D. H. Lawrence and Human Community:

A Study of Mateship in *Kangaroo* (1923)

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Abstract

This thesis explores D. H. Lawrence's *Kangaroo* (1923), a novel written during his stay in Australia. Witnessing the corruption of Western civilisation after the First World War, Lawrence started a period of relentless travel abroad. He hoped to find in Australia an ideal community free from Western influence. Lawrence named his dreamy community "Rananim," and *Kangaroo* deals with the quest for Rananim in Australia.

In Australia, there is a national tradition called "mateship." This means male cooperation which was nurtured in the severe natural environment during the early phase of settlement. In order to withstand adversity, male settlers helped each other, and their spontaneous, instinctive comradeship appealed to Lawrence. He learned about mateship by reading *The Bulletin*, a magazine published in Australia. Despite his interest in mateship, it has gone unnoticed that *Kangaroo* deals with the tradition of mateship, which has become a crucial cornerstone of Australia's nationhood.

This thesis demonstrates that the discussion of community certainly reflects the tradition of Australian mateship in *Kangaroo*. It carefully explores and scrutinises why Lawrence believed, at least initially, that the spirit of mateship might really be the foundation of his Rananim. Finally, the thesis concludes that while offering some potential, ultimately, Australia was not the place that could make Lawrence's dream of Rananim come true.

Contents

Introduction

The early twentieth century witnessed the emergence of a number of writers who left their native country to start a new life abroad. Among them are canonical figures such as T. S. Eliot, Joseph Conrad and D. H. Lawrence (1885-1930). Lawrence, generally viewed as an adept traveler, embarked on a journey in 1922, and continued to travel abroad until his death in 1930. Nineteen twenty-two, the year Lawrence commenced his journey, is a symbolic turning point, a year signalling that the prosperous days of England, with its Imperial expansion and economic development, were over. The First World War played a decisive role in making citizens aware of the prospect of the Empire's future decline. The War involved not only British citizens but also British colonies, and even America fought in the War on the side of the Allies. Although the War broke out within Europe, it dramatically influenced non-European countries, and it was the late participation of America that brought the War to a conclusion.

To England, it meant a great deal that America became the most factor in determining the outcome of the War in Europe. In April 1917, President Wilson declared that America ought to help end the War in Europe in order to protect democracy throughout the world. His speech revealed that Europe was not the centre of the world any more. America became the guardian of peace, democracy and world order, replacing the British Empire. This meant that internal conflict in Europe was dealt with, and resolved on a global scale, and it was led by America, the one-time colony that grew from a British seed. This pole shift is what characterises the post-war

period. In other words, the post-war period can be defined as the time when the deeds of Europe became too enormous to remain controllable. The nineteenth century projects of Imperialism and industrialisation culminated in a situation where Europe could no longer handle them, and was overwhelmed by the great expansion of their own products.

Intellectuals were fully aware of this fact, and many works about the decay of Europe were published in the years around 1922. For example, T. S. Eliot published *The Waste Land* in 1922. This poem starts with the portrayal of the desolate soil in April which symbolises the gloomy, current situation of European civilisation. Similarly, the second edition of Oswald Spengler's *The Decline of the West* was first published in 1918. In it, he insists that something prosperous will have its time at a low ebb. Born in 1885, Lawrence also recognised that Europe was destined for decline after the Great War. Eventually, he left Europe in 1922, in order to explore countries geographically and culturally outside Europe. He visited Ceylon (Sri Lanka), Australia, the Pacific islands, America, and Mexico, never settling too long in one particular place.

On the 4th of May 1922, Lawrence and his wife, Frieda, arrived at Fremantle in Australia via Ceylon. It was not until 1922 that Lawrence travelled outside Europe because of the prolonged First World War and his own health problems. After a short stay in Western Australia, he disembarked in Sydney, and strolled around the city for a few days. Very soon, he moved down to Thirroul, a small town on the south coast of Sydney. Thirroul is famous for its abundant nature and aboriginal history, in striking contrast to the

prosperity and urbanisation of central Sydney. Lawrence stayed in a bungalow in Thirroul and wrote the first draft of a story entitled *Kangaroo* in a short space of time.

In fact, Lawrence had already showed his deep curiosity about Australia before he penned *Kangaroo*. References to Australia can be found in his early works written in the 1910s. David Game calls them "Lawrence's pre-Australia texts" (94), and examines how his interpretation of Australia gradually changed towards 1922. Game insists that Lawrence's representation of Australia went through three distinct phases.

In the first phase, Australia was regarded merely as a place to escape from European civilisation. This view is particularly found in *The White Peacock* (1911), Lawrence's first novel. Later, Australia came to be discussed from the economic perspective. According to Game, Lawrence began to recognise Australia not as a fictional fantasy but as an ideal reality: a place that offers migrants something tangibly different from decaying Europe as depicted in *The Daughter-in-Law* (1913). In short, Lawrence felt a growing affinity with Australia.

During the years leading up to 1922, Lawrence produced stories in which he showed an ultimately positive view of Australia. The First World War helped him anticipate that there might be a new mode of living in the opposite pole of the world. His optimistic view towards Australia is found in *The Lost Girl* (1920), *Aaron's Rod* (1922), and *St. Mawr* (1925), which were all published after the War. In particular, *The Lost Girl* stands out because it describes the first Australian character, Dr. Alexander Graham. Following the

publication of these stories, Lawrence arrived in Australia in 1922, an important year that marks the practical enactment of the new world map in which England did not exist in the centre any more.

Admittedly, traveling or leaving one's native country became a trend among many intellectuals at the beginning of the twentieth century. Therefore, that Lawrence left England does not particularly distinguish him from other self-exiled writers. However, no other contemporary writer had a greater impact on Australia's literary circles than Lawrence. In the genealogy of Australian literature, Lawrence is recognised as the most influential English writer who visited Australia during the post-war period. Although *Kangaroo* is the only fictional work which he produced there and it gave rise to controversy in England, the publication of *Kangaroo* made his name immediately famous among Australian intellectuals. In particular, Lawrence's portrayal of the native landscape has received positive responses to this day. For example, P. R. Stephenson praises Lawrence as one of the writers who "have discerned a spiritual quality of ancient liveliness in our land itself" (56). Furthermore, Australian literary magazines such as *The Herald* and *The Venture* introduced *Kangaroo* in a similar manner. They recognised the elaborate portrayal of Australia's landscape as not merely background, but an indispensable backbone of the story.

That *Kangaroo* drew the attention of Australian critics can be verified by the Sydney Writers Walk at Circular Quay, in Sydney Harbor. The Sydney Writers Walk is a series of plaques placed alongside Circular Quay. Each plaque is inscribed with the words of Australian writers who played a part in the development of

Fig.1 The Plaque of Lawrence

Australian literature. In addition to national writers, some foreign writers who left significant remarks about Australia are co-opted. Out of 48 writers, five English writers are chosen, and their statements about Australia are written in their own plaques. They are Conan Doyle, Charles Darwin, Rudyard Kipling, Anthony Trollope, and Lawrence, who all visited Australia. On Lawrence's plaque, an excerpt from his letter written in Australia is inscribed, "Australia has a marvellous sky and air and blue clarity and a hoary sort of land beneath it, like a Sleeping Princess on whom the dust of ages has settled. Wonder if she'll ever get up" (*The Letters IV* 244). This statement suggests that Lawrence's portrayal of Australian nature is favorably received in Australia.

While only the issue of nature draws attention, there seems, however, to be another reason why Lawrence left such a great footprint in Australia. It should not be over looked that Lawrence is the only foreign writer who was interested in the Australian

tradition of “mateship,” which is the crucial cornerstone of human communities in Australia. Mateship means the male unity which was nurtured in Australia’s natural environment, which did not easily allow penetration by humans. Because of the inhospitable natural environment, the life of settlers was constantly menaced. As a result, male workers naturally began helping each other so as to survive in the trying environment. They united with each other to live through adversity, and the spirit of mutual cooperation came to be called “mateship,” becoming the bedrock of Australian culture. The collectivism of mateship appealed to Lawrence so much that he weaved the theme “mateship” into the main plot of *Kangaroo*.

Lawrence was curious about mateship in the sense that people feel sympathy towards others involuntarily, unconsciously and instinctively. This seems to reflect Lawrence’s important belief in “blood-consciousness,” the notion based on the awareness of lively energy inherent in the deeper self. Early settlers, whose lives were always in danger, were inevitably conscious of their life, and the mutual awareness of life is what lies behind the collectivism of mateship. In addition, mateship refuses to allow one particular authority to dominate the community in an oppressive manner. The negation of authoritarianism appealed to Lawrence, who was in search of a form of human communion in which one was also able to sustain the independent self or individual autonomy.

In general, the issue of human relationships is one of the essential themes dearest to Lawrence’s writings. He tenaciously explored the basis of human relationships from his first novel until the closing years of his literary career. Wishing to build a lively

relationship with others, Lawrence suffered from female domination which put him under maternal control. His conflict with motherhood started with his own mother, Lydia Lawrence, and even after her death, Lawrence continued to be so traumatised that motherhood violently intruded upon his individual realm and eventually deprived him of his autonomy. To Lawrence, motherhood represents the distinctive authority that gave him orders and disciplined him. Suffocated by possessive femininity, Lawrence redirected his intellectual concern from heterosexuality to the quest for a human community which rejected the existence of a dominant authority. He named such an imagined community "Rananim," and passionately sought it on his travels.

The First World War showed Lawrence that one could easily lose one's independent self once united in a group. He witnessed how ordinary citizens became involved in atrocities and became integrated into the military community. Lawrence considers that absolute integration or conformity means the breakdown of individual independency from others. Indeed the reasons for enlistment ranged from patriotism to the sense of compulsion. The War, however, revealed to him that the madness of the crowd or "mob spirit" was caused by the individual's, blind obedience to the Empire, one of the biggest forms of human community. Moreover, he saw that the lives of young men were consumed in a vainglorious mass atrocity. Disillusioned with the War in Europe, Lawrence paid attention to Australian mateship, which later became the potential Rananim in *Kangaroo*. This is the process by which Lawrence leaned towards mateship whose underlying premise was a celebration of independent,

mortal individuality. Surprisingly, Lawrence's interest in mateship was not recognised among critics.

This thesis investigates how *Kangaroo* reflects Lawrence's appreciation of the Australian tradition of mateship. It scrutinises whether mateship really made Lawrence's Rananim come true in Australia. The central thesis statement is Australia failed to give Lawrence the foundation of Rananim despite early promise. In discussing this matter, this thesis will first explore how Lawrence represents Australian mateship in *Kangaroo*. In fact, he learnt about the tradition of mateship from Henry Lawson, the Australian writer who wrote numerous stories about mateship. It will be clarified how Lawrence imported into *Kangaroo* what he picked up in Lawson's stories about mateship. Later, the thesis carefully examines whether Lawrence's first impressions of mateship were subsequently sustained, and then applied to his pursuit of Rananim. In the end, we will determine whether Australia, which initially developed as a British colony, supplied Lawrence with the independent, cultural legacy for the realisation of ideal human relations.

Before starting the main argument, we need to clarify the definition of the term "community" in Lawrence's works. In *Kangaroo*, Lawrence deals with the issue of mateship in the political, social realm. This reflects the transformation of lifestyles in Australia. As Australia modernised, people started to live in the cities, increasingly estranged from the wilderness. Accordingly, mateship became the ethos of politics or social communities in the early twentieth century. Furthermore, Lawrence's curiosity about social community mirrors the change of his own self-recognition. In his

early stories, community can be identified through the unity of local coalminers who were engaged in physical labour in a dangerous pit.

However, as Lawrence built his career as a writer, his own identity gradually changed from a working class writer to a so-called cosmopolitan writer. Accordingly, he became interested in forming a community which assumed political connotation during his travels abroad. It also seems that his antagonism towards war-time society in England evoked the argument of political, social discussion after the War. In discussing mateship in *Kangaroo*, "community" can be defined as a unity which works together to bring about change or innovation in society. Lawrence started searching for Rananim based on mortal awareness in a political, social sphere after the War. Therefore, the thesis will carefully scrutinise whether Australia holds the original meaning of mateship even in the political realm, outside extreme life-threatening conditions where one is inevitably aware of life and mortality.

As mentioned, it went largely unnoticed by English critics that mateship was the great inspiration of *Kangaroo*. In general, many critics have pointed out Lawrence's awkward description of Australian community which does not seem to convey any actuality. For example, A. D. Hope insists that Lawrence was ignorant about Australia, insisting that Lawrence was merely a traveler with a perspective as limited as that of a tourist (157). Hope appears to overlook the fact that Lawrence devoured Australian writings about mateship, and his prolific reading of Henry Lawson informed Lawrence of the very basis of Australian culture which was not familiar with

English readers. Similarly, R. P. Draper is concerned with the accuracy of Australian community in *Kangaroo*. He jumps to the conclusion that *Kangaroo* is Lawrence's failed work whose representation of community looks unrealistic (214). These criticisms seem to come from ignorance about the existence of the tradition of mateship.

However, Paul Eggert took an innovative approach to Lawrence's stay in Australia. At the 12th International D. H. Lawrence Conference in 2011, Eggert demonstrated that Lawrence read Australia's weekly magazine, *The Bulletin*, which posted a great number of short stories which dealt with the theme of mateship. In addition, he identified what Lawrence read in Australia with the works of Henry Lawson. His research was formalised in the essay entitled "D. H. Lawrence, Henry Lawson and Single-Author Criticism." However, the study is limited by its geo-historical approach which only aims to trace some literary places in Sydney that Lawrence and Lawson were both familiar with.

Later in 2015, David Game published a book entitled *D. H. Lawrence's Australia: Anxiety at the Edge of Empire*. This study widely covers the issues about Australia such as post-colonialism, Darwinism, Australia's nature and politics. Notably, Game's contribution is to suggest that Australia became the experimental place where Lawrence practiced Rananim. However, he does not develop the abstract discussion of Rananim into a specific argument. Sticking to a historical approach to Lawrence's stay in Australia like Paul Eggert, *Kangaroo* is never examined in the context of mateship.

In response to these previous studies, this thesis complements the critical approach suggested by Eggert and Game, who elevated the significance of Australia in Lawrence's travels abroad. By initiating a reading from the standpoint of mateship, this thesis contributes to the study of Australia's influence on Lawrence. The concrete analysis of mateship will reveal whether Lawrence achieved his Rananim outside the European, cultural framework.

Kangaroo starts with the scene of Lawrence's fictional counterpart, Richard Lovatt Somers, searching for a taxi in Sydney with his wife. Somers is an English writer of poems and novels who has just set out to seek his identity by dislocating himself from Europe. Disappointed by Europe after the War, Somers vaguely believes that Australia will bring new hope to his life, though he knows little about Australia. Gradually, he becomes involved in a political community named the Diggers, founded on the spirit of mateship. The story is concerned with Somers' contact with the leader of the community, nicknamed Kangaroo. Witnessing conflict between the Diggers and a socialist group, Somers observes how mateship is exercised in modern, populated Australia.

The first chapter of this thesis is devoted to explaining the leading motivation for Lawrence's travels abroad. The main focus is on the shift from heterosexual relationships to the quest of Lawrence's important beliefs in "blood-consciousness" and "Blutsbrüderschaft." *Sons and Lovers* will be examined because it shows his antagonism towards the female power to dominate others, and then Rananim will be mentioned as the starting point of Lawrence's quest for a new form of community. Also, exploring the

effect of the First World War on Lawrence, it will be argued that the War was a direct catalyst for his decision to leave England after the war.

The second chapter will observe the development of mateship with regard to the Australian bush, which covers a large area of the continent. It is in the wilderness of the bush that mateship emerged through mutual cooperation. At first, the thesis will explain how the bush has been portrayed in Australian literature in order to show the process whereby the bush became the cultural backbone of mateship. Later, the thesis will evaluate Henry Lawson's stories to clarify what characterises mateship.

The third chapter is devoted to demonstrating that *Kangaroo* reflects two matters which Lawrence learned about from his study of mateship and Henry Lawson: anti-authoritarianism and the praise of life. An examination will be undertaken with regard to socialism which, superficially related to mateship by the concept of comradeship, is severely criticised in the story. The reasons why Lawrence rejects socialism help to reveal the favorable, first impression of mateship. As for anti-authoritarianism, the issue of law will be discussed as a negative concept which legitimates the oppression of others by an authority. In addition, the notion of "mortal lives" will be defined as something radiant and powerful which is not to be controlled. We will see that while socialism regulates the lively activity of human kind, mateship is based on living energy in excess.

The fourth and fifth chapters will carefully scrutinise whether the first impressions of mateship could in the end be the

foundation of Rananim, by shining light on the issue of motherhood. In the fourth chapter, the thesis narrows down the focus into the problem of relativity, the scientific concept advocated by Einstein. The thesis pays attention to the maternal, possessive presentation of Kangaroo. Referring to the analogy with *Sons and Lovers*, the thesis will evaluate the motherhood of Kangaroo in light of law and authority. Contrary to traditional views, motherhood will be presented as an unnatural form of humanity while a viable mode of life is seen as the natural, healthy eruption of instinct. The contestation between relativity and Freudian maternity is the key to this chapter.

The last chapter will investigate the concept of "mob spirit." It will be discussed how the force of motherhood gains momentum and becomes the agitator of the destructive mob. The controversial chapter "Nightmare" will be examined to compare Australian mateship with the English community during the Great War. In the end, the thesis will examine the protagonist' last stroll in the bush. The symbolism that the bush denotes will encapsulate Lawrence's view of Australian mateship.

Chapter 1: Human Relationships in Lawrence's Early Stories

1.1 Lawrence and Women

This chapter examines how Lawrence tackled the issue of human relationships before leaving England, and clarifies what foreign lands denote for him. In particular, the peculiar position of Australia will be explained in terms of his travels abroad. In discussing this matter, light will be shed on his early stories, in which a protagonist fails to build a successful human relationship based on "blood-consciousness," one of the most crucial concepts in Lawrence's writings. Outlining what blood-consciousness is, the thesis will explain why Lawrence came to loathe England. It will be discussed how isolation and humiliation experienced during the First World War became a decisive factor in his departure for Australia, a land where primitiveness seemed to offer freedom from Europe's cultural heritage.

Lawrence's consecutive quest for intimate relationships with others starts in the early phase of his adulthood, which was spent in England. This dates back to around 1908 until 1914 when he deliberated on his relationships with women because of his own oedipal experience with his mother, Lydia Lawrence. In time, he became absorbed in founding a community named Rananim in England from 1914 to 1922. Indeed, many writers attempted to build a dreamy community both in reality as well as in a textual space. The peculiarity of Rananim will be explained in the context of "blood-consciousness," which refers to the deepest urge for life. We will find the difference between Rananim and other communal enterprises

made by intellectuals.

This chapter will focus on Lawrence's early life spent in England until 1922 in order to clarify the main motivation for visiting Australia. First of all, let us focus on how Lawrence dealt with his relationships with women, one of his preoccupations. As Lawrence insists, women are generally portrayed as "always so horrible, clutching" (*Women* 200); they are charged with the capacity to destroy men's autonomy. In his life, he often collided with women and never fully reconciled with the negative aspects of women. Above all, *Sons and Lovers* (1913) reveals Lawrence's identification of the problematic characteristics of women.

While Lawrence considers men to be the victim of motherhood in a number of stories, critics point out that it is women who are made subordinate to men. Framed within a feminist perspective, his stories are often viewed as misogynistic, dealing with women in a controversial way. Notably, Kate Millett is one of the leading critics who assails Lawrence's portrayal of women because of male dominance over women. For example, in *Sexual Politics* (1970), she refutes Lawrence because of his belief in "male superiority" (522), which has a strong connotation of male phallicism. [1] Millett believes that male sexuality is excessively celebrated by fragile female characters in Lawrence's stories, as seen in *Lady Chatterley's Lover* (1928).

