns it all into a big ol' hullabaloo. You'll have to read it to find out just what that hullabaloo was. For low burlesque, check out Samuel Butler's *Hudibras*.

In modern usage, burlesque can also mean a kind of striptease or stage entertainment.

- **Blazon:** A blazon is a poetic mode where the speaker uses literary devices like metaphor, simile, and hyperbole to describe his or her lover's totally hot bod.

Yep.

For example, in Thomas Campion's "There is a Garden in Her Face," the speaker compares his lover's eyes to angels and her eyebrows to bended bows—yep, as in bow-and-arrow bows.

Predictably, blazon was all the rage with those randy Elizabethans.

P.S. For a parody of the form, check out Shakespeare's Sonnet No. 130, which begins with "My mistress' eyes are nothing like the sun."

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## 7.6 QUESTIONS FOR REVIEW

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- Summarize chapters 8 and 10 of *Sons and Lovers* by David Lawrence.
- Write the summary of chapter 9 and 11 of *Sons and Lovers* by David Lawrence.
- Analyze the characters of *Sons and Lovers* by David Lawrence.

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## 7.7 SUGGESTED READINGS AND REFERENCES

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1. Facsimile of the 1st edition (1913)
2. Turner, Jenny (1993). Gilbert, Harriett (ed.). *The Sexual Imagination from Acker to Zola: A Feminist Companion*. Jonathan Cape. p. 149.
3. Bloom, Harold (1994). *The Western Canon*. Riverhead Books. p. 522.
4. 100 Best Novels, Modern Library
5. [1] *Sons and Lovers* and 1984, functions of the Nottinghamshire dialect and Newspeak

"Archived copy". Archived from the original on 19 July 2008.  
Retrieved 17 September 2008. Dialect Poems by D.H. Lawrence

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## 7.8 ANSWERS TO CHECK YOUR PROGRESS

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1. Two doctors visited Mrs. Morel. (**answer to check your progress – 1 Q 1**)
2. Baxter Dawes was Clara's estranged husband. (**answer to check your progress – 1 Q 2**)
3. The book "Sons & Lovers" by David Lawrence is divided into two parts. (**answer to check your progress – 2 Q 1**)