Indeed, Millett's claims address the locus of Lawrence's gender ideology. According to her, Lawrence's gender politics are based on the concept that men and women are located at two distant poles. This signifies that women exist in a different dimension from men;

accordingly, they are an absolute other to Lawrence. Furthermore, between these two poles, there is not only a great affinity but also a power of dominance that is excessively exercised. Either of them must obey the other in Lawrence's stories such as *Lady Chatterley's Lover*, "A Woman Who Rode Away[2] (1928)," and *The Plumed Serpent* (1926). For example, a female protagonist is killed as a sacrifice to a community in "A Woman Who Rode Away." Millett's *Sexual Politics* is renowned for its attack on this short story. As she puts it, "She [the protagonist] is forced to live in a state of utter humiliation and abjection, raped, beaten, tortured, finally stripped and murdered" (286). According to Millett, women are to obey: the victims of men's sensual and energetic existence.

This idea of victimhood can be found in Lawrence's other stories, one of which is *The Plumed Serpent*. In the story, Kate Leslie, an Irish widow, is taken captive in a traditional Mexican village, where she finds herself sacrificially given to the male religious community that requires a women for communal rebirth. Her participation in the community involves the deprivation of her identity as well as blind obedience to "[male] phallic imagination" (Balbert 24). Although Lawrence relates phallic power to some positive ideas such as human vitality, liveliness, and even tenderness in *Lady Chatterley's Lover*, feminist readings consider that his stories end with "the triumph of masculinity" (Cowan 90). This interpretation posits that men have the dominant power over women. However, what Lawrence advocates especially in his early writings is the opposite; he points out that men become the victim of female motherhood that tries to dominate and deny male autonomy.

Throughout Lawrence's life, he experienced several perplexing relationships with women, becoming exhausted by the female power to dominate. At the same time, his antipathy towards women paradoxically displays how overwhelming women's presence was to him. It is believed that his first experience of a heterosexual relationship was with Jessie Chambers, who shared adolescence with Lawrence in Eastwood, Nottingham. After breaking up with Chambers, Lawrence became engaged to Louise Burrows, a friend from University College of Nottingham. However, the engagement lasted for only fifteen months. Later, Lawrence started off a new relationship with Helen Corke, who gave him the inspiration for his second novel, *The Trespasser* (1912). Despite Corke's literary contribution as a muse, their relationship lasted only a short space of time. Among these three women, the relationship with Jessie Chambers is repeatedly portrayed in his literature with regard to the female power of domination. It is widely acknowledged that Chambers is the model for Miriam in *Sons and Lovers*, which tells of a female ego that oppresses male autonomy.

Although it is pointed out that Lawrence and his protagonists are not always identical, and attempts of comparison are not desirable (Ryu 94), his obsessive memories of his mother and familiar female friends gave him a solid background on which to base his stories. The female presence haunts Lawrence as a tangible shadow that impedes his mental growth, as exemplified in his well-known work, S*ons and Lovers*, a story based on his relationship with women from childhood to early adulthood. As F. R. Leavis says, "Something like a direct involvement of the author is evident" (147). It is a well-

known fact that this "involvement" concerns Lawrence's relationship with his mother and Jessie Chambers. His relationship with Chambers is the starting point of the discussion of his human relationships in general. In the relationship with Chambers, two matters made Lawrence hold back from developing his relationship with her: Christianity and maternal, female possession.

It was in the summer of 1901 that Lawrence became acquainted with Jessie Chambers after their mothers[3] met in a Methodist church in Eastwood. Chambers' father owned a farm named Haggs Farm in Eastwood where Lawrence frequently paid a visit to help them do farm work. By engaging in agriculture and taking care of livestock there, his intimacy with living animals grew, leading him to praise the vital flow of life found in every single organism. In a letter to David Chambers, Jessie's brother, Lawrence looked back upon the unforgettable impact of Haggs Farm on him: "Whatever I forget, I shall never forget the Haggs— I loved it so. I loved to come to you all, it really was a new life began in me there" (*The Letters VI* 618). By "new life," he simply means his awakening sense of natural, mortal lives. He never forgot how Haggs Farm made an impressive display accompanied with other surroundings such as brick houses, coal mines, and forests. Likewise, G. H. Neville, Lawrence's boyhood friend, asserts that "the decisive point in the life of D. H. Lawrence was reached when he first commenced to visit at the Haggs" (70).

While Lawrence was interested in the natural beauty of Haggs Farm, Jessie Chambers was attracted less by local nature than by the intellectuality of Lawrence. She occasionally visited Lawrence's

house to borrow some books, and Lawrence taught her French and literature. Exchanging opinions of books, they cultivated their literary imaginations together. Her contribution to Lawrence was immense because she sent some of his poetry to a magazine, *The English Review*, sending him on his literary voyage. However, he was not fond of her conservative manner, a Puritan who emphasised the spiritual element of human life. Her indifference to something physical and instinctive contradicted his interest in physicality during his transition from adolescence to adulthood. Therefore, the peaceful Haggs Farm has different meanings for them. It symbolises growing intellectuality for Chambers who was desperate to become his muse. Meanwhile, the farm involves certain sensual temptations for Lawrence's immature sexuality.

Their companionship is projected onto *Sons and Lovers* in a candid way, and the dual role of the farm can be found in the imaginary Willey Farm that replaces the real Haggs Farm. Miriam Leivers, a character inspired by Chambers, is attracted to floral or sacred spaces symbolised by gardens and a church. She lives in her imagination, forming "[a] world of mysticism and intense religiosity" (Michelucci 45). As Stefania Michelucci asserts, her spiritual fantasy can be found at the verge of the farm, and becomes "the only public place in which she feels at home and it will become her link between city and country, between adolescence and adulthood" (46). One of the most important themes is whether they are able to transcend this threshold, which borders two different phases of time: adolescence and adulthood.

Willie Farm symbolises the last phase of boyhood of the

protagonist, Paul Morel, who is seduced into a more sensual lifestyle. While he is trying to transition into adulthood, Miriam finds comfort and solace in a romantic sphere where on a metaphysical level she can be identified as a princess and Paul a knight from Walter Scott's novels. For Miriam, being metaphysical is synonymous with being "vertical" (Michelucci 46), meaning that she wishes to transcend to a superior world outside reality. The growth of flowers and churches reflect her dreams and fantasy, never rooted in the real environment surrounding her. The following narrative demonstrates how she is indulged in a Christian paradise.

> She seemed to need things kindling in her imagination or in her soul before she felt she had them. And she was cut off from ordinary life by her religious intensity which made the world for her either a nunnery garden or a paradise, where sin and knowledge were not, or else an ugly, cruel thing. (179)

On the other hand, Paul feels suffocated in her spiritual fantasy, because the Christian God is always present there, leading them to experiencing religious ecstasy. In other words, Paul is not allowed to feel intimacy with Miriam without God's presence; God functions like a mediator that connects their souls, not their physicality. As Michelucci asserts, they have "intellectual communication, but not of intimate communion" (47). In the threshold between adolescence and adulthood, Paul comes to feel discomfort and uneasiness in God's presence, which prevents him from achieving a more direct rapport with Miriam who values human souls. As the narrator explains, "He [Paul] felt that she wanted the soul out of

his body and not him" (121). Her respect for Paul's soul is ascribed to her belief in Christianity, which implants in her respect for morality, sacrificial love, and chastity. The heavenly Willie Farm, floral sphere, and church are what encloses Miriam with these Christian conditions, making her blind to the reality that Paul faces as an adolescent boy.

The short story "The Man Who Died" (1929), which was originally a story entitled "The Escaped Cock," explains Lawrence's refusal of something metaphysical as well as his belief in the idea of flesh. The story is set in Jerusalem, where townspeople find a dead man, Jesus Christ, resurrected from his grave. Lawrence makes him awaken to a new life after execution by taking him to a garden like *Sons and Lovers*. In the garden, "he was absorbed, thinking of the greater life of the body, beyond the little, narrow, personal life" (184). In the garden, he meets a cock, which "shouted in the helpless zest of life" (184). Thanks to the organic energy of the cock, he feels "the flame of life" (184) that he had denied as a savior throughout his life. After the encounter with the cock, he meets women and becomes involved in relationships with them. In these relationships, he becomes aware of the undeniable existence of his body, feeling ashamed of his past when his body was tied to the cross. Eventually, "he knew that he had risen for the woman, or women, who knew the greater life of the body, not greedy to give, not greedy to take, and with whom he could mingle his body" (187).

Thus, Lawrence gives Jesus a body, insisting that the awareness of his own body gives the dead man, Jesus, new life after the resurrection. It is one of the significant aspects of his philosophy

that bodily awareness brings humans back to life. This story is helpful to understand Paul's antagonism towards Miriam's religious belief. Given Jesus encounters women and a cock in a garden, it is clear that Paul wishes to transcend Miriam's fantasy into a new space where he can experience physical consciousness, namely the energetic life dormant in his body. However, feeling the need to get out of Miriam's Christian fantasy, there is an obstacle that prevents his transformation: the motherhood of women.

Paul suffers from the motherhood of Miriam and his mother, Gertrude Morel. The problem of motherhood reminds us of the Oedipus complex expounded by Sigmund Freud in 1910. Freud suggests that a boy's rivalry with his father makes the infant seek the attention of his mother, causing an incestuous relationship between infant and mother. This desire comes from the unconscious feeling of the infant during the early stage of childhood. Lawrence had never read Freud's essays, but he learnt his theory from his wife, Frieda Lawrence. Having an affair with Otto Gross who worked as an assistant of Freud, Frieda told Lawrence about the aberrant relationship between mother and infant. We should bear in mind, however, that he did not write *Sons and Lovers* because he encountered Freud's Oedipus complex. He had already started writing the story when he heard of the theory. Notwithstanding, the parallel between both writers can be found in the description of the integration between mother and infant.

We can find Paul trapped by Miriam's maternal love. As Ann Schapiro asserts, Miriam is "another version of the devouring mother" (37). She tries to supplant his mother, who is aware of

Miriam's attempt to get hold of Paul's soul. Blind to her own tenacious motherhood, Gertrude criticises Miriam, saying that she "sucks a man's soul out till he has none of his own left" (196). In addition, the narrator says that "all his strength and energy she [Miriam] drew into herself through some channel which united them. She did not want to meet him, so that there were two of them, man and woman together. She wanted to draw all of him into her" (231). "Channel" would signify a naval string in which she devours his soul and physical awareness is treated as sinful because of her religious belief.

Miriam's maternal domination is also reflected in the scene where she goes for a walk with Paul and finds a thick hedge of roses. The roses are depicted as a holy entity, signifying Miriam's adherence to sexual purity. Simultaneously, flowers like roses and lilies imply Miriam's self-love and the imposed maternal love on him. The symbolism of flowers is pointed out by Mark Spilka, who says that Miriam's treatment of wildflowers insinuates the reason for the discord between Miriam and Paul (102). During their walk, Miriam caresses roses, and Paul criticises her, saying "You're always begging things to love you" (257). He continues to criticise her, by repeating the words: "a beggar for love" (257). His aggressive remarks reveal Miriam's will to dominate and possess wild life. Against his caution, she strokes the flowers with her mouth and enjoys inhaling their scent. He condemns the fact that she intrudes upon the natural environment and eats up its organic vitality as if it were her own property. As a result, she becomes conflated with herself in her imagination.

There can be no doubt that the life of wild flowers stands for the organic vitality that comprises human existence in Lawrence's writings. Given life is brought by flesh as seen in "The Man Who Died," killing wild life means Miriam's denial of sensuality and eroticism that Paul feels in his last phase of boyhood. At the same time, picking up wild flowers and possessing them implies her motherhood and desire to dominate his existence. Interestingly, F. R. Leavis insists that flowers are used with action verbs in Lawrence's stories (152). In most cases, they are picked by women, becoming their property. Miriam's action is a great example to show maternal domination over men. As Mark Spilka suggests, her attitude towards the natural environment reflects how she regards the man-woman relationship as well (103).

Likewise, flowers and gardens are both the concern of Gertrude Morrell. She became ecstatic with the scent of the lilies in her garden after Paul was born:

> The tall white lilies were reeling in the moonlight, and the air was charged with their perfume, as with a presence. Mrs. Morel gasped slightly in fear. She touched the big, pallid flowers on their petals, then shivered.... She bent down, to look at the bin-ful of yellow pollen: but it only appeared dusty. Then she drank a deep draught of the scent. It almost made her dizzy. (34)

In this episode, Lawrence uses the verb "drank" to imply that she is a devouring mother who tries to fill her vacancy as a woman with Paul. Although she was first attracted to her husband's "sensuous flame of life, that flowed off his flesh like the flame from a

candle” (18), their married life becomes a catastrophy because of the difference between their social classes. Belonging to the lower middle class, Gertrude comes to abhor their life as a working-class family; simultaneously her affection towards her husband is replaced by motherhood towards her sons. Paul falls victim to her motherhood that “drank” the scent of wild flowers, the symbol of a viable mode of living. Importantly, the mother not only brings her child into the world, but also deprives him of it. For Lawrence, life should not be possessed by others; therefore, he eventually makes Paul leave Miriam and cuts himself off from the love of Gertrude.

Whereas Freud’s work is designed to clarify the birth and development of an oedipal relationship, the focus of *Sons and Lovers* is on how the protagonist breaks off his oedipal dependence on his mother. In the last scene of the story, readers witness Paul returning to the town where there is no longer anything that dominates him with maternal affection. Accompanied by descriptions of the natural environment, “he walked towards the city’s gold phosphorescence. His fists were shut, his mouth set fast. He would not take that direction, to the darkness, to follow her [Gertrude]” (464). Paul’s departure from motherhood is based on Lawrence’s own mental detachment from his mother. Even after that, Lawrence continued to struggle to find an appropriate distance with women, which is generally known as “star-equilibrium.”

Star-equilibrium was a key literary theme throughout Lawrence’s life. It means a human relationship which denies complete integration with each other; gravitating towards the other, one never becomes conflated with it. At the same time, they do not

become distantly separated. Lawrence calls this sense of distance star-equilibrium based on one's own autonomy. In *Women in Love*, Rupert Birkin proposes an ideal relationship with Ursula Brangwen: "What I want is a strange conjunction with you... not meeting and an mingling... but an equilibrium, a pure balance of two single beings:- as the stars balance each other" (120). He also insists that the reliance on the other should not be turned into obedience:

> The man is pure man, the woman pure woman, they are perfectly polarized. But there is no longer any of the horrible merging, mingling self-abnegation of love. There is only the pure duality of polarization, each one free from any contamination of the other.... The man has his pure freedom, the woman hers. Each acknowledges the perfection of the polarized sex-circuit. Each admits the different nature in the other. (166)

It should be noticed that Lawrence's pursuit of star-equilibrium can be found not only in male-female relationships but also in his community named Rananim. Until he left England in 1922, he was engaged in founding Rananim from 1914 onwards, which characterises the second period of his literary life. Rananim is an attempt to create an ideal community based on the notion "blood-consciousness." By examining what blood-consciousness means, the thesis will next explain how Rananim differs from other communities created by other intellectuals. The discussion will involve the distinction of blood-consciousness and mind-awareness, clarifying that modern communities are grounded on the latter.

1.2 The Initiation of Rananim

In January 1915, Lawrence sent a significant letter to E. M. Forster. In the letter, which satirises Forster's *A Room with a View*, he declares: "It is time for us now to look all round, round the whole ring of the horizon— not just one of a room with a view; it is time to gather again a conception of the Whole" (*The Letters II* 265). The problem of the "whole" is what Lawrence managed to deconstruct by making Rananim in which, life does not become modernised by what he calls mind-consciousness such as industrialisation, democracy, and relationality. Instead, he highly esteems the blood-intimacy symbolised by the bodily, transitive, and impulsive unconscious. Comprehending the peculiarity of Rananim will, however, involve a more detailed evaluation of blood-consciousness.

First of all, Lawrence coined the word "Rananim," after hearing S. S. Koteliansky chant some Hebrew words, *ranenu rananim*, meaning "Rejoice in the Lord, O ye righteous." Koteliansky was a Russian-English translator raised in a small Jewish Shtetl, who inspired Lawrence by introducing him to Russian literature. It can be summarised that Lawrence's Rananim has a great deal of intertextuality with several celebrated literary figures, such as Thomas Hardy, George Orwell, John Ruskin, and Samuel Taylor Coleridge. Like these writers, Lawrence wished to experience a more communal way of life "established upon the assumption of goodness in the members" (*The Letters II* 259). In this light, it should be admitted that Lawrence was not unique in founding a community. However, Rananim differs from similar intellectual communities

because it does not aim to have only intellectual discussion, which he mocks in *Lady Chatterley's Lover*. In the story, table discussion never fuels Constance Chatterley's affection towards her husband, rather it oppresses her vitalism as a human being.

Instead, Lawrence believes that human relations should be grounded in what he calls blood-consciousness. In an essay, *Studies in Classic American Literature* (1923), he proposes that human consciousness is twofold: blood-consciousness and mind-consciousness:

> Blood-consciousness overwhelms, obliterates, and annuls mind-consciousness. Mind-consciousness extinguishes blood-consciousness, and consumes the blood. We are all of us conscious in both ways. And the two ways are antagonistic in us. They will always remain so. That is our cross. (83)

Blood-consciousness means the impulse of human life, a kind of life force, which reminds us of Lawrence's interest in more organic attachment with nature found in older religion than Christianity. For instance, he was fond of the Druids because of their admiration of natural vitalism. While blood-consciousness can be defined as a life-urging drive, dormant in "the vital centres and planes of the body" (Salter 1), he endows mind-consciousness with all that he deems the negative legacy of Western thought such as Christianity's disparaging of flesh, the virtue of social morality, unceasing industrialisation, admiration of civic virtue, and the cruelty of militarism.

It is important to point out that blood-consciousness is what Freud calls the unconscious. Like Freud, he thinks that the

unconscious comprises the greatest realm of the human mind, positing that it is repressed by mind-consciousness. Recognising the achievement of civilisation, it is also true that he believes that mind-consciousness has certain elements that deny the outburst of human life. Seen in *Sons and Lovers*, Christianity is one of the examples because its denial of flesh prevents Paul's lively growth as a human being. It is his literary task to save blood-consciousness from the intervention of mind-consciousness. In the essay entitled *Fantasia of the Unconscious* (1922), he strongly attacks mind-consciousness:

> Instead of living from the spontaneous centres, we live from the head. We chew, chew, chew at some theory and some idea. We grind, grind, grind in our mental consciousness, till we are beside ourselves. Our primitive affective centres, our centres of our spontaneous being, are so utterly ground and automatised that they squeak in all stages of disharmony and incipient collapse. (118-9)

Although it is in the 1920s that Lawrence clearly expressed his idea of blood-consciousness, its birth can be traced back to his first stay in Italy in 1912. After eloping with Frieda Weekly (née Richthofen), they spent nearly a year in Germany and Italy, when he was in the final stretch of revising *Sons and Lovers*. In Italy, he was moved by Italian farmers who seemed to be following the voice of flesh and instinct. This simplicity is praised in the essay, *Twilight in Italy* (1916), in which he explains the life of a fictional farmer, Faustino, who understands external objects just by touching them; he touches coal, water and plants, establishing the

direct communion with organic nature. He tells of the impression of Italy in a letter in 1912:

> My great religion is a belief in the blood, the flesh, as being wiser than the intellect. We can go wrong in our minds. But what our blood feels and believes and says, is always true.... That is why I like to live in Italy. The people are so unconscious. They only feel and want: they don't know. (*The Letters I* 504)

In this utterance, we can find the embryo of blood-consciousness. As Lawrence uses the word "unconscious," he reached the dark, invisible, and hidden aspect of the human condition in Italy. In later years, he adapted his take on the relationship between Italian farmers and nature to human relationships, advocating the notion "Blutsbrüderschaft" (Blood Brotherhood) in *Women in Love*. Blutsbrüderschaft means homosocial companionship between men united through blood-consciousness. It can be guessed that his oedipal struggle made him lean towards Blutsbrüderschaft, which is the blue print of Rananim as well as what he later found in Australian mateship.

Blutsbrüderschaft reflects Lawrence's upbringing as the son of coal-miner. His father started working as a coal-miner at the age of seven. He lost his temper when he drank after work, but Lawrence looks back upon his affection towards his children in the essay, "Nottingham and the Mining Country" (1929), regretting having described his father as a filthy coal-miner in *Sons and Lovers* (23). The focus of this essay is on the positive evaluation of a mining community for the reason of "the sort of naked intimacy [between

male workers]" (*The Letters V* 294). Although coalmines embody the industrialistion of England, they have another meaning for Lawrence too. He sees the coal mining community as "a symbol of something in the soul, old and dark and silky and natural" (*The Letters V* 294). The darkness of the underground pit can be associated with Freud's unconscious that lies buried deep beneath the conscious. Presumably, prior to Freud, the coal mine taught him that the more deeply one digs, the more primitive sphere one can reach. In danger and darkness, coal miners worked together, cultivating Blutsbrüderschaft. In *Sons and Lovers*, Paul is attracted to the vitality of coal miners, saying to his mother that the pit looks like "something alive almost— a big creature that you [Gertrude] don't know" (152).

Paul goes on to show his preference for the workers there: "But I like the feel of MEN on things, while they are alive. There is a feel of men about trucks, because they've been handled with men's hands" (152, emphasis in original). While humans are subordinate to materialism in the modern age, Paul feels that materials come "alive" with the touch of male workers. "Nottingham and the Mining Country" explains the reason why he thinks that workers give life to materials. He explains how their community works: "[W]ith curious close intimacy, and the darkness and the underground remoteness of the pit 'stall,' and the continual dander, made physical, instinctive, and intuitional contact between men very highly developed" (135-6). This statement is followed by the concise definition of blood-consciousness: "Thus physical awareness and intimate *togetherness* was at its strongest down the pit" (136,

emphasis in original). This supports Lawrence's conviction that Rananim should be free from mind-consciousness so as to feel the vibration of life. By life, he means something in motion, transitive, and active, that never ceases in its movement.

On the other hand, as James Cowan asserts, mind-consciousness signifies "fixed laws" (15) and "closed systems" (17). Industrialisation is one of those since it incorporates humans into the wheel of society as if they were materials and deprives them of their vitality. Apart from industrialisation, he regards the social system and laws as mind-consciousness. In particular, he is antagonised by class distinction because it fixes humans into a particular social position. As he suggests in the essay "Democracy" (1919), "the whole soul of man must never be subjected to one motion or emotion, the life-activity must never to degraded into a fixed activity, there must be no fixed direction" (79). The negation of fixity is a fundamental theory that characterises blood-consciousness and Blutsbrüderschaft, and it was put into practice in the institution of Rananim in his private life.

Let us next examine how Lawrence managed to practice Rananim in Cornwall. In 1915, he sent a letter to Katherine Mansfield. Lawrence, an outsider to the Bloomsbury Group, possibly found common ground with Mansfield, who came from another pole of the Empire, New Zealand. In the letter, he explains his vision to create Rananim, urging her to participate in it:

> I want so much that we create a new life in common, a new spirit, a spirit of unanimity between a few of us who are desirous in spirit,... to make one tree, each of us free and

> producing in his separate fashion, but all of us together forming one Spring, unanimous blossoming. (*The Letters II* 482)

The words "free" and "separate" apparently convey the idea of "star-equilibrium." Simultaneously, the metaphor of the organic tree can be associated with his life-affirming philosophy, blood-consciousness. Although Mansfield turned down his offer, he once again corresponded with her several months later, declaring that they should have the same regenerative destiny. He also informed her of his departure for Cornwall, where he had occasionally paid a visit before.

At this time, he was absolutely determined to settle in Cornwall, whose Druidic traditions enthralled him, making him expect a more intimate rapport with nature, ancient God and human beings. He had already found a cozy lodge there, and planned to live with Frieda in a tranquil atmosphere. Mark Kinkead-Weeks calls his move to Cornwall "[an] internal exile" (285) that aimed to escape from mind-consciousness, symbolised by urbanised, industrialised London. In March 1916, the Lawrences finally moved to Cornwall, where his enthusiasm for Rananim became more vigorous. As a matter of fact, the idea of friends living as close neighbours had already been once discussed and rejected by Mansfield and J. M. Murry in 1914 when they stayed with the Lawrences for two weeks in Buckinghamshire. [4] Despite the early negative discussion, Mansfield and Murry eventually paid a second visit to the Lawrences in April 1916 in Cornwall.

They received a warm welcome from Lawrence, and spent about two

months in a lodge close to the lodge of Lawrences. Lawrence did his best to make their stay comfortable. In letters to Ottoline Morrell, he articulates the joy of having the couple, telling Morrell details of their everyday life. Although it is Mansfield to whom he sent letters, some critics speculate that he was more interested in Murry than in Mansfield to build homosocial Blutsbrüderschaft (Worthen 72). Murry, an editor of the literary magazine "Rhythm," asked Lawrence to write stories for his magazine in 1913. After that, they rapidly became close to each other discussing literary matters together. In Cornwall, they exchanged opinions about literature such as Tolstoy and Dostoevsky. Lawrence was fond of *Anna Karenina* because of Anna's blood-consciousness that leads to her leaving her husband for her lover. His stay in Cornwall was indeed fruitful in terms of the encounter with Russian literature. However, the initiation of Rananim did not work as well as Lawrence had expected.

Shortly after arriving in Cornwall, Mansfield confided in S. S. Koteliansky, "[Cornwall] is not really a nice place.... I don't belong to anybody here. In fact, I have no being, but I am making preparations for changing everything" (264). Her discomfort is due in part to the landscape: facing the bleak sea, the dreary moor and jagged rocks. To make matters worse, she witnessed Lawrence and Murry quarrel which sometimes grew violent. As for Frieda, she tended to interfere with Lawrence's creative work, provoking quarrels with him. He was tormented by her motherhood occupying his mind and her desire to become his muse. They often argued in a violent manner, hurting each other terribly. Mansfield complained of Lawrence's behaviour to Ottoline Morrell, saying "Left to himself

Lawrence goes mad,... left to himself he is cold and dark and desolate" (91). Likewise, she told Koteliansky about the complete failure of their attempt: "You may laugh as much as you like at this letter, darling, all about the COMMUNITY" (*The Letters II* 373, emphasis in original). Although Lawrence acknowledged Murry's literally talent as an editor, he saw through his cowardice and egotistical characteristics, which often appeared in his attitudes towards Mansfield. Witnessing Murry's callous manner towards Mansfield's fragile body infected with tuberculosis, Lawrence did not refrain from voicing his anguish to Murry. His outbursts were so candid at times that Murry's ego and pride were shattered during their communal stay in Cornwall.

Eventually, Lawrence's straightforward utterances eroded the relationship between the two couples, causing a separation. Mansfield and Murry left the lodge in June, signaling the failed initiation of Rananim. Although they fought each other, Lawrence seemed to enjoy the free atmosphere in which they actively discussed a wide range of topics in nature. In their lively discussion, we can at least anticipate the flow of a living organism that refuses to be fixed on something absolute.

Moreover, at this point of time, while Lawrence had a strong belief in blood-consciousness, the definition of Rananim was not concrete in him mind: Lawrence just lived in close proximity with the couple, attempting to cultivate a heightened friendship. However, the outline of Rananim later became distinctive by bearing homosocial, political attributes after the First World War which tormented him throughout his life. In the next section of this

chapter, the thesis will explain how this war-time experience was the most decisive cause of his departure for Australia.

1.3 The Impact of the First World War

The First World War stirred Europe with rage from 1914 to 1917. Just before the outbreak of the War, Lawrence successfully developed his relationship with contemporary critics and writers. To name a few, he became acquainted with Bertrand Russell, Ottoline Morrell, and Aldous Huxley, all of whom he frequently exchanged letters with. While his relationship with writers broadened, Britain entered the War in August 1914. The majority of citizens were agitated by the social inclination that England must protect civilisation from German barbarism. Meanwhile, Lawrence poignantly criticised the War. Jeffrey Meyers accounts for his evasive attitude towards warfare:

> Lawrence— from the beginning and without firsthand experience— had greater intuition into and historical understanding of the meaning and effects of war. He was cynical about the chauvinism, angry about the slaughter and outspoken about the war when nearly everyone else in England enthusiastically supported it. (156)

Meyers' remark points out the political divide between Lawrence and the citizens who became captive of the idea of "chauvinism." Lawrence's criticism of chauvinism in aristocrats can be found in *Lady Chatterley's Lover*. The narrator inveighs against the chauvinism of Sir Geoffrey, the father of Clifford Chatterley: he was "intensely, ridiculous, chopping down his trees, and weeding men out of his colliery, to shove them into the war, and himself being

so safe and patriotic" (11). His "determined patriotism" (11) sent even his son to the battle field, making him sexually dysfunctional. Similarly, Lawrence portrays a father who urges his son to enlist in the army in a short story, "England, My England" (1915). It was regarded as the common good to fight and protect the Empire from Germany. In addition, as Karen Lawrence asserts, "The new novelists like E. M. Foster and D. H. Lawrence were opposed in every tendency to Kipling" (74). Kipling was actively engaged in the War, and his deep patriotism encouraged his son to enlist in the army. Just like Lawrence's stories, his son was killed in the War. Lawrence considered that many young men became tragically involved in the War by the order of the older generation.

While Lawrence regarded young men as victims of the war, he was dubious about the notion of civic virtue which circulated even among the younger generation too. As F. C. Power asserts, civic virtue is defined as "traits or values that are deemed essential for the functioning and the well-being for the community" (83). Admittedly, civic virtue has been one of the most important elements of European civilisation. The origin of civic virtue can be traced back to ancient Greece where personal devotion to community was required to become a citizen. In those days, civic virtue conveyed the connotation of bravery, nobility, and masculinity. As Richard Dagger suggests, "civic virtue demands that they [citizens] look onward and do what they can to promote the common good" (13), meaning that civic virtue is "a strictly collectivist or communitarian ideal" (13).

Individuals, living under the influence of civic virtue, are

ashamed of just dying in battle; instead they require acknowledgment or celebration of what they are fighting for: the cause behind their self-sacrifice. For Lawrence, civic virtue is not the cornerstone of Rananim because he witnessed it skillfully used as an incentive to boost morale in warfare. Moreover, while civic virtue is focused not on how to live but on how to die, blood-consciousness involves the vibrant flow of life. Therefore, civic virtue is incompatible with blood-consciousness since the former fixes people in one direction towards the common good of community.

In fact, Lawrence interprets civic virtue in his own way. To him, acting on civic virtue means following social norms and being molded into the ideal citizen. In *Study of Thomas Hardy* (1914), he criticises Tolstoy's *Anna Karenina*, in which the protagonist, who is against social morality, heads towards tragedy. As he puts it, "The undistinguished, bourgeois or average being with average or civic virtues usually succeeds in the end" (49). In this statement, civic virtue is synonymous with the word "average." It can be surmised that being average stands for the social morality or uprightness required by citizens. This means transforming oneself into a fixed ideal, and this is what Lawrence called depersonalisation. Furthermore, Lawrence suggests that only those who act on such morality are accepted by society.

In *The Rainbow* (1915), Lawrence developes the issue of civic virtue through the discourse of militarism. In the story, there is a scene where Ursula Brangwen becomes suffocated by imagining what life would be like if she becomes the wife of his lover, who works for the army as an engineer. In this scene, Lawrence frequently uses

the word "civic." The word is narrated in *The Rainbow* as follows:

> In the tram, she felt the same. The light, the civic uniform was a trick played, the people as they moved or sat were only dummies exposed. She could see, beneath their pale face, wooden pretense of composure and civic purposefulness [...] During the next week, all the time she went about in the same dark richness, her eyes dilated and shining like the eyes of a wild animal, a curious half-smile which seemed to be gibing at the civic presence of all the human life about her. (377)

Here, Lawrence highlights the conformity of citizens living alongside the social, moral rules. Marrying an army man means to be trapped within this civic framework, and the corresponding loss of identity. Put differently, this means to become a boring, average person whose way of life depends on the forged social morality, not living radiance.

During the War, Lawrence became aware that masculinity is a representation of one aspect of civic virtue. This leads to the establishment of self-identity as a man. Jessie Meyer claims, "War experience, as a unique aspect of a man's life, remains a potentially defining incident in the formation of male identity" (1-2). Her book, *Men of War: Masculinity and the First World War in Britain*, explores the collective male psychology of the army, taking up the example of a letter home written by an English soldier, who claimed the war is "[a] very interesting, not to say exciting, experience. It's making men of us, I believe. I know I've got quite a new robust feeling after it" (25). His utterance reveals that

masculine fulfilment became one with civic morality on the battlefield. Indeed, there were a great number of men who were reluctant to enlist or those who fought for another cause such as their family or hometown. At the same time, however, Lawrence realised that the government and aristocrats managed to stimulate masculine pride, driving them onto the battlefield. The test of masculinity took the form of physical examination, which mentally bruised Lawrence.

In general, two specific events had a great impact on Lawrence: physical examination and an attack by a German Zeppelin. Lawrence experienced the hideous Zeppelin raid in 1915 which resulted in a large number of casualties in England. The raid revealed Europe's irrationality and mad enthusiasm. The fear of the Zeppelin was articulated by Virginia Woolf as "[the] unmistakable shocks" (152) in her diary. Like Woolf, Lawrence heard the groaning noise of the Zeppelin in Hampstead, where he and Frieda lived until December 1915. He referred to the Zeppelin in a letter to Ottoline Morrell, saying that "[i]t seems as if the cosmic order were gone, as if there had come a new order, a new heaven and a new earth" (*The Letters II* 390). "The Last Laugh" (1924) is imbued with several inklings of the destructive Zeppelin as well.

Lawrence's despair can be ascribed to the victory of technology over humans. As Guillaume de Syon asserts, the Zeppelin is the manifestation of the industrial, scientific achievement of Germany (82). Witnessing the objects flying overhead and killing a great number of people, he could not help becoming disappointed in that a countless number of human lives were surrendered to a few Zeppelins.

While material in coal mines is brought to life by human hands, the Zeppelin, the symbol of industrialised Germany, terminated human lives in a short space of time. In their technological achievements, humans are the authors of their own destruction. This troubling concept conflicted with Lawrence's blood-consciousness in the sense that human endeavour was converted into a lifeless weapon which terminated organic life.

The impact of the Zeppelin was followed by the most traumatic event in Lawrence's life: a physical examination. After the split with Mansfield and Murry, he continued to stay in Cornwall with Frieda, in love with its wild landscape. Unfortunately, Cornwall turned out to be a dystopia affected a great deal by the fear, elation and tension of War. In Cornwall, Lawrence's masculinity was tested, examined and finally denied. Physical strength was an indicator of fitness to make a social, civic contribution, and only those who passed the medical test were regarded as desirable citizens. Conversely, those who did not fulfill the physical requirements were cut off from the community, finding themselves expelled from Imperial idealism.

Suffering from tuberculosis for a long time, Lawrence was summoned for a health examination one day. He was inspected naked, asked some questions, and eventually classified in Group C-3: exempt from military service. In the following month, he was once again called for physical tests organised by local authorities, who announced his unfitness for the army. As a result, he was totally heartbroken by a series of medical tests that disregarded his physicality, whose living energy was an indispensable element of

blood-consciousness. As David Game puts it, “For Lawrence, the body was sacred and interference with the body was a profanity” (144). Like Lawrence, people with physical defects were categorised as non-ideal citizens with no ability to represent the county. A piece of paper imprinted with “Rank C” indicates that he did not meet the standards of the English community or general, civic virtue, giving him a sense of inferiority and humiliating him as well as triggering a feeling of isolation from other citizens.

There can be no doubt that these examinations challenge his celebration of blood-consciousness not only because they denied his physical worthiness but also because they forced Lawrence to wear an imposed identity: an ingrate, unfit to serve the Empire. Just as he could not be free from his fixed identity as a working-class writer, he was given the unchangeable, dishonest identity by war-time authorities. To classify humans into a particular category means the denial of the free, organic mobility of life proposed by blood-consciousness. To make matters worse, Lawrence witnessed the violent and intrusive exercise of authority in Cornwall. The Lawrences were put under surveillance by local authorities, who suspected that they were German spies. Frieda, who came from Germany, was often overheard singing German songs at home, and Lawrence himself sang them. Also, gasoline from a German submarine was found near his lodge, arousing suspicion that a signal to the Germans might be sent. One day in September 1916, the police searched the lodge, confiscating their personal belongings. The following day, the Lawrences were told to leave Cornwall within three days. They had no choice but to obey the authorities.

These successive events made Lawrence aware of the brutality of military authority and selected citizens empowered with authority. They grew mad and irrational, imprisoned to the communal code as to the preferable British citizens. Furthermore, Lawrence witnessed even normal citizens became vigorous, having a great impact on society. It was the beginning of the century when citizens gradually plunged into the mainstream of society. For example, Jean-Gabriel Tarde, a French journalist, delves into the phenomenon of the power of the masses in the early twentieth century. Tardes' interesting claim is that people exist separately in space, but become an integrated mass via commonly shared slogans and ideology. They share information sources such as the radio and newspaper; consequently, they adapt to the mainstream ideology.

Although they only imitate what they have heard or read, they behave as if they have their own opinion and will or are originators of a policy or concept. According to Matei Candea, "It [imitation] functions to integrate humans into society by creating the appearance of similarity between discreet social actions" (69). More blatantly, individuals do not think by themselves; instead, they follow the tide of society, never questioning why. The bigger the public becomes, the greater force it assumes. Tardes' claim about imitation was passed on to Walter Lipmann who published *Public Opinion* in 1922. As the title of the book indicates, ordinary citizens are the advocator of public opinion which mirrors the social, civic mode of living. In a negative sense, public opinion dominates the central sphere of politics and plays a key role in decision-making, insisting on conformity and sameness. It seems that

Lawrence realised that public opinion was what maintained society in the early twentieth century. The spread of public opinion made young men naturally attached to the idea that they had to participate in the War even if they did not want to do it. This is the tragic outcome of public opinion spread by mass media that made them imitate the behaviour of others.

As R. P. Draper asserts, "During the war many writers cowered before public opinion, but not so Lawrence" (136). He was aware that the tyranny of the public voice agitated society and steered the ship called the British Empire, excluding those who could not fit in. As a result, the ship became unstable, controlled by eruptive emotions and the unconsciousness of the public. This fact is revealed by Lawrence's stay in Cornwall, where ordinary citizens defamed him and Frieda. In Cornwall, his neighbours spread rumours, and examiners for the physical tests were general citizens who, through their willingness to serve, only succeeded in fitting in with the community. It is unsurprising that conformity and sameness secured privilege, leading to the exercise of authority. In other words, the banality that comes from a sense of sameness strangely turned into privilege in the democracy of the 1910s. Lawrence took it further, commenting in his essay "Democracy":

> Let us get over our rage of social activity, public being, universal self-estimation, republicanism, bolshevism, socialism, empire— all these mad manifestations of En Masse and One Identity. They are all self-betrayed.... It [democracy] only robs him of his chance of looking after himself. Which is robbing him of his freedom, with a

vengeance. (73)

Likewise, Lawrence asked Bertrand Russell to "drop all your Democracy. You must not believe in the People,... no Presidents and democracies" (*The Letters II* 364-5). It goes without saying that Cornwall played an important role in Lawrence's dismissal of democracy, which was an indispensable element of the Empire in those days. At the same time, Cornwall revealed to Lawrence that his dream of Rananim could not be fulfilled in the conditions of Europe: democracy, civic virtue, Christianity, and the profanity of body. Restricted by such conditions, his endurance reached its end, and finally he turned his back on England.

To sum up, Lawrence's days in Cornwall started off with the extended visit of Mansfield and Murry, and ended with the degradation of humanity that thwarted Lawrence's hope of community. Even after retreating to London in 1917, he continued to pass gloomy days, witnessing the disastrous end to the Great War. By 1917, England found itself no longer the centre of the world. Instead it was time to pay attention to the presence of non-European regions. Geoffrey Barraclough, an English historian, wrote *An Introduction to Contemporary History*, which examines what distinguishes the twentieth century from earlier periods. According to him, since England was a central part of the world, it observed the world as it liked from an omniscient perspective (82). Moreover, England predicted hope and prosperity through the extension of European dogma such as imperialism and democracy, holding up the concept of development. In other words, the prospect of the future was conditioned by European ideology, which praised development and

evolution towards something innovative.

However, the prolonged First World War revealed that England had been indulging in imagination and fantasy that was expressed as the hopes of unthinking public. The self-consciousness of people radically changed largely due to the First World War, a factor that separates the early twentieth century from prosperous old England. In short, the decay of the old order proceeded in accordance with the fall of the Empire. It was also the dawn of new world history, which involved non-European actors. Apart from Barraclough, numerous intellectuals published works dealing with the theme of European decline, such as Martin Heidegger's *Being and Time* (1927), Walter Benjamin's *German Tragedy* (1928), and Oswald Spengler's *The Decline of the West* (1918). Needless to say, among them was Lawrence, who lamented the reality of Europe. In the face of the bleak destiny of Europe, Lawrence wrote to Mark Gertler, saying, "For the moment, I am angry. My soul, or whatever it is, feels charged and surcharged with the blackest and most monstrous temper, a sort of hellish electricity" (*The Letters III* 239).

At the same time, he was even more consumed by an insatiable desire to find Rananim in non-European countries. In particular, he leaned towards Australia, dreaming of a possible Rananim. Australia developed as a country where English prisoners were sent, serving England as a British colony during the War. Although Australian history started with the English cultural seed, its savage, primitive natural environment contributed to the creation of their own cultural heritage that differs from what Lawrence calls mind-consciousness of England. In particular, he became curious about

Australia's ancient nature that he learnt about from James Frazer's work, *The Golden Bough* and *Totemism and Exogamy*. Due to Frazer's work, he became aware of Australian primitivism that precedes the advent of Christianity or any human deed. In addition to Frazer, a new friendship with an Australian woman, Anna Jenkins, encouraged him to visit Australia. Although he was already determined to visit Australia before meeting Jenkins (Game 67), his relationship with her should not be overlooked.

It was in 1922 that Lawrence met Jenkins en route to Ceylon. He asked her a number of questions about Australia, and it may be conjectured that his expectations about Australia were heightened. Inspired by Jenkins, Lawrence began to develop a concrete plan for an Australian visit. In March 1922, he wrote to Rosalind Baynes, saying "I believe Australia is a good country, full of life and energy. I believe that is the country for you if you had anything specific in mind" (*The Letters IV* 213). Two months later, he corresponded with Jenkins, announcing his visit to Australia, overjoyed with the realisation of his plan: "My mind turns to Australia. Shall we really come and try West? I have a fancy for the apple tree-growing regions, south from Perth: have a great fancy to see apple trees in blossom" (*The Letters IV* 215). In the same way, he said to Koteliansky that Australia was his "last hope" (*The Letters IV* 215). This utterance shows his high expectations about Australia. Finally, he left for Australia via Ceylon in 1923, dreaming of Rananim.

In this way, Australia served as a place for a possible Rananim, making Lawrence journey a long way to a different hemisphere. This

marks the start of his relentless wandering in his quest for Rananim abroad, searching for a place untarnished by Western legacies. It is clear that he ascribed the ultimate failure of Rananim, not to the problem of humanity itself; rather, that England duly depends on mind-consciousness. This is why he left England for non-European regions that seemed possibly to have what England repressed: blood-consciousness.

Interestingly, the outline of Rananim became distinctive during his travels abroad. He began to find Rananim based on blood-consciousness in male human relationships after the War. The initial search for a male bond can be found in *Women in Love* and "The Blind Man (1920)[5]," but *Kangaroo* is the more salient exploration of male community. Also, his foundation of Rananim came to bear a social connotation. His interest in foreign, social community seems to reflect not only an awakening self-awareness as a cosmopolitan writer, but also his anger towards war-time society in England. In this way, Lawrence became curious about whether a social community in modern Australia held blood-conscious or mateship, and this is the main concern of *Kangaroo*.

Chapter 2: Australian Mateship and Its Literary Influence on Lawrence

2.1 The Wilderness of the Australian Bush

This chapter will examine how Lawrence was inspired by Australian mateship, a male bond that developed in the harsh natural environment. It will be shown how mateship relates to Lawrence's idea of blood-consciousness, in terms of its spontaneous, instinctive male connection. Examining how mateship is described by Henry Lawson, prominent Australian poet and writer, the issues of egalitarianism will be illuminated. Moreover, the darkness of the bush will be discussed in the context of how mateship considers human life and mortality. The image of darkness holds the key to comprehending the blood-consciousness of mateship.

Before discussing these matters, let us glimpse how mateship developed in the bush, which is generally believed to represent the wilderness of Australian landscape. In May 1922, Lawrence and his wife, Frieda, disembarked at Freemantle, Western Australia. Lawrence soon perceived a certain gulf between himself and Australia. Having gained some knowledge about the Australian landscape, he could not conceal his amazement and fear of Australia. A letter to Katherine Throssell contains his immediate impression of Australia, saying, "For some things too I love Australia: its weird, far-away natural beauty and its remote, almost coal-age quality. Only it's too far-away from me.... But I am very glad to have glimpsed it" (*The Letters IV* 272).

The distance with Australia involves not only its geographical

remoteness but also Lawrence's psychological distance from his new country. Although he was delighted to experience Australia's natural uniqueness, he found the encounter with Australia nothing but a confrontation with an opposite pole. At the same time, the letter to Throssell is suggestive of his hope for Rananim, since the letter admires Australia's "coal-age quality" (272) which is completely free from the burden of European ideas. He was enthralled by the mythical oldness of Australia symbolised by the coalmine, while many European writers were curious about Australia as a new nation state that became independent from the British Empire as The Commonwealth of Australia in 1901. It would be appropriate to put it this way: Australia is a new political entity but old because its nature precedes anything Lawrence considers to be mind-consciousness: Christianity and human civilisation.

Lawrence's interest in geological age can be traced back to his earlier writings that often portray ageless, dark trees. For example, *Sons and Lovers* associates old trees with Paul Morel's blood-consciousness, repressed by motherhood and Christian morals. Finishing writing a description of pine trees, Paul exclaims to Miriam, "Now look at them and tell me, are they pine trunks or are they red coals, standing-up pieces of fire in that darkness" (183). He links pine trees to coals, a signifier of age, suggesting that the age of trees stands opposed to relatively recent Christian values/virtues. In later years, Lawrence associates the darkness of the bush with blood-consciousness in a more direct way in an essay, *Fantasia of the Unconscious*. Admiring ageless trees, he remarks in awe: "Their, round bodies! Their magnificent, strong, round bodies!

It almost seems I can hear the slow, powerful sap drumming in their trunks. Great full-blooded trees, with strange tree-blood in them, soundlessly drumming" (82). The trees, strongly rooted downwards in the ground, conflict with mind-consciousness, especially Christianity, which pulls Miriam upwards metaphysically to a heavenly realm.

Nowhere is Lawrence's interest in natural age more apparent than in *Kangaroo*. It is Frazer's work that taught him about the almost unimaginable age of Australia's natural landscape, further motivating his departure. He wrote to Bertrand Russell that Australia convinced him of what he had been believing for years, saying that "there is another seat of consciousness than the brain and the nerve system: there is a blood-consciousness, which depends on the eye as its source of connector" (*The Letters II* 470). This conviction can be similarly found in *Kangaroo*, in which the narrator not only uses "the word of the coal age" (178), but also asserts that there is no use "trying to be an alert conscious man" (178) in Australia. In this way, the curiosity of natural "nameless past" (178) is the recurring theme of Lawrence's stories.

However, a clearer distinction must be made between the Australian bush and other ancient European trees portrayed in Lawrence's earlier works. The latter allows humans to co-exist with nature, often giving them security and a sense of ease. For instance, in *The White Peacock*, he tells of togetherness between human lives and the natural surroundings. Also, in *Sons and Lovers*, blood-consciousness represented by nature is shadowed by the domination of motherhood, giving in to human mind-consciousness. In

contrast, natural ancientness totally overwhelms the existence of human beings and their lives in Australia. The wild bush is a chaotic world that seems to deny the imprint of man that the West has established for ages, whose arrogance Lawrence calls "an old, old indifference [to human beings]" in *Kangaroo* (178). Lawrence prefers the idea that human civilisation can never tarnish the natural environment. It is humans that give in to natural darkness in Australia.

The bush, in typical Australian English, is generally defined as "uncultivated wilderness" (Edelson xvii), which markedly differs from European picturesque landscape as often seen in Romantic literature. As seen in the Introduction, *Kangaroo* enjoyed positive reviews by Australian critics who were satisfied with how Lawrence portrayed their continent covered with endless stretches of bush. Clearly, Lawrence was a keen observer of the bush, which had an immense impact on *Kangaroo*. It must be now admitted that Lawrence is neither the first nor the only writer who gave attention to the bush. As a matter of fact, the bush has been a crucial motif in literature, visual arts and crafts in Australia since the very first phase of white settlement.

It is a well-known fact that the fierce bush made setters feel vulnerable and baffled. As David Ellis notes, "The vast regions of the centre of Australia are harsh and forbidding, and have rejected many white people who have attempted to settle there" (163). This statement can be confirmed by the map (Fig. 2), which illustrates the fertility of Australia. The central part is occupied by a gigantic desert generally called the Outback. As the map shows, the

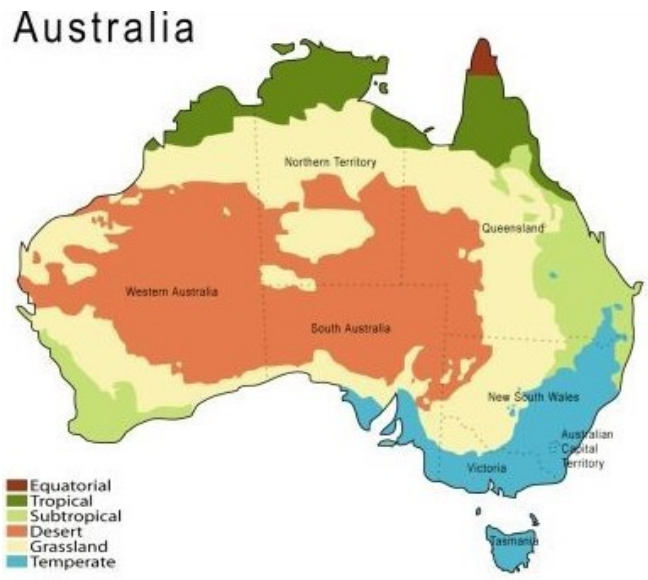

Fig. 2 Australian Geography

bush exists in the Outback as well as in some tropical areas. The barren Outback has been inhospitable to settlers, fiercely rejecting them. Australia's natural environment proved to be unfavorable to English settlers, who were unfamiliar with the harsh wilderness of the opposite hemisphere.

It is important to note that Australia's first writings emerged in the late eighteenth century when the printing was radically developed in Europe. The improvement of printing contributed a great deal to the development of Australian literature. Australia depended on publishers in England because printing machines were not used there until 1803 when the first Australian newspaper, *The Sydney Gazette*, was published. This technological dependence on England shaped the characteristics of early Australian writings: the job of writers was to narrate and justify the process of colonisation. For example, Governor Author Phillip wrote *The Voyage of Governor Phillip to Botany Bay* (1789), which journalistic in tone, focused on

reporting the reality of the colony. In this way, the first Australian writings were directed to English readers, not people living in Australia. In reality, Australia's harsh environment and low literacy rate prevented the emergence of fictional imagination.

The situation gradually changed towards the mid nineteenth century when Charles Harper published a collection of poems, *The Bushrangers and Other Poems* in 1853. Harper was the first poet who managed to find a word to express the cultural encounter with the bush. In Australia, ballads and poetry preceded the birth of short stories or novels because the former were easily circulated by word of mouth among illiterate people. Harpers' works were widely read in Australia, simultaneously contributing to telling the Empire about the amazement, fear and confusion of cultural contact with Australia. It is true, however, that his writings were still conscious of English readers who did not know of the extreme Australian environment. The purpose of his writings was to satisfy English readers' imagination with the translation of the strange bush into a form digestible by English readers.

Marcus Clarke was another writer who integrated his first encounter with the bush into his literary works. He raises a simple question: "What is the dominant note of Australian scenery?" (6). His candid answer to this question made him immediately renowned, since it formulated a shrewd definition of Australian primitive environment. He puts it this way, "Weird Melancholy. A poem like "L'Allegro" could never be written by an Australian. It is too airy, too sweet, too freshly happy. The Australian mountain forests are funeral, secret, stern" (6). In this acute assessment, he compares

Fig. 3 *Aborigines Dancing at Brighton* (1838)

the inhospitability of the Australian environment with the gentle and forgiving European landscapes that entertain the human eye. "Weird Melancholy," is suggestive of a mental gulf between Clarke and Australian soil, and it became the most famous phrase that encapsulates how early settlers reacted to the unfamiliar Australian bush.

The mental and physical distance from bush can be found in paintings as well. For example, John Glover, a watercolorist, observed nature from a European perspective; accordingly, there is a certain distance between the observer and the observed. His work, *Aborigines Dancing at Brighton* (Fig. 3), reflects discomfort towards his new environment. In the foreground of the painting, aborigines are dancing naked in a group by the riverside. For Glover, the aborigines represent primitiveness that stands opposed to European civilisation, and they are paralleled with the ancientness of the bush. In order to report the reality of the colony in visual terms,

Glover managed to explain the difference between England and Australia, resulting in the deliberate deformation of the bush trees. The duly curved branches of the bush trees convey Clarke's description of "weird melancholy," an explicit reaction to an uncanny environment.

Similarly, Lawrence felt "weird melancholy" too when he first strolled around Darlington with Mollie Skinner,[1] an Australian writer who collaborated with Lawrence in their joint work, *The Boy in the Bush* (1924). As the title of the book implies, Skinner provided Lawrence with some valuable background information about the extreme environment in the Outback. His first encounter with the bush is recorded by Marjorie Rees, Skinner's typist, who accompanied their walk in the bush in 1922. Rees's article, "Mollie Skinner and D. H. Lawrence," came out in an Australian magazine, *Westerly*, in 1964, offering us his initial impression of the bush. According to Skinner, Lawrence uttered in the bush, "This tree seems to sweat blood— a hard dark blood of agony. It frightens me— all the bush beyond stretching away over these hills frightens me" (63).

Lawrence's first impression of the bush is projected onto Richard Lovatt Somers, the protagonist of *Kangaroo*. After settling in a bungalow in Sydney, Somers wanders around in the Australian bush which is "so phantom-like, so ghostly" (14) that he suddenly becomes terror-stricken, sensing that there must be something eerie. The further he goes into the bush, the more he becomes aware of the mighty presence of "the weird, white dead trees" (14), which make his hair "stir with terror" (14). Lawrence's authorial voice goes on to explain Somers' inner turmoil with great fluency: "It [the bush]

might have reached a long black arm and gripped him. It was biding its time with a terrible ageless watchfulness, waiting for a far-off end, watching the myriad intruding white men" (14-15). Considering that Joseph Davis argues that "*Kangaroo* begins with the most vitriolic hatred for Australian landscape on the part of his protagonist" (137), it is important to examine the symbolism that the bush assumes in *Kangaroo* as well as in the history of Australia.

In fact, the symbolism of the bush changed over the passage of time in Australia. This is partly due to physical acclimatisation with the continent represented by two events: The Gold Rush and the exploration of the Outback. In 1851, gold fields were officially discovered in Victoria and New South Wales, transforming the lives of workers. The number of workers reached in excess of 150,000 by 1860 in Victoria. Men rushed into the gold fields, betting their lives on gold (Edelson 91). As a result, "[coal mines] soon became part of Australian folklore" (Dyrenfurth 38), evoking the premise of national identity as a country of labour. The Gold Rush also encouraged men to make expeditions into the unknown Outback. In 1860, The Burke and Wills Expedition started exploration from Melbourne northwards. Although Burke and Wills died on the expedition, the youngest man, John King, succeeded in reaching Carpentaria, the North coast of Australia. Later, Ernest Giles succeeded in crossing the Outback westbounds, leaving an invaluable record of the courageous exploration, *Australia Twice Traversed* (1889).

Notwithstanding, the Outback still remained mysterious and impenetrable for settlers. They could not transform the central

continent into a place of wealth and fortune. This is underpinned by the fact that they could not build a transcontinental railroad, as America had done. Yet, it is also true that physical affinity with the continent gradually emerged among inhabitants owing to the Gold Rush and successive explorations. Simultaneously, the progress of physical acclimatisation corresponds to the growth of psychological affinity with the land. It is worthy to note that the development of an Australian publishing industry played an important role in promoting their mental naturalisation with the bush in the late nineteenth century. After the Gold Rush, Australians had an increasing appetite to become independent from the Empire politically and culturally. Leading this movement, publishers thought that they must produce fictional stories that markedly differed from English literature. Finally, they found literary originality in realistic descriptions of the baffling bush. They saw their identity in the long struggle with the bush that did not easily allow human invasion.

It is of great importance that attention to the bush came with the formation of another tradition of Australia: mateship, mutual help between male settlers. Mateship, the by-product of encounters with the bush, was highly celebrated by nationalist magazines during Australia's transitional period from the fringe of the British Empire to an independent, new nation state. To name a few, *Melbourne Punch* and *The Australian Journal* were engaged in forging the image of a mature nation state. Above all, *The Bulletin*, a weekly magazine, was most widely read in Australia. *The Bulletin* was founded in 1880 by J. F. Archibald and John Haynes, gaining momentum

towards the turn of the century. It is generally known as the "Bushman's Bible"[2] that aimed to help citizens recognise their identity in the traditions of the bush and mateship.

As a matter of fact, *The Bulletin*, the national cornerstone of Australia, helped Lawrence to shape the plot of *Kangaroo*. As David Game suggests, "[*The Bulletin*] was inspirational, particularly with regard to its evocations of a wide cross section of Australian life, and in many ways contributes to the Australianness of *Kangaroo*" (130). Frieda also recalls in her biography that "Lawrence religiously read *The Sydney Bulletin.* And it was our only mental food at that time" (120), telling of the overt influence of *The Bulletin* on Lawrence. Moreover, David Ellis asserts that Lawrence met a journalist of *The Bulletin*, Mr. Toy (50). In *Kangaroo*, Lawrence himself is close to claiming that *The Bulletin* is absolutely indispensable to Somers' stay in Australia, saying, "The *Bulletin* was the only periodical in the world that really amused him" (269). Needless to say, it is the concept of mateship advocated by *The Bulletin* that drove Lawrence to write *Kangaroo*.

Let us next examine some characteristics of mateship and its closeness to Lawrence's blueprint of Rananim. In particular, the thesis will explore the literary influence of Henry Lawson, an Australian writer who frequently wrote for *The Bulletin*. Since Lawrence was believed to have read Lawson's stories, the thesis will identify the trait of mateship developed by Lawson, clarifying that Lawrence was attracted to Lawson's belief in community based on the spontaneous mutual help which conveys a viable mode of human lives.

2.2 Male Tenderness in Mateship

Henry Lawson is the most iconic Australian writer, whose literary themes rotate around mateship in the bush. He published a large number of stories for *The Bulletin*, making it the most influential magazine in Australia. His works range from short stories to ballads and verse, which realistically observe men who were engaged in the early settlement. They advocate masculinity, collectivism, and equality, overwhelmingly gaining support from male workers. According to Peter Fitzpatrick, Lawrence read Lawson's first collection of short stories, *Short Stories in Prose and Verse* (538). Lawrence himself implies his interest in Lawson in a letter to Edward Garnett, saying that he read *"Bush Stories"* (*The Letters I* 376). Although Lawrence does not disclose the title of the book, Paul Eggert postulates in "D. H. Lawrence, Henry Lawson Single-Author Criticism" that it might be Lawson's "Children of the Bush" or Barbara Baynton's short story which has the same title (10). Given this letter was written in 1912, it can be surmised that Lawrence did not visit Australia on a whim. Although he stayed there for only three months, he surely had the literary purpose to observe how mateship was integrated into Australian communities.

In the first place, mateship [máitʃip] generally means a male relationship which is "traditionally used among men and especially to describe the bond during times of challenge or hardship" (Abjorensen 248). In Australia, "mate is more than just a friend; its usage implies a sense of shared experience, mutual respect, and unconditional assistance" (Abjorsensen 284). This definition of mateship became a generally accepted national creed in the late

nineteenth century. Until then the word “mateship” underwent several changes of meaning, gradually molded into the present definition in relation to male collectivism. Nick Dryenfurth points out that the word “mate” was imported from England where it simply meant a friend. Meanwhile, the meaning of mate narrowed in Australia. As Dryenfurth insists, “In colonial Australia, mateship at once drew upon and deviated from its origin” (14).

Immediately after the settlement began, Australian mateship was adopted for “egalitarian salutation” (Dryenfurth 14) between male convicts who remarkably outnumbered female immigrants. Later, mateship was recognised as mutual co-operation between men engaged in physical labour such as drovers, shepherds and shearers. Only male bush workers could claim themselves as a mate to his companions. They helped each other to overcome adversity in the ragged bush, providing nourishing sympathy to those who were in trouble. Lawson’s poem, “Shearers” (1888), pictures mateship as emerging from suffering in fertile lands.

> ‘Tis hardship, drought and homelessness
> That teach those Bushmen kindness:
> The mateship born of barren lands.
> Of toil and thirst and danger. (93)

Here, Lawson ascribes the root of mateship to the “barren lands,” where it was not easy to survive by oneself. The bush was not an appropriate place to grow plants, and presented inhabitants with great hardship to survive.

The poem goes on to describe the everyday life of shearers who consume their mortal energy for living a day.

They do the best that can do to-day-

Take no thought of the morrow;

Their way is not the old-world way—

They live to lend and borrow.

When shearing's done and cheques gone wrong,

They call it 'time to slither'—

They saddle up and say 'So-long!'

And ride— the Lord knows whither. (93)

As the narrator says, the new life in Australia is different from "the old-world way" in that their labour is directly connected with living or surviving in the natural environment.

Lawson's short story, "Settling on the Land" (1896) tells of the difficulty of living with the bush. In the story, the narrator named Tom looks back upon the early years of settlement when nothing came easily:

> Tom ploughed and sowed wheat, but nothing came up to speak of— the ground was too poor; so he carted stable manure six miles from the nearest town, manured the land, sowed another crop, and prayed for rain. It came. It raised a flood which washed the crop clean off the selection, together with several acres of manure, and a considerable portion of the original surface soil; and the water brought down enough sand to make a beach, and spread it over the field to depth of six inches. (9)

These successive failures suggest the hopelessness of trying to cultivate the land, which did not give security to people. In another of Lawson's stories, "The Drover's Wife" (1892), he

describes how widely the bush spreads this way: "[B]ush with no horizon, for the country is flat. No ranges in the distance. The bush consists of stunted, rotten native apple-trees.... Nineteen miles to the nearest sign of civilisation— a shanty on the main road" (18). This endless stretch of bush made settlers "inclined to collectivism" (O'Malley 299) to withstand the bush's merciless rebuff of any individual attempts to survive. Consequently, people started to help each other in the bush. This is how mateship was born in Australia. Their mutual help, rather than naked competition, veers from the main stream of European philosophy which rotated around the notion that human beings are likely to fight with each other.[3] In Australia, they unconsciously nurtured collective mateship, engaged in physical work together.

Australian workers should be distinguished from workers in Europe. Lawrence criticises the situation of workers in England, saying, "I don't think that to work is to live [in England]. Work is all right in proportion: but one wants to have a certain richness and satisfaction in oneself, which is more than anything produced" (*The Letters III* 215). As seen in a wave of strikes in England in 1911, factory workers and railway workers started to ask for wage increases. This event is called "Red Clydeside," which is generally known as Bloody Friday in which workers were repressed in an appalling way. While Lawrence showed antagonism towards government authority, he was also uncomfortable with the attitude of workers. It is because workers, who were asking improvements in their economic condition, seemed to lose awareness of lively energy which he believed could be found in Australian workers. Losing

consciousness to the radiance of mortal life is what Lawrence calls dehumanisation.

Moreover, the Guilds differs from Australian mateship too, because they bears commercial traits and people works under the strict, hierarchical apprenticeship framework. The Guilds also has a strong connection with church authority. Lawrence's negative opinion of the Guild system is seen in *Sons and Lovers*, in which Mrs. Morel participates in the Women's Guilds. In general, the Women's Guilds were associated with a local church. Moreover, Christianity plays an important role in making labour the punishment for sin. Labour given by God accompanies pain, therefore, suffering has been positively interpreted especially in Protestant communities.

On the contrary, the experience of suffering does not assume Christian connotations in Australia. Instead it is more important to share hardship with others. This is why Lawson insists in "Shearers" that it is hardship that "taught bushmen kindness" (93). Also, bush workers stay out of the manufacturing system. As we have seen in "Settling the Land," the protagonist ploughs fields to grow wheat for subsistence. At first, he "found a soft place between two roots on one side of the first tree, made a narrow, irregular hole" (9). He "widen[s] the excavation" (9), only to find the scorched roots. Later, he "put the trace harness on his horse, drew in all the logs within half a mile, and piled them on the windward side of that gum" (9), but he once again becomes disappointed in seeing logs burning. These descriptions of labour suggest that he simply lives with the organic, savage land, which reminds us of primitiveness before industrialisation. This is why "to work is to live" in Australia, as

opposed to England.

We should not confuse Australia's mateship with the American frontier spirit either. There is a radical distinction between them. In America, people became acclimatised to the new environment more easily, partly because they were to some extent already familiar with the flora and fauna of America. As Antony Chessell explains, "Some introduced species were brought in by the great Scottish plant collectors in the 18th and 19th centuries, men such as David Douglas who collected more than 200 plant species in North America" (10). The plants were already naturalised in England and some of them were "almost regarded as a native tree" (Chessell 10). Later, William Robinson succeeded in naturalising alien species, and created the wilderness in which they co-existed with native plants.

In addition, as opposed to in Australia, America welcomed settlers with its extravagance of natural resources and productive vegetation, making newcomers anticipate the wealthy livelihood ahead. As Russell Ward insists, this environment allowed people to survive in the land individually, leading to free competition in a market based on individualism (245). Generally speaking, American land is rich in water and minerals, and appropriate for farming and cultivation, which help secure a rich life. This fact is confirmed by Lionel M. Jenson's claim that "the American west is a region of incredible resources and wealth, but its most important resource is that which is undeveloped. America's west is America's hope" (249). Settlers' exploration of the land was further encouraged by the slogan "Go West, young man!" It was advocated by Horace Greeley, the editor of *The New York Times*, encouraging success as well as

materialisation. This slogan is in line with the dominant concept of the American frontier spirit.

In the name of the frontier spirit, however, the exploration of the land turned out to be the exploitation of the virgin land, which was eventually transformed into "manufactured farms and fields" (Guarneri 55). Prompted by Thomas Jefferson's agricultural ideal,[4] settlers began extensive agricultural production, and succeeded in claiming ownership of land through personal labour to create cotton fields and farm land. It was John Locke's vindication of private possession that spurred the appropriation of the land. Locke claimed that "as much land as a man tills, plants, improves, cultivates and can use the product of, so much is his property" (19). The concept of private property was strongly supported in America where inhabitants did not have to help each other to live through adversity. Individual ownership of land was also encouraged in *The Frontier Thesis* written by Frederick Jackson Turner, even given constitutional status in 1787. Indeed many ethnic, religious communities were formed in, or relocated to America. The Jewish lived in a Jewish town, and Puritans from England belonged to a community, called a sect. However, individualism became the premise of free competition in the market later on. This is why Australian mateship differs from the individualistic frontier spirit.

In Lawson's writings, the denial of individualism accompanies the description of unconditional, involuntary sympathy among mates. For example, Lawson's "Telling Mrs Baker" (1901) portrays the instinctive, unconscious response to a mate who is in trouble in the bush. In the story, the protagonist is engaged in moving cattle with his mates. One

day, Bob Baker, "a jolly, open-handed, popular man," (57) starts to drink alcohol to mitigate physical hardship. Because of addiction to alcohol, he is fired and left behind in the spacious land. On learning Bob's situation, the protagonist exclaims, "[I]t isn't bush religion to desert a mate in a hole" (59). He goes on to insist this way, "The Boss [Bob] was a mate of ours; do we stuck to him" (59). Likewise, his mate, Andy, insists upon loyalty to Bob, saying, "How could I face his wife if I went home without him? or any of his old mates?" (59). These utterances are "particular instances of his [Lawson's] own observation in which he found the instinctive kindness of the poor to the poor exemplified" (Rodd 65).

The instinctive, spontaneous sympathy to mates is narrated in another short story, "Mateship" (1891) as well. As the title implies, this story encapsulates the cornerstone of mateship that is passed down to the younger generation in Australia. To begin with, the narrator explains that living with mates is more important than surviving by oneself:

> True mateship looks for no limelight. They say that self-preservation is the strongest instinct of mankind; it may come with the last gasp, but I think the preservation of the life or liberty of a mate— man or woman— is the first and strongest. It is the instinct that irresistibly impels a thirsty, parched man, out on the burning sands, to pour the last drop of water down the throat of a dying mate, where none save the sun or moon or stars may see. (53)

As Lawson uses the word "instinct," he insists that mateship stems from an innate human awareness of others. It does not involve

any commercial purpose to achieve material gain. Instead, mateship spontaneously emerges from blood-consciousness inherent in the unconscious, which Lawrence believes becomes activated in male labour represented by underground coalmines. Just like coalmines, mutual labour in Australia nurtured close proximity with others, both mentally and physically, generating what Lawrence considered to be Blutsbrüderschaft among men. Blutsbrüderschaft is found even in the gloomy gaol, a symbol used to challenge authority in Lawson's stories. The narrator of "Mateship" explains how mateship is formed in a gaol as follows:

> In gaol the initiated help the awkward newcomers all they can. There is much sympathy and practical human kindness cramped and cooped up in gaol. A good— conduct prisoner with a "billet"— say, warder or pantry-man in the hospital or observation ward, or cook or assistant in some position which enables him to move about— will often risk his billet, food and comfort (aye and extra punishment) in order to smuggle tobacco to a prisoner whom he never met outside, and is never likely to meet again. And this is often done at the instance of the prisoner's mate. Mateship again! (55)

These passages suggest that mates help even those who they have never met. Mateship is instinctive sympathy to strangers who are in the same situation. Michael Wielding labels this unconscious kindness "spontaneous charity" (65), which means the urge from the inner, deeper self, namely blood-consciousness. Wielding considers that this is described in another Lawson's short story "Send Round the Hat" (1900) as well. The story starts with the epigram of

mateship:

> Now this is the creed from the Book of the Bush—
> Should be simple and plain to a dunce:
> "If a man's in a hole you must pass round the hat—
> Were he jail-bird or gentleman once." (208)

Among mates, there is a common tradition to "pass round the hat" in order to collect donations for those who are enduring hardship. This activity is carried out by the protagonist nicknamed "The Giraffe." He is a very tall man whose "face, neck, great hands and bony wrist were covered with sunblotches and freckles" (208). The manner of the Giraffe impresses the narrator, who says: "I noticed later on; He was of a type of bushman that I always liked— the sort that seem to get more good-natured the longer they grow" (208). According to the narrator, he was always helping someone by immediately sending his hat to collect donations. The Giraffe himself says, "I always like to do what I can for a hard-up stranger cove. I was a green-hand jackeroo once meself, and I know what it is" (210-1). Although his behaviour is sometimes mocked, he insists on the importance of mateship, enthusiastically saying, "Besides, it ain't as if I was like a cove that had old people or a wife an' kids to look after. I ain't got no responsibilities. A feller can't be doin' nothin'. Besides, I like to lend a helpin' hand when I can" (211). In particular, he cannot help saving the sick, who are suffering from the threat of death.

One day, he introduces his mate to a sick man, saying, "It's that there sick jackeroo that was pickin'— up at Big Billabong" (209). He goes on to tell how pitiful the man's situation is and impulsively

decides to help him: "He had to knock off the first week, an' he's been here ever since. They're sendin' him away to wagonette to the railway station, an' I thought I might as well go round with the hat an' get him a few bob" (209). Eventually, his hat nearly wears out. It is perhaps this spontaneity of kindness that Lawrence finds in coal miners, laboring together in a dark pit: united through the unconscious, involuntary sympathy towards others.

It is important to notice that the Giraffe's kindness is regarded as "tenderness," a word which characterises Lawson's account of mateship. For instance, Manning Clarke identifies Lawson as a writer who delivers male tenderness, a theme dear to Lawrence as well. Clarke puts it this way:

> There was a wistful Henry Lawson, a man who knew about tenderness between human beings, and how rare such feelings were, and how, when they happened, they were to be treasured, and how it was the role of a man with his gifts to create pictures in words of such moments which would be there to comfort and relieve people in their darker moments. (44)

Clarke not only claims that Lawson was conscious of human tenderness, but also insists that Lawson was a writer who successfully portrayed tenderness between individuals in his works. Likewise, Paul Eggert suggests that Lawson made "exquisite touches of tenderness" (*Biography* 170) come true between men, and his success as a writer lies in the fact that he wrote about male tenderness not in a romantic or sentimental manner, but in a realistic manner.

Like Lawson, Lawrence often deals with the theme of male tenderness in his works. John Worthen asserts that Lawrence was attracted to "his father's actual physical presence, together with his warmth, tenderness and touch" (59). Endowing tenderness with the trait of "warmth," Worthen contrasts male tenderness from female domination over men. As discussed in the previous chapter, female motherhood tends to control and oppress men's living energy. This is shown in the scene where Miriam picks up a wild flower and kills its mortal vitality. On the contrary, Lawrence regards male tenderness as something that brings humans to life. Male tenderness gives vitality to human beings in a miserable, weak condition. For example, male tenderness is exercised in *Lady Chatterley's Lover*, in which Oliver Mellors' masculine warmth represents "courageous tenderness" (Scherr 56) which helps Mrs. Chatterley's femininity to regain its energy. Similarly, in the case of male unity too, Lawrence believes that masculine tenderness gives the force to live to each other. For instance, coalminers' tenderness towards others results in a revitalising, elevating mortal awareness of the other. At times, helping others means to save their lives and bring them back to life from the abyss of death. Thus, male tenderness is conscious of the lives of others while female domination deprives men of them.

Lawson's representation of male characters seems to reflect Lawrence's notion of tenderness. In the case of "Send Round the Hat," the Giraffe's spontaneous charity aims to save people's lives, the sick and the poor whose vital energy is waning. The Giraffe manages to brighten their life prospects, and helps them regain the

power to live which helps them to withstand adversity. That male tenderness conveys the connotation of life or vigorous energy is recognised in Lawson's poem entitled "To an Old Mate" (1901) too. This poem is addressed to the old mate of the narrator who looks back upon the hardship of by-gone days. The poem starts by explaining how severe the living conditions were in those days:

Old Mate! In the gusty old weather,
When our hopes and our troubles were new,
In the years spent in wearing out leather,
I found you unselfish and true—
I have gathered these verses together.
For the sake of our friendship and you. (70)

The shabby clothes are a common motif used to stand for the hardship of bush life. In addition to clothing, the narrator mentions the travel they shared together in the heat of the summer. This is expressed in the second stanza:

I remember, Old Man, I remember—
The tracks that we followed are clear—
The jovial last nights of December,
The solemn first days of the year,
Long tramps through the clearings and timber,
Short partings on platform and pier. (70)

In order to make a living, it was common for mates to move from place to place in search of work. Recalling the ragged path they walked together, the narrator next reminds his old mate of their strong communion. We should bear in mind that the narrator does not get sentimental or melancholic. Rather, his tone is passionate and

feverish, bearing what critics generally call tenderness, whose lively warmth is one of the traits of mateship. As the narrator puts it, "I can still feel the spirit that bore us,/ And often the old stars will shine" (70). By the spirit, he means the vivid, viable motion of communion whose tenderness made the other come to life in times of trouble. Male tenderness breathes life into an individual, and makes him feel alive in the bush.

Moreover, it is of note that Lawson's account of tenderness, which conflicts with female domination, has the flavour of anti-authoritarianism. This is why the Giraffe is never a revered hero in the bush community. Rather, his appearance and behaviour is comically narrated, invoking the reader's laughter. The Giraffe never assumes power, embodying the concept of anti-authoritarianism, the dominant Australian psyche. He says, "I ain't a cove as wants thanks" (211), suggesting that he does not wish to rule the community by becoming a savior of the poor, sick and injured in the ragged bush. In short, he does not aim to dominate others. In this light, Giraffe embodies Lawrence's concept of star-equilibrium which denies any authoritative domination.

In Australia, bushrangers represent Australian antipathy towards authority. Bushrangers consisted of escaped convicts, and took part in anti-social activities within groups, roaming as outlaws for nearly 100 years. The popularity of bushrangers suggests that Australians did not need powerful political regulation or leadership. Rolf Bolderewood's *Robbery Under Arms* (1888) struck readers with his description of courageous bushrangers, who embodied the ideal of lawlessness. In particular, Ned Kelly was the most

famous bushranger. His gang was supported and respected by settlers because of its anti-Catholicism and outlawed disposition. Born to farming parents, Kelly spent his life in the bush where he became a thief known as a bushranger who revolted against authority such as politicians and the police. He did not steal anything from the poor. Instead, he frequently attacked banks, disturbing the lives of people in power. As Phyllis Edelson insists, bushrangers tend to "resent authority figures and to identify with the underdog" (xvii).

Apparently, denial of authority is expressed through Giraffe's sense of mateship in a comical manner. Once again, this is what Lawrence saw in dangerous, dark coal mines where distinctive authority did not repress the individual, manly independence. This idea can be found in Lawson's poem "A Mate can do no Wrong" (1890) as well. In the poem, the narrator talks about mateship in a gaol as seen in the short story "Mateship." The poem starts as follows:

> We learnt the creed at Hungerford,
> We learnt the creed at Bourke;
> We learnt it in the good times,
> And learnt it out of work.
> We learnt it by the harbour-side.
> And on the Billabong:
> "No matter what a mate may do,
> A mate can do no wrong!"
> He's like a king in this respect
> (No matter what they do) (77)

The lines above suggest that mates worked together, moving to several different places such as Hungerford and Bourke where their

togetherness generated a mutual belief in each other. This means that no matter if their mates did something wrong, they would believe that their action is just. Accompanying each other on long journies established the unconditional trust between mates even under extreme conditions, when mates were put in a gaol. The narrator goes on to demonstrate his strong confidence in mateship:

> The Throne of Life with you
> We learnt it when we were in gaol
> And put it in a song:
> "No matter what a mate may do,
> A mate can do no wrong!"
> They'll say he said a bitter word
> When he's away or dead.
> We are loyal to his memory,
> No matter what he said. (77)

Here, the revolt against law is dealt with. Even though the law sets the norm as to what is socially acceptable, the unity based on instinctive and impetus action is superior to the external rules set by authority. We should not, however, jump to the conclusion that Lawson was an anarchist who wished to get rid of social laws. Rather, what should be paid attention to is the symbolism that lawlessness conveys. The lawless society represents the denial of the excessive concentration of authority in government, particular persons, or any leaders of a community. Acknowledging that a community is led by representatives, Lawson's account of lawlessness insists on equality between individuals whose autonomy is not disparaged or deprived by an authoritative existence.

The concept of equality is advocated in the poem "Shearers" as well. The third stanza starts as follows:

> And though he may be brown or black,
> Or wrong man there or right man,
> The man that's honest to his mates.
> They call that man a 'white man'!
> They tramp in mateship side by side—
> The Protestant and 'Roman'—
> They call no biped lord or 'sir,'
> And touch their hats to no man! (93)

Here, Lawson insists that no matter who they are, they are entitled to claim mateship with each other as long as they help each other in the bush. Importantly, he objects to calling people "sir," an address which places one person above another. Lawson was tacitly against the idea that strong authority emerges through leadership.

It should not be overlooked too that the denial of strong authority leads to the realisation of star-equilibrium in Lawson's stories. Above all, "The Sundowners" (1897) demonstrates that conventional power relationships couched in the concepts of domination-submission do not emerge in mateship: there is nobody to dominate others; moreover, too much dependence on another is avoided. This story is concerned with two men; one is named Swampy and the other is Brummy. They travel together and share their earnings evenly. Their mateship suggests the possibility of maintaining an equality between individuals. By making them fall out and fight with each other, Lawson tactically makes them repeatedly unite and leave, demonstrating Lawrence's notion of star-

equilibrium. For example, one day, there was a change of employment. However, there was only one position. So they decided that Brummy would work and would share his earnings with Swampy. This plan works well at first, but Brummy hid some money one day, triggering a quarrel which made them temporarily separate.

Lawson writes scenes of intimate help and temporary parting in order to demonstrate that mateship does not impinge on their autonomy. In other words, owing to conflict, they can maintain star-equilibrium. The narrator explains two things about their mateship. One thing is the spirit of sharing and helping; as the narrator puts it, "Brummy would have starved many a time if it hadn't been for Swampy" (87). At the same time, the narrator says, "Swampy had learned him [Brummy] how to battle" (87). This implies that mateship does not simply mean sticking to mates but truly means determining and maintaining an appropriate distance with them as an independent individual. Swampy depended on Brummy too much, therefore, Brummy decides to leave him momentarily, in order to teach him what mateship really means. Clearly, his attitude reflects Lawrence's star-equilibrium; neither of them dominates the other while they cooperate with each other. To sum up this section of the chapter, male tenderness, which revitalises the lives of mates, is the bedrock of the bush community, and it leads to the realisation of anti-authoritarianism as well as star-equilibrium.

Next, an extended evaluation of the issue of life and mortality will be made. The thesis will examine how mates shared the matter of death in the bush. By clarifying their insight into death, the flip side of life, we will paradoxically comprehend how mates shared the

opinion of mortality, an important element of blood-consciousness.

2.3 The Symbolic Darkness of Mateship

In order to understand Lawson's view of life and death, we need to clarify how the word "mortal" is positively used in Lawson's writings. In general, the word "mortal" refers to finite human life and mankind's destiny to die. It may also denote the futility of human life. However, Lawson uses the word "mortal" in a less conventional manner. For Lawson, it expresses something positive. He uses "mortal" to praise the lives of people whose finite vitality is consumed in everyday activities in the wild bush. When Lawson uses the word, there is no sense of describing something miserable, melancholic, and pitiful, rather, readers are impressed with the life force of workers who are desperate to survive in Australia's severe natural environment.

A short story, "On the Edge of a Plain" (1893), embodies Lawson's use of "mortal." This story is concerned with a man, Mitchell, who is believed to have been dead for a while, but suddenly comes back home. He surprises everyone who imagines that he died miserably in the heat of the bush. The fact of his "being alive" is described with the word "mortal" in order to emphasise the radiance of human life. In this scene where people are jubilant that he is alive, the term "mortal" does not convey any sorrowful connotation. It does not represent the miserable life of the bushmen. Instead, Lawson uses "mortal" to indicate the inexpressible excitement that people feel towards Mitchell's coming back "alive."

In this story, Mitchell looks back on his past. His starts to

recall his experiences: "'I'd been away from home eight years,' said Mitchell to his mate, as they dropped their swags in the mulga shade and sat down" (92). He confesses that he has been absent from home for eight years, and begins to tell his mate that his coming back home was a great surprise to his family. Above all, his mother is delighted and nearly beside herself. It is of importance to notice that her extreme excitement about his being alive is expressed through the word "mortal" as follows:

> He poured a drop more water into the top of his hat.
>
> 'Well, mother screamed and nearly fainted when she saw me. Such a panic you never saw me. They kept it up all night. I thought the cold cove was gone off his chump. The old woman wouldn't let go my hand for three *mortal* hours. Have you got the knife?' (93 my emphasis)

In the passage above, Lawson informs the readers that "three mortal hours" have passed since Mitchell returned home. He uses the word "mortal" to highlight the mother's delightful reattachment with her son. Her pleasure pervades this scene and challenges the generally negative connotation that "mortal" assumes. The emphasis is not on finite human life; instead, the simple fact is narrated: Mitchell is alive and this news brings his mother to life once again. His mother spent her days in sorrow while he was missing; however, hearing that her son's life has not been extinguished yet, she feels extreme happiness and becomes energised once again. In other words, "mortal" is used to express the state of being "alive" as well as the delightful emotion towards the fact that one's beloved is "alive."

In a similar manner, Lawson gives the word "mortal" a peculiar

meaning in another short story, “Marshall’s Mate” (1896). In this story, a man named Marshall goes missing, and his mates, who are anxious about his safety, try to find him. The attempt to find a missing mate is a theme dear to Lawson’s writings. Above all, this short story is worthy of note because mateship is described within the concept of “mortality.” Mack, one of Marshall’s mates, expresses his unwavering will not to discard his mate, by referring to the word “mortal.” Mack’s passionate attitude towards mateship is narrated as follows:

> We reached the place and turned again— dragged back and no man Spoke— It was a bush-fire in the scrubs that made the burned smoke. And when we gave it to best at last, he [Mack] said, ‘I’ll see it through.’ Although he knew we’d done as much as *mortal* men could do. ‘I’ll not— I won’t give up!’ he said, his hand passed to his brow. (53)

Here, Lawson insists that to save a mate’s life is the indispensable duty of a “mortal men,” and Mack decides to spend his “mortal” hours to find out his missing mate in the hope that he is alive. Although the prospect of his being alive is uncertain, there is no melancholic atmosphere in this story. Rather, the word “mortal” refers to the spirit of mateship which finds great value in the fact that one’s mate is somehow alive. Also, as already seen in “On the Edge of a Plain,” Lawson uses the word “mortal” to emphasise the cheerful bushmen who find the joy in the fact that their mates surely exists and survives in the bush, against the odds. Lawson refers positively to the word “mortal,” giving a unique view that human lives are finite but that the extreme finiteness of a

bushmen's life -where mortality in such close proximity- nurtures the spirit of mateship which rejoices in the value of being "alive."

Louise Bredt supports our interpretation of "mortal" in Lawson's stories. She insists that "his imagination was not fantastic; but he let the plain facts of our mortal existence— of human nature, environment, and fate" (3). Bredt insists that Lawson is not a romantic writer full of imagination but a writer who proposes the idea that humans are all mortal but this is recognised in the warm spirit of mateship which finds such an emotional "joy" (3) in each other's lives. Bredt's view certainly underpins our discussion of two short stories "On the Edge of a Plain" and "Marshall's Mate." In this way, the word "mortal" means the delight towards life. Life, burned in the harsh bush, becomes all the more radiant and powerful for its severe finiteness, namely mortality. This view of mortality can be found in *Kangaroo* as will be explained in the next chapter.

The dynamism and radiance of life is highlighted by the symbolic use of "darkness" in Lawson's stories. It carries the connotation of death, which is an impending matter in the bush. Many workers suffered from water shortages and the land's infertility, and some of them died in accidents. Proximity to death produced the peculiar sense of life held dear in bush society. They shared the opinion that death did not exist at a different pole of life; rather, it is a definitive piece of the human life circle. This opinion corresponds with Lawrence's view of life as well.

Before examining some of Lawson's stories regarding death, let us overview how much Lawson is concerned with dealing with the matter of death in his works. We need to bear in mind that almost all of

his stories are concerned with death. For example, in "The Drover's Wife," a story already mentioned, the narrator describes the death of the protagonist's child: "[O]ne of the children died while she was here [in the bush] alone. She rode nineteen miles for assistance, carrying the dead child" (21). In "The Darling River" (1891) too, some sailors are drowned in the rough river, and a young man similarly dies in the river in "The Union Buries Its Dead" (1893). These stories tell how the threat of death lurks close to the surface of everyday life. Although people who died in the bush range from children to elderly men, Lawson deals especially with the absurdity of dying young in the bush. Likewise, the death of babies, children and young men has been treated in English literature as well. However, there is a distinctive difference between them.

In the tradition of English literature, death tends to be described within Christian doctrine such as sacrifice and salvation. Victorian novels clearly have this tendency with an overtly educational purpose. Charles Dicken's *The Old Curiosity Shop* (1841) is a good example. In the story, faith in Christianity brought a peaceful death for Nell, a young girl. This is shown in this way: "She was dead. No sleep so beautiful and calm, so free from trace of pain, so fair to look upon. She seemed a creature fresh from the hand of God, and waiting for the breath of life; not one who had lived and suffered death" (538). The pain of death is mitigated because of her faith and good deeds. Dickens' *Christmas Carol* (1843) also suggests that a peaceful death comes from good behaviour as a Christian. In the story, Scrooge, a selfish man, decides to start a new life after he finds himself miserably dying alone in a

premonition.

In the same way, death is associated with Christian morality in Charlotte Brontë's *Jane Eyre* (1847). Helen Burks, an ardent Christian, dies in Jane's arms, saying, "I'm very happy, Jane.... I'm going to God" (83). She continues to talk to Jane about tranquil peace before death this way, "We all must die one day, and the illness which is removing me is not painful; it is gentle and gradual; my mind is at rest" (83). This scene suggests that her absurd, sudden death is a journey "to my [her] home" (83) where God exists. This means that death brings her to a heavenly sphere which contrasts with the earth on which human beings live.

Meanwhile, Lawson's view of life and death differs from Victorian novels, whose deathbed scenes A. W. Friedman deems to be "extravagantly emotional, crowded and full of activity" (74). In Lawson's works, a good deed has nothing to do with a peaceful death. Moreover, death does not mean a heavenly journey to God. This is why Lawson prefers to portray burial scenes where a human body is roughly buried in the muddy ground, which contrasts with heaven and God mentioned in Victorian stories. In Lawson's works, nature represented by the Australian soil does not convey any maternal connotation whose role is to produce new life. This differs from the general interpretation of nature as the maternal creator, as seen in English literature. Instead, Lawson's representation of the fertile ground unsuitable for vegetation embodies nothing but the overflowing, savage energy of life.

Given the soil of the bush does not accept humans, the burial should not be interpreted as implying that humans are integrated

with or return to the creator: there is no such thing as a prolific creator in the bush. What should be noticed about the rough sketch of burial tells of the very simplest creed of mateship: death is not something divine but merely a part of mortal life symbolised by the ground. This austere attitude towards death conversely elevates the value of life which does not surrender to the divine death as seen in the Christian framework. Importantly, it is proximity, affinity, or strange familiarity with death in the bush that produced the tradition that the value of life surpasses death. This peculiar view of life and death was tenaciously advocated in Lawson's short stories.

Interestingly, death is sometimes dealt with even in a comical manner in Lawson's stories. For instance, "The Loaded Dog" (1899), generally known as a comedy, indicates how familiar death was with bush workers. The story is focused on three bushmen who try to catch fish by putting an explosive cartridge on a dog, Tommy. Against their expectation, the dog follows them with the cartridge in his mouth (10). On the surface, the story is full of humour and laughter. However, Colin Roderick insists that the story implies their possible death, caused by their reckless actions in the bush (63). It seems that life and death exist next to each other, and the invisible threat of death is even found in innocent or comical actions.

Lawson's light touch on the issue of death is seen in "In a Dry Season" (1901) too. The story starts with the description of a group of workers at a railway station. There the protagonist pays attention to "a hat with three inches of crape round the crown"

(102) which "perhaps signifies death in the family at some remote date, and perhaps doesn't" (102). His opinion of the hat is developed as follows:

> Sometimes, I believe, it only means grease under the band. I notice that when a bushman puts crape round his hat he generally leaves it there till the hat wears out, or another friend dies. In the latter case, he buys a new piece of crape. This outward sign of bereavement usually has a jolly red face beneath it. (102)

According to the protagonist, the hat is "worn to signify bereavement and often left on well beyond the usual period of mourning" (Spurr 117). Lawson makes him talk about the paradoxical meaning of the hat: "Death is about the only cheerful thing in the bush" (102). This irony is narrated not seriously, but comically; therefore, there is nothing miserable in the scene. As Robert Beardwood insists, "In general, Lawson's male characters value and demonstrate an unceasing loyalty to their mates, although these relationships are not sentimental or romantic" (46). This sentence encapsulates the characteristics of mateship especially when they face the death of mates. The unpopularity of romantic stories verifies this fact. In Australia, some writers were devoted to writing romances[5] featuring inhabitants, but readers preferred stories published by *The Bulletin* because of its austere approach to life and death.

As mentioned, the peculiar attitude towards death is explicitly found in stories that treat funerals and burials. "The Bush Undertaker" (1892) centres around the life of a man living in the

bush. He lives with his dog, Five Bob, under the dire conditions of the bush. He has the habit of digging up graves of indigenous people and racking up all the bones. He enjoys himself "by putting them together on the grass and by speculating as to whether they had belonged to black or white, male or female" (12). After amusing himself, he puts them in a bag and carefully brings them back home.

One day, he comes across a body at the foot of sapling. The body has become a mummy due to "the intense heat of the western summer" (12). Although there is no physical sign to identify the man, his outfit tells the protagonist who he really is: The dead man is his mate, Brummy. Learning the truth, he exclaims to his old mate in this way: "I allers told yer as how it 'ud be— an' here y'are, you thundering jumpt-up cuss-o'-God fool. Yer cud earn more'n any man in the colony, but yer'd lush it all away. I allers sed as how it 'ud end, an' now yer kin see fur y'self" (13). Blaming his bad behaviour before death, the protagonist decides to take the body back home, saying, "I expect I'll have t' fix yer up for the last time an' make yer decent, for 'twon't do t' leave yer alyin' out here like a dead sheep" (13). As seen in the poem "A Mate can do no Wrong," while criticising the wrong behaviour of a mate, the protagonist's loyalty is such that he takes care of the fractured body of his mate and buries it as an amateur undertaker.

Later, readers are informed that it is Christmas day. At home, drinking alcohol, the protagonist murmurs, "I ain't a-spendin' sech a dull Christmas arter all" (14). After drinking, he "leaned the dead man against a tree while he settled the bones on his shoulder" (14). During the night, he leaves the body in the chimney, and takes

it to where he digs a grave next morning. When he is burying the body in the ground, he recalls the time spent with Brummy. His memories flood back at such a speed that he is lost in deep thought. At last, he sends a last farewell messages to his mate, saying in a melancholic manner, "It's all over now; nothin' matters now— nothin' didn't ever matter, nor— nor don't. You uster say as how it 'ud be all right termorrer" (pause); "termorrer's come, Brummy— come fur you— it ain't come fur me yet, but — it's a-comin'" (17).

Having said farewell, he suddenly begins to think about human dignity. He thinks that he should not bury his mate as if he were a dog, so the man, an impromptu undertaker, manages to say a sermon after finishing the grave mound. He says it awkwardly like a priest, "I am the rassaraction.... Hashes ter hashes, dus ter dus, Brummy— an— an' in hopes of a great an' gerlorious rassaraction!" (17). It should be pointed out that his saying a sermon does not suggest that the death of his mate is narrated within a Christian framework. Rather, the bottom line of this story lies in the ending where Lawson skillfully switches to the description of the bush, in which the sun sets. Growing darkness pervades the scene where the protagonist stands alone. The narrator ends the story in this way, "And the sun sank again on the grand Australian bush— the nurse and tutor of eccentric minds, the home of the weird" (17). The protagonist, who the narrator thinks eccentric, is taken back to reality by the summer heat, leaving the burial site extremely wearily. He does not remain sentimentally indulging in memories with his mate in the wild bush. Instead, the story ends with the protagonist returning to his "life" in the bush.

It is also important to note that the bush comes into the focus of readers, who learn that the burial site is merely a part of the wild bush. This compositional change suggests that Brummy's buried body is absorbed by the rugged ground. In other words, he does not transcend to heaven where God's unconditional love and salvation exist, instead he remains on the wild ground even after death. There, the looming darkness, the symbol of death, becomes the common scenery of everyday life. That death naturally melts into everyday life paradoxically accentuates the value of life surviving in the bush.

Apart from "The Bush Undertaker," Lawson's "The Union Buries Its Dead" (1893) is famous for dealing with death. Like the former, the story does not entail any sentimental scenes based on Christian love, but rather it emphasises the bushmen's austere attitude towards the death of an anonymous mate. The story centres around the death of a young man who was drowned in the river. Although little is known about the young man, fifteen bushmen decide to attend his funeral, simply because the man is involved in hard labour like them. During the funeral, the bushmen walk in two in the heat, which "rushed in fierce dazzling rays across every iron roof and light-coloured wall that was turned to the sun" (26). Soon, the funeral becomes "a farce" (26). For example, some of the bushmen become tired and "shoved their hats on and off uneasily" (27). Moreover, when digging the burial hole with a shovel, the coffin is accidentally stained by "the hard dry Darling River clods rebounded and knocked" (28). What is more, the narrator makes the protagonist say after the funeral: "[W]e have already forgotten the name [of the

dead man]" (28).

Moreover, there is no educational, Christian reference that the dead man's faith leads him to paradise. Meanwhile, Lawson highlights how the body is laid on the ground, becoming a part of the muddy mound. As seen in "The Bush Undertaker," the body is eventually swallowed by the ground, denying the Christian context in which the life after death is more respected than the life on the ground. Mateship's peculiar view of life is summarised in the beginning of the poem "Shearers," which starts as follows:

> No church-bell rings them from the Track,
>
> No pulpit lights their blindness. (93)

Here, Lawson uses the image of light, which represents the church's guidance. In general, light has been associated with what Lawrence calls "mind-consciousness" such as Christianity, reason and civilisation. Interestingly, Lawson insists that there is no such thing in bush life. On the other hand, he stresses the image of death by describing darkness which invades the light. In a manner similar to the ending of "The Bush Undertaker," the growing darkness in this poem suggests that death is an indispensable element which makes human life more vigorous and radiant in the harsh bush.

The image of darkness is used in a poem entitled "Talbragar" (1892) as well. The protagonist, Jack Denver, dies on Christmas Eve when a family gathers at home. The first stanza explains the sudden death of Jack:

> Jack Denver died on Talbragar when Christmas Eve began,
>
> And there was sorrow round the place, for Denver was a man;
>
> Jack Denver's wife bowed down her head—her daughter's

grief was wild,

And big Ben Duggan by the bed stood sobbing like a child.

But big Ben Duggan saddled up, and galloped fast and far,

To raise the biggest funeral ever seen on Talbragar.

By station home

And shearing shed,

Ben Duggan cried, “Jack Denver’s dead!

“Roll up at Talbragar!” (112)

At first, the sorrow over the death of Jack permeates the poem. However, the touching Christmas carries a comical atmosphere in the fourth stanza, in which people start to mock Jack, saying, “The Wretch is drunk” (112). This utterance transforms the melancholic mood into a brighter and lighter atmosphere at home. In the last chapter, Jack’s identity as a merry, amusing character is even more revealed, and his burial is narrated accompanying the image of darkness. This is shown as follows:

The western bushmen knew the way to bury dead like him;

But some returning homeward found, by light of moon and star,

Ben Duggan dying in the rocks, five miles from Talbragar.

And far and wide

When Duggan died,

The bushmen of the western side

Rode in to Talbragar. (114)

Here, the scene turns into night when “light of moon and star” dominates the atmosphere outside. This natural change of time and mode suggests that life and death are banal. This strange affinity

towards the darkness of death certainly lies behind the tradition of mateship which values the vigorous human life in the bush.

Lawrence is himself fond of the literary symbolism of darkness that pervades brightness. For example, most events happen in the cover of darkness in his short story, "Odour of Chrysanthemums" (1911). The story is concerned with the death of a coal-miner who dies in an accident in a dark coalmine. Anxious about his not coming back home, his wife, Elizabeth Bates, goes outside and tells her children that "there was no trace of light [outside]" (188). Inside the house, her son, John, craves the light of the candles while waiting for his father. In contrast to candle light, the father's body carried by coal-miners appears out of darkness in the evening. The darkness of death permeates the brightness of light inside the house. In the end, by making Elizabeth touch her husband's corpse that comes out of darkness, Lawrence highlights the body which used to represent lively energy. In other words, as the darkness is naturally integrated with everyday life, accepting death as an integral part of human existence leads to greater respect for the radiance of living energy of human kind.

The symbolism of death is found in *Sons and Lovers* as well. Paul Morel associates darkness with the dangerous work of coalmining. The narrator explains Paul's affinity with darkness:

> They [Morel's children] imagined them [coalminers] dipping down into the dark valley. Sometimes they went to the window and watched the three or four lamps growing tinier and tinier, swaying down the fields in the darkness.
>
> Then it was a joy to rush back to bed and cuddle closely in

the warmth. (90)

In the imagination of children, death represented by dark coalmines is fused with some lights in the fields. It seems that Lawrence and Lawson have something in common in terms of their dealing with the organic circle of life and death. Their respect for life neither means adherence to life nor abjection at death. Instead, they find death integrated into life, by describing darkness which becomes a part of everyday life. This is the premise of Australian mateship and Lawrence's mutual blood-consciousness, in which mortal radiance is paradoxically highlighted by the dominant atmosphere of darkness that symbolises death.

It must be now admitted that economic prosperity and national maturity brought a different mode of living in twentieth-century Australia: most people lived in the city when Lawrence visited Australia. It is important to notice that the tradition of mateship was passed on to the next generation who did not live in the bush anymore. They made mateship the ethos of national politics. As Pip Wilson insists, mateship became the fundamental element of Australia's political party (44). They incarnated the individual commitment to bush community in reality, making mateship the solid national creed. Their nostalgia towards mateship succeeded in reviving mateship in the social realm. Likewise, Lawrence, in search of Rananim, expected to find Lawson's account of mateship in modern Australian society.

To Lawrence, finding mateship in a modern society means reconnecting with his father, a coal-miner, through literature. The fond, almost nostalgic memory of his father corresponds with

Australia's nostalgia towards the mateship of its by-gone days. Importantly, *Kangaroo* was devoted to investigating whether it was possible to hold the original meaning of mateship outside the bush, especially within a modern, social framework. As explained in the Introduction, Lawrence wished to find a community in which people were fully conscious of their mortal vitality and their sense of mutual cooperation, even in a situation where they did not have to be aware of life and mortality any longer. In other words, Lawrence wished to find a political community united not by legal rules but by an internal impulse or spontaneous instinctive derived from mortal energy. *Kangaroo* is the story that examines whether it is possible to retain a viable mode of mortal awareness even in a political community.

In order to scrutinise this matter, Lawrence tried to understand the social tide of Australia not only by reading newspapers but also by socialising with people who were engaged in politics. Robert Darroch insists that during his stay in Australia, Lawrence became involved in political associations that became the inspiration of *Kangaroo* (88). According to Darroch, Lawrence became acquainted with some politicians, and *Kangaroo* is based on an event that happed on May Day in Canberra House in 1922. Although he was a traveler and observer of Australia, his wish to glimpse local society indicates his genuine, insatiable curiosity to find Rananim and the legacy of his father in modern, Australian mateship.

Chapter 3: The Influence of Mateship on *Kangaroo*

3.1 Lawrence as a Traveler, Outsider and 'Pommy'

This chapter explains how Lawrence's *Kangaroo* is influenced by Henry Lawson's evocation of mateship. In particular, *Kangaroo* conveys two crucial traits of mateship: anti-authoritarianism and a life-affirming attitude. These traits are explicitly found in the protagonist's first impression of Australia, which encapsulates what *The Bulletin* and Lawson advocate. The coincidence between the protagonist's first interpretation of Australia and Lawson's account of mateship suggests that Lawrence read *The Bulletin* and gained some knowledge of the concept of mateship. *Kangaroo* also refers to the problem of socialism, which forms a binary opposition with the Diggers, a community based on mateship. By examining why Lawrence criticises socialism, one is able to recognise the characteristics of mateship passed on to Lawrence from Lawson.

In *Kangaroo*, Richard Lovatt Somers, the protagonist of the story, leaves England for Australia and witnesses the political conflict between the Diggers and a Socialist party. In general, *Kangaroo* is interpreted as Lawrence's autobiographical novel by many critics such as Anaïs Nin, Bruce Steele and Macdonald Daly. For instance, Anaïs Nin suggests that "[Somers] is the most undiluted self-portrait that Lawrence ever penned" (45). Likewise, this thesis posits the idea that Somers reflects Lawrence's personal sentiments and spontaneity during the post-war period. David Game suggests that the initials of Somers can be identified with Robert Louis Stevenson. Jessie Chambers recalls in her memoir that Lawrence read

some of Stevenson's stories (97), an author who journeyed from Glasgow to California. Unlike Lawrence, Stevenson's journey abroad was not prompted by disillusionment with the Empire; he simply followed an American woman and married her. However, on a steamship to America, he saw the real, pitiful situation of emigrants, who left Britain because of their unfitness as citizens. In *The Amateur Emigrant* (1895), a memoir of his journey to America, Stevenson sympathises with those who became emigrants as follows:

> We were a company of the rejected; the drunken, the incompetent, the weak, the prodigal, all who had been unable to prevail against circumstances in the old land, were now fleeing pitifully to another; and though one or two might succeed, all had already failed. We are a shipful of failures, the broken men of England. (12)

In the passage above, Stevenson identifies himself as one of the poor emigrants, explaining that they failed to be recognised as members of society. Their unfitness for society reminds us of Lawrence's physical examination in Cornwall where he was disqualified for service by the military's fitness requirements. This traumatic experience becomes the background of R. L. Somers, an English writer of novels and poems, who was mentally bruised by physical examination during the War. Like Lawrence, Somers could not live up to the imposed image of citizen and soldier; henceforth, he felt himself marginalised. This experience of solitude is narrated in Stevenson's memoir, which sees emigrants as "the rejected [by the Empire]."

At the same time, Stevenson's memoir conveys an extremely

optimistic view of the new continent, which he considers to be "a sort of promised land" (72). The hopeful vision for emigration is shown in this way: "All were full of hope for the future, and showed an inclination to innocent gaiety. Some were heard to sing, and all began to scrape acquaintance with small jests and ready laughter" (62). They are not anxious but full of pure expectation, which Stevenson calls an "innocent" state. This optimism characterises Somers' journey to Australia too. At the very beginning of the story, Somers puts it this way, "In Europe, he [Somers] had made up his mind that everything was done for, played out, finished, and he must go to a new country. The newest country: young Australia" (14). This passage conveys not only Somers' despair of England but also his childish joy of visiting an unknown country. His regeneration, full of young energy, represents the freshness of Australia as a nation state.

In *Kangaroo*, Somers' innocent optimism as a traveler is ridiculed by his neighbor Jack Callcott. Callcott calls the Somers "pommies," a word that was used to stigmatise recent emigrants and visitors from England in the first part of the twentieth century. The word "pommy" was first officially recognised in a dictionary in 1916, which belongs to the last phase of the movement which encouraged English people to emigrate to Australia. Local people, born in Australia, mocked English newcomers and distinguished them by calling them "pommies". This tendency is expressed by a cartoon in *Punch* published in 1965. In the cartoon (Fig. 4), Australians were treated in a rough manner. Another cartoon (Fig. 5), published by *Punch*, also makes fun of the English pommy, whose accent is

different.

Fig. 4 Emigration of Pommies

Fig. 5 Pommies at Beach

In *Kangaroo*, Lawrence uses the word "pommy" in order to refer to a traveler from England like Somers, who seems merely an outsider to the local community. Somers stands out from the very beginning of the story; local Australians consider him to be "[a] strange, foreign-looking little man with the beard and the absent air of self-possession" (7). The narrator later summarises Somers' identity, saying, "Perhaps after all he was just a Pommy" (147). This identity is Lawrence's self-recognition as a traveler, who does not have to worry about how to make a living in Australia.

Importantly, *Kangaroo* is narrated through the lens of a "pommy" who scrutinises whether the spirit of mateship can be fulfilled in modern society. It seems that there are two roles assigned to the "pommy," an optimistic student of mateship, and an observer and

severe judge who comments on it. In this chapter, the thesis focuses on the former, in order to demonstrate that the view of the "pommy" as a student of mateship is influenced by Henry Lawson.

To begin with, as an optimistic pommy who does not work in Australia, Somers starts off his stay by settling in a bungalow overlooking Sydney Harbor. His first impression of Australia owes much to what Lawrence skimmed from Lawson's short stories. How the Somers struggle with wild animals in Sydney reminds us of Henry Lawson's "The Drover's Wife," in which the protagonist fights against wild animals around the house. In *Kangaroo*, the second chapter is devoted to an endless battle with filthy rats, insisting upon the difficulty of getting rid of vermin. Lawrence, who stayed in urbanised Sydney, presumably borrowed from Lawson his environmental views. The imaginary of combat with the rats is narrated as follows:

> And almost every morning he had the nauseous satisfaction of finding a rat pinned by its nose in the trap, its eyes bulging out, a blot of deep red blood just near. Sometimes two rats. They were not really ugly, save for their tails. Smallish rats, perhaps only half grown, and with black, silky fur. Not like the brown rats he had known in the English country. (49)

Somers' failure to eradicate the rats is inspired by a scene in "The Drover's Wife" where the settlers' life is threatened by venomous snakes. As the narrator says, "It is near sunset, and a thunderstorm is coming. The children must be brought inside. She will not take them into the house, for she knows the snake is there,

and may at any moment come up through a crack in the rough slab floor" (20). The wife, whose husband is away from home working, manages to keep her children safe in the bush, which is the natural habitat of snakes. Lawson's sketch of Australian life is certainly reflected in *Kangaroo* by Lawrence who was a reader of *The Bulletin*.

Similarly, Lawrence, who was a newcomer, stranger, and pommy, dealt with the issue of mateship by skimming Lawson's stories. He expressed what he had gleaned from them in Somers' first impression of the Diggers, a community which was a candidate for Rananim in Australia. Somers' contact with the local community begins in the second chapter, when he becomes acquainted with Jack Callcott, who belongs to the Diggers, a group of veterans who fought in the First World War. Working at an auto repair factory, Callcott is absorbed in the political activities of the Diggers, which attempts to make a new Australia based on male mateship. Although Somers did not feel like socialising with others when he arrived in Australia, he is gradually drawn to the political scheme of the Diggers. Callcott, an ex-soldier, makes a striking comparison with Somers, who is a small man with a pale face and physical deficiency. Harriet identifies Callcott as a masculine man, who "had a touch of something, the magic of the old world that she had never seen, the old culture, the old glamour" (19).

Somers recognises Callcott's individual allure too, and his attraction to Callcott displays Lawrence's blood-consciousness. From early on, Somers is drawn irresistibly towards Callcott; as the narrator puts it, "[He] could not withhold his soul from responding to him [Callcott]" (37). One day, Somers compares the English with

Australians in terms of how they communicate with each other. According to Somers, the upper-class Englishman thinks that the unspoken never exists; an individual cannot ally oneself with others without words. On the other hand, he thinks that Australians are able to have "silent and involuntary" (36) communication, which is the essential element of blood-consciousness. Somers goes on to insist, "Each one knows in silence, reciprocates in silence, and the talk as a rule just babbles on, on the surface" (36). This passage indicates that Somers thinks words cannot amply express what lies in a deeper sphere of human psychology, the unconscious and instinctive. Instead, he suggests that "the intuitive understanding of their fellow-man" (37) is nurtured through unspoken sympathy between men as seen in dark coalmines.

One day, Callcott asks Somers, saying, "[S]peak like a man with some feeling in your guts" (46) so that they can become mates with each other beyond just friends. Callcott values human feelings, and his request is for Somers to stop thinking "theoretically" (46). Monopolising the conversation, Callcott delivers Lawrence's blood-consciousness, saying, "Of course you're one of us: same flesh and blood, same clay. Only you've had the advantages of a money-man. But you've stuck true to your flesh and blood, which is what most of them don't do" (46-7). By "flesh and blood," Callcott means instinctive, involuntary comradeship. While Callcott is ready to socialise with a pommy, Somers holds back from developing a closer relationship with Callcott. However, he feels a strange feeling of satisfaction and bliss in the presence of him. The narrator explains how Callcott stimulates Somers' blood-consciousness that was not

activated in England:

> And yet they were satisfied, just sitting there together, a curious peaceful ease in being together. Somers wondered at it, the rich, full peace that there seemed to be between him and the other man. It was something he was not used to. As if one blood ran warm and rich between them. (54)

The rush of blood suggests that in this moment, Somers is awoken to the power of Australian mateship. He begins to compare his occupation as a writer with becoming Callcott's mate. To Somers, writing requires disconnection from others; but in contrast, mateship makes him exclaim, "I want to do something with living people, somewhere, somehow" (69). Eventually, he decides to meet the leader of the Diggers, known as Kangaroo. Focusing on Somers' initial contact with the Diggers, let us next demonstrate how Australian mateship differs from socialism, which appears as a rival to the Diggers' cause. Examining why Lawrence criticises socialism reveals the representative characteristics of mateship that Lawrence culled from Henry Lawson's stories as a pommy learning what mateship means.

3.2 The Problem of Law and Authority

To begin with, the issue of law is an important theme of *Kangaroo*. Although Lawrence was not an anarchist, the word "law" invariably has negative connotations in Lawrence's writings. In *Kangaroo*, while Somers feels the vacancy of authority, socialism advocates the significance of law that Somers feels represses people. One day, Somers goes to Canberra House, where the

proletariat holds a meeting. There, Willie Struthers, a leader of left-wing activists, calls for the realisation of socialism in Australia. Struthers has a passionate appearance with "deep lines in his face, a tight shut, receding mouth, and black, burning eyes" (193). He was born in Australia and "spent many years on the goldfields" (193), representing the typical Australian figure who has experienced physical labour. His severely burnt skin tells of the hardship that he must have experienced through this labour. The narrator identifies him as "a distinct Australian type" (193).

Immediately after Somers is introduced to Struthers, they start a fervent argument on the issue of socialism. Somers asserts that he does not believe in socialism because it lacks the courage to make any difference in society. In his opinion, "[socialism] hasn't got the spark in it, to make a revolution. Not in any country. It hasn't got the spunk, either. There's no spunk in it" (194-5). The word "spunk," which is synonymous with the concept of blood-consciousness, means the abundant energy of human life. For example, *Aaron's Rod*[1] is a cautionary tale that severely criticises the world in which "the spunk diminishes" (224). Similarly, Lawrence detests Europe since "there is no spunk" (*The Letters VI* 72), namely the explosive vital energy which comes from the deeper, inner self. However, Struthers obstinately counters Somers' claim, saying that "the socialitic and communal ideal is a great ideal, which will be fulfilled when men are ready" (196). Influenced by the Russian Revolution in 1917, Struthers aims to establish a country like the Soviet Union. At the meeting of labourers at Canberra House later on, he propagates his vision of a socialist community based on

labour:

> [T]he biggest part of our waking lives belongs to our work. And certainly the biggest part of our importance is our importance as workers..., and we are bound to be, workers first and foremost. So were our fathers before us, so will our children be after us. Workers first. (311-2)

On the surface, socialism seems likely to resonate with Lawrence, who was born into a working class family. There is no doubt that Lawrence was interested in socialism in his youth. According to John Worthen, Lawrence discussed socialism with the father of Louise Burrows, a girlfriend during school days (82). Yet, as Lawrence built a career as a writer and became cosmopolitan in the 1920s, his self-recognition as a working-class writer was gradually diluted. Accordingly, while praising his father and the blood-consciousness of workers, he became less interested in the ongoing working movement, and turned his back on socialism. It is not only because socialism proposes the value of labour, but also because it is founded on strong legal control. In *Kangaroo*, Struthers emphasises the role of law to achieve his ideals:

The General Confederation of Labour, as perhaps you know, does not aim at immediate revolutions. It wants to make the great revolution by degrees. Step by step, by winning political victories in each country, by having new laws passed by our insistence, we intend to advance more slowly, but more surely towards the goal we have in sight. (196)

Lawrence does not deny the need for law, but he is against the idea that the institution of law activates and governs the community

because the community has to be first prompted by blood-consciousness. In the passage above, Struthers interprets law as both the basis and the means to achieve political goals. Owing to law, people are able to "advance" towards an ideal community. This means without law, which provides external rules, people cannot unite together as workers. It is against Lawrence's belief that internal human drive precedes the enactment of rational law which does not involve what he calls "spunk." As Eugene Goodheart asserts, "For Lawrence society is not a system of obligations, a necessary social contract into which one enters unwillingly; it is the fulfilment of the human *impulse* towards community with others" (9, emphasis in original).

Moreover, throughout his works, Lawrence situates the issue of law within the larger context: law does not only mean something legal but also it is used as a synonym for authority, external repression and domination which disturbs his notion of star-equilibrium. In the essay, *Fantasia of the Unconscious*, Lawrence defines what law means to him with regard to individual autonomy, saying, "We won't be pinned down, either. We have no one law that governs us. For me there is only one law: I am I. And that isn't a law, it's just a remark. One is one, but one is not all alone. There are other stars buzzing in the centre of their own isolation" (66). In this passage, law means oppressive regulation that molds an individual into one communal ideology. Law is fond of the integration between individuals; accordingly, star-equilibrium that requires individual autonomy cannot be fulfilled.

Based on this definition of law, Lawrence associates an

individual with a star, and emphasises that the independence of each star represents a lawless situation where there is no force that governs them. Given fitness to law is the certificate of belonging to a community, it is not hard to imagine why Lawrence detested the connotation that law carries. Witnessing how the notion of fitness functioned cruelly in physical examinations during the War, he considers that to be enslaved by the law means to obey authority that prefers superficial oneness and unity based on the same norm. Lawrence points out that law legitimises universality, and leads to the oppression of an individual in *Fantasia of the Unconscious*:

> Force is that which is directed only from some universal will or law. Life is *always* individual, and therefore never controlled by one law, one God. And therefore, since the living really sway the universe, even if unknowingly; therefore there is no one universal law, even for the physical forces. (163, emphasis in original)

Here, Lawrence critically points out that people with different characteristics all belong to the same, universal rule and stop to "sway the universe." To sway metaphorically means to have freedom to be who one really is, the idealistic natural state in which blood-consciousness is activated. However, such freedom is destroyed by law; as Lawrence asserts in a poem, "Manifesto," "[W]e are all detached, moving in freedom more than the angels, conditioned only by our own our single being, having no laws but the laws of our own being" (211). This statement shows Lawrence's discomfort at being dominated by universal, authorial law, because leaving oneself in law's care is incompatible with the independent state of each

individual.

Lawrence's suspicious attitude towards law can be found not only in literary articulation but also in his private life. His first conflict with the law can be traced back to the banning of *The Rainbow*[2] in 1915. Immediately after its publication, *The Rainbow* was seized by the police and officially confiscated by the courts because of its frank portrayal of sexuality, one of the important elements of blood-consciousness. The ban was followed by another incident, when he had his passport confiscated by the authorities. Suspected as a German spy, he was under surveillance during the War, unable to be free from the oppression of law, which forbid him to go abroad until 1919.

In *Kangaroo*, Lawrence skillfully associates the oppressiveness of law with socialism's common possession of private property. Somers recognises that Struthers tries to "nationalise all industries and recourses, and confiscate property above a certain amount" (207). He justifies the supervision of all the profit produced by people, saying, "It has been our idea that a just proportion of all profit should circulate among the worker in the form of wages" (308). While Lawrence was not fond of profit-seeking by capitalists, he equally rejected the control and domination of individual property because he disliked the notion of absolute integration and possession. Somers' attack on socialism corresponds with the scene where he recalls that he had his writing drafts confiscated by the police, the executor of the law and authority during the War (248). His belongings were controlled by the state under the control of law, a punishment that did not fit the norm of the ideal citizen.

Additionally, the enactment of national confiscation profaned the sanctuary of individual thoughts or views of society. Confiscation makes people subordinate to the dominating, ruling thoughts of government authority. Similarly, the issue of confiscation is reflected in the economic policy of socialists that regulates those who earn more than workers, who become the universal norm of justice in the socialist's community.

From these insights a question arises: where does the idea of legal, national possession come from? According to Lawrence, the answer lies in the class struggle. In *Kangaroo*, Lawrence emphasises workers' antagonism towards the bourgeois, by making Struthers voice anger about the wage difference. He feverishly insists, "We do want one class only— not your various shades of upper and lower. We want the People— and The People means the worker. I don't mind what a man works at" (309). His complaint heightens in support of a chorus against the upper classes, justifying the strife against them. This is shown as such:

> They're the upper classes? Them and a few derelict lords and cuttle-fish capitalists. Upper classes? I'm damned if I see much upper about it, mates. Drop'em in the sea and they'll float buttend uppermost, you see if they don't. For that's where they keep their fat, like the camel his hump. Upper class! (310)

In the passage above, Struthers calls the bourgeois the upper class, outlining the relentless conflict between the bourgeois and the proletariat. In order to put an end to this battle, he depends on the imposition of a law that facilitates an even distribution of

wages. Born into a working-class family, it is surmised that Lawrence-Somers has a certain sympathy with workers' situation, but their continuous combat with the oppressive laws leads them to distrust a legal solution.

Lawrence's lack of faith in the law can also be seen in a series of short stories regarding a coal miners' strike, an important incident that first made him posit the realisation of socialism. In the 1910s, the theme of labour strikes is dealt with in "The Miner at Home" (1912), "A Sick Collier" (1913), "Her Turn" (1913), and "Strike-Pay" (1913). For example, in "The Miner at Home," Lawrence realistically describes an argument between husband and wife who talk about the impending strike. While the husband agrees with the strike, the wife is exhausted because the previous two strikes only "ruined the place" (77). It is important to notice Lawrence is on the wife's side; as James T. Boulton asserts, "Lawrence was confronted by the disastrous political and social, as well as economic, consequences of the prevailing miners' strike; he was profoundly disturbed by what he saw and intuitively grasped" (*The Letters V* 13). In a letter to Catherine Cartwheel, Lawrence himself harbours discomfort with the strike that aims to revise the law to improve living conditions: "I'm afraid it's a wound in the famous English unity, our dear Body Politic, this strike.... I'm afraid of the class hatred which is the quiet volcano over which the English life is built" (*The Letters VI 379*).

The people conflicting with each other is also portrayed in another short story "Strike-Pay" (1913). In this story, coal-workers unite to challenge their present working conditions and make a new

labour law. Their hatred towards the bourgeoisie is narrated as follows:

> "Hast heard, Sorry," said Sam, "as they're com'n out i' Germany, by the thousand, an' begun riotin'?
>
> "An' comin' out i' France simbitar," cried Chris. The men all gave a chuckle.
>
> "Sorry," shouted John Wharmby, much elated, "we oughtna ter go back under a twenty per cent rise." "We should get it," said Chris.
>
> "An' easy! They can do nowt bi-out us, we'n on'y ter stop out long enough." (50)

In the dialogue above, it is worker's anger towards the bourgeoisie that unites them. In the strike that fights for improved wages, we can see Lawrence's displeasure that lively blood-consciousness between coal miners starts to be consumed in the law-making that represents negative words such as oppression, possession and universality in his writings. In addition, given law has no "spunk" in Somers' view, the legal unity is a superficial bond that does not come out of the deeper sphere of individual bonding and unconscious instinct. This is why Somers considers that socialism cannot deliver a revolution that makes a difference. Indeed, law could bring a better working-environment for workers by eradicating negative conditions such as long working hours and low wages. However, Lawrence thought of it as merely "external" improvement; the unity through the "internal" sphere of individuals, namely blood-consciousness would be much more meaningful.

At the same time, Lawrence's criticism of law contrasts with what

he learnt from Henry Lawson: denial of legal regulation. In Lawson's stories, a man sometimes becomes a leader or a boss of a community, but never assumes authority which abuses the legal right. This attitude towards the law is mirrored in the opening scene of *Kangaroo* where Somers is surprised by Australia's landscape which has "peculiar emptiness" (148). This geographical vacancy[3] represents the absence of legal authority narrated as follows: "But in Australia nobody is supposed to rule, and nobody does rule, so the distinction falls to the ground. The proletariat appoints men to administer the law, not to rule" (21). The last sentence is the key to understanding Lawrence's interpretation of Lawson; while law surely exists in Australia, law does not seem to connote ruling, or dominating people. As symbolised by "the hollow distances of the bush (14)," law does not seem to have substantial domination of others unlike the legal confiscation in Cornwall. Therefore, authority does not emerge out of law, and as Somers expounds, "In Australia authority was a dead letter. There was no giving of orders here; or, if orders were given, they would not be received as such" (22). The absence of strong authority seems to suggest that star-equilibrium exists in Australia.

Moreover, Lawrence explains why people do not fight in Australia, by borrowing the motif of mateship, explaining that law was unnecessary to mediate striving people in the severe bush. In other words, helping each other is more necessary to survive than establishing and obeying laws. The savage condition, in which they involuntarily cooperated, did not make settlers think about the necessity of the control by law. Following this tradition, Somers

exclaims that modern Australia also appears to have no struggle between people and therefore it does not need the law to control human conflict:

> Of course he was bound to admit that they ran their city very well, as far as he could see. Everything was very easy, and there was no fuss. Amazing how little fuss and bother there was— on the whole. Nobody seemed to bother, there seemed to be no policemen and no authority, the whole thing went by itself, loose and easy, without any bossing. No real authority— no superior classes— hardly even any boss. And everything rolling along as easily as a full river, to all appearances. (21)

The utterances above were made before Somers experienced living in Australia; he had just settled in a bungalow. Despite his lack of engagement with local communities at this stage, he thinks that law is less influential and pervasive than in his native land. His judgement is too premature, but plays an important role in reflecting what Lawrence gleaned from Lawson's writings in terms of legal domination.

The discovery of geographical emptiness is later followed up by the scene which explains how a community should be initialised by blood-consciousness, not by law. After getting to know Jack Callcott, he gradually feels his blood-consciousness stimulated in Australia, wishing to "commit himself to this whole affection with a friend, a comrade, a mate" (106). Although he still hesitates to join the Diggers, he wants to have "*some* living fellowship with other men" (107, emphasis in original). While Somers is unable to

identify "[the] yearning for intimate comradeship" (106), Struthers tells him what this emotion is, saying, "Your instinct brought you here— and brought you straight up against me" (56). Somers agrees with Callcott because he also believes in "one's deepest instinct" (56). It should be noticed that Callcott insists that instinct brings them together and helps them to build a possible mateship with each other. This conversation about instinct reflects Lawson's evocation of mateship because instinct is the driving force of community in his stories: this is the ideal or rather natural process of how a community emerges according to Lawrence and Lawson.

Interestingly, Lawrence does not fail to describe Somers as a pommy, a new comer in Australia, by making him dismayed at cultural differences between Australia's "sense of do-as-you-please liberty" (27) and "the old closing-in of Europe" (27). While Somers is disillusioned with England, the hollowness of legal commandment makes him feel uneasy at first too. It seems that this cultural shock shows his peculiar position as a pommy, who has not got used to the new environment. He even thinks that he is a true English man to the bone. Yet, as the story unfolds, Australia's new framework of law will inevitably spark his interest, characterising the whole story.

Apart from the problem of law, there is another issue that needs to be considered: how socialism and mateship respectively evaluate the matter of life and death. With regard to the matter of mortality, the thesis will next demonstrate how Lawson's refusal to immortalise is reflected in *Kangaroo* as well.

3.3 The Portrayal of Life and Mortality

In *Kangaroo*, Lawrence points out socialism's indifference to the issue of life and death. In particular, socialism is condemned for its dealing with human living energy. It has gone unnoticed that Lawrence uses the theme of planned economy to criticise how the notion of lives is disparaged by socialism. We need to bear in mind that his approach to economy does not literally mean the industrial system of production and consumption. Economic, industrial implications are made to criticise how socialism views the vivid, wild vitality of humans. As seen in the discussion of law, we can find some naïve aspects in Lawrence's metaphorical descriptions of economy too. Throughout his work, Lawrence never articulates how the economy should be run, but is content to attack it or uses it as a metaphor to express something else. *Kangaroo* fits into the latter category because socialism's planned economy means the regulation of lively energy of humans

To begin with, mortal lives mean something vigorous and superfluous to Lawrence. For example, in the poem entitled "Come Spring, Come Sorrow," the narrator is aware of "the vivid, ah, the fiery surplus of life" (92) inside himself and tries to make friendships with it. Excessive energy does not mean an imbalance, but refers to the natural state of each individual. Similarly, Lawrence wrote to Blanche Jessings that "there is nothing superfluous, nothing out of place" (*The Letters I* 91), which explains why Lawrence attacks socialism. In his opinion, human activities should never be controlled by external conditions. In addition, Lawrence thinks that there is no wasteful life even if it

seems to exist in the inappropriate, "out of place." In *Study of Thomas Hardy*, he delves into the process where the notion of excess is generated. This is described in the following way:

> When your mother makes a pie, and has too much paste, then there is excess. So she carves a paste rose with her surplus, and sticks it on top of the pie. That is the flowering of the excess. And children, if they are young enough, clap their hands at this blossom of pastry.... But soon they become sophisticated, and know that the rose is no rose, but only excess.... and they say 'No thank you mother: no rose.' (9)

As one grows up, one begins to consider the living flowers to be superfluous. Simultaneously, this reveals that there is no such thing as "excess" at the beginning of human consciousness. It is the developed, mature human rationality that creates the notion of "excess." Regarding mortal, organic lives, excess does not do any harm because being surplus is the true definition of any living creature. Conversely, Lawrence is not fond of insufficiency or lack of mortal energy, which he calls the state where there is no spunk. With the notion of surplus in mind, let us examine what planned economy signifies in *Kangaroo*.

A planned economy is proposed by Struthers who regards "big profits" (309) with hostility. He is against a free market economy in which there are few governmental regulations regarding the amount of material production, price, and the profit that comes with it. By criticising the process by which surplus profit is shared by only a handful of individuals, Struthers tries to regulate the productive

activity of factory owners, saying, “We don’t want to wreck industry. But, we say, wages should go up so that profit should go down. Why should there be any profits, after all?” (308). In his view, industry ought not to be run for individual profit-seeking because profit damages the community, causing inequality and workers’ justified complaints. In other words, over-concentration of profit is against economic justice according to the tenets of socialism. This is why Struthers hates Andrew Carnegie and Rothschild for their extreme wealth.

As seen in the previous chapters, Lawrence did not support free competition based on individualism. In fact, he abhors the surplus goods created for export too, considering that capitalists should reduce production to prevent the state of excess. Let us then examine the issue of superfluous profit and product in the light of the conversation already seen between the mother and her children in the essay, *Study of Thomas Hardy*. It can be said that the excess of products and profit are associated with a situation where the mother uses too much “paste” to make a pie because they are all wasteful, lifeless objects or notions. In this case, we can use the word “excess” because they do not have mortal lives.

However, it is important to note that Lawrence is also against socialism’s mechanical incorporation of mortal humans into the productive process, sustained by a rational economic plan. In this economy, humans are chained to the deliberate plan that does not allow them to behave beyond the norm of socialist economy. In other words, Lawrence seems to interpret planned economy as something that oppresses the lively activities of human kind. In this case, human’s

activities are associated with the organic abundant "rose" that appears in the conversation between the mother and her children in terms of their living organism. Importantly, there should never be the notion of excess in living creatures. Against this belief, socialism seems to deny and kill human's mortal, eruptive vitality by proposing a planned economy that adjusts production: if production increases, they control the total amount of products by stopping manufacture. It does not matter that the productive process is run based on the notion of material excess, but Lawrence feels uncomfortable that abundant mortal energy, which should not be adjusted, is invested in the industrial planned production. Planned economy restricts living power to work systematically as allocated by government.

Lawrence's discontent with socialism's indifference to human lives can be underpinned by his criticism of Walt Whitman in *Kangaroo*. Somers condemns socialism by associating it with Whitman who he thinks kills excessive human lives. Somers recognises socialism's account of unity as "the Love of Comrades" (197) set by Whitman who insists upon "the next, broader, more unselfish rock" (197). Struthers himself refers to Whitman, saying, "A depth of unfathomed, unrealised love [proposed by Whitman]" (197) is the bedrock of socialism. Lawrence does not explain how Whitman is related to socialism in *Kangaroo*, but his essay "Whitman" from *Studies in Classic American Literature* demonstrates that for him, Whitman is a writer who denies the disruptive, living energy. In this view of life, we can find the difference between Australia's mateship and socialism's comradeship.

In *Studies in Classic American Literature*, Lawrence accuses Whitman of killing Moby Dick, which represents the restless lives of creatures. As Tianying Zang asserts, Lawrence's analysis of Moby Dick suggests "the problems of our modern culture" (165) which can be summarised by the rivalry between blood-consciousness and mind-consciousness. It goes without saying that Moby Dick represents the former; as Lawrence puts it, "What then is Moby Dick? He is the deepest blood-being of the white race; he is our deepest blood-nature" (146). Moby Dick is also identified with "the last phallic being of the white man" (146). In short, it symbolises the dynamic living force of humans. It is important to note that Moby Dick is hunted by "the mechanical fanaticism of our white mental consciousness" (146). To Lawrence, it is a tragedy that white men tend to tenaciously kill restless, wild, mortal vitality within themselves. This schizophrenia between blood-consciousness and mind-conciseness embodies "the problems of our modern culture," and Whitman is representative of someone who suffered from this tragic division. In Lawrence's view, Whitman should be condemned for killing "[his own] isolated Moby Dick" (408) and "mentaliz[ing] your [his] own sensual body" (408). He only follows his rational calling.

Similarly, Lawrence finds this schizophrenia in socialism's planned economy in that the notion "the excessive life force" is politically misused and restricted to uniting people in the name of comradeship. Given human's outrageous lives should be out of control, unlike material products, it is unnatural to regulate it by making each individual a piece for industrial, productive adjustment. In other words, human mind-consciousness converts lives

into merely a material; here exists the biggest problem of socialisms' Materialism in *Kangaroo*. Considering comradeship is fulfilled by controlling the mortal vitality with which humans are naturally born, the indifference to life lies behind socialism's comradeship. This is why Somers cannot commit to socialist activity, and instead looks for something else that appeals to his blood-consciousness.

It is worthy to note that Henry Lawson's view of mortality is reflected in Somers' encounter with Benjamin Cooley, who organises the Diggers as a leader. Having fought in the First World War, Cooley currently works as a Jewish lawyer, also practicing politics to make a new Australia based on mateship. One day, Jack Callcott takes Somers to Cooley's house, trying to kindle a friendship between them. Interestingly, Cooley is known as Kangaroo because of his animalistic appearance. No sooner does he meet Kangaroo, Somers is struck by Kangaroo's outlandish appearance. Just like a wild kangaroo, he is hunchbacked and has an ugly long face and nose. His peculiar appearance is narrated as such:

> Mr. Cooley came at once: and he was a kangaroo. His face was long and lean and pendulous, with eyes set close together behind his pincenez: and his body was stout but firm. He was a man of forty or so, hard to tell, swarthy, with short-cropped dark hair and a smallish head carried rather forward on his large but sensitive, almost shy body. (108-9)

It should be pointed out that his physical attributes represent mortal energy because of their orientation to the ground, which is opposed to the heavenly sphere. Above all, his nose is "kangaroo-

like” (110) because it is strangely drooping, and duly gravitates towards the ground. Whereas Miriam tries to ascend to the heavenly sphere with Paul in her spiritual fantasy in *Sons and Lovers*, Kangaroo’s physical attributes are characterised by bodily drooping towards the ground. In addition, his posture bends forwards, making him look like a stooping kangaroo, which can kick the ground only forwards. The inability to go backwards implies Lawrence’s adherence to the lively flow of life as well as his view of regeneration with no connotation of social Darwinism.

In general, a great number of critics have interpreted the caricature of Kangaroo in terms of social Darwinism. For example, Earl G. Ingersoll suggests that “D. H. Lawrence sums up with Darwinian clarity his own impressions of Australia” (93). Likewise, David Game points out that Lawrence’s fear of degeneration is projected on to the portrayal of Kangaroo (73). According to Game, Lawrence to some extent misunderstood that to be accustomed to the colonial environment leads white men to lose their Western appearance and become animalistic in appearance (72). Anxiety concerning the threat of degeneration back to primitive animals is reflected in how Kangaroo looks in Game’s opinion. However, when we remember Henry Lawson’s influence on Lawrence, another possibility is raised: Kangaroo’s animalistic appearance indicates not Darwin’s effect on Lawrence but symbolises the dynamism of mortal human lives.

During their first conversation, monopolised by Kangaroo, he explains to Somers how to actualise his vision of a regenerated Australia. He suggests that the Diggers should work “in the name of

life, and the love of life" (114). Emphasising the word "life," Kangaroo insists that people must follow their impulses, which are bursts of creativity:

> But most men bruise themselves to death trying to fight and overcome their own new, life-born needs, life's ever-strange new imperatives. The secret of all life is in obedience: obedience to the urge that arises in the soul, the urge that is life itself, urging us on to new gestures, new embraces, new motions, new combinations, new creations. It is a subtle and conflicting urge away from the thing we already are. And there lies the pain. (112)

These utterances bear enormous significance because Kangaroo not only insists upon the deep, living urge but also advocates the need to simply follow it. He recognises that obedience to blood-consciousness requires courage and pain because it means to cut ties with reason, represented by mind-consciousness, with which most white men grow up. Recognising the influence of *Moby-Dick* on *Kangaroo*, J. B. Humma interprets *Kangaroo* in an interesting way. He insists that while in *Moby-Dick* "the [blood] self is hunted down; in *Kangaroo*, it is fled from" (39). By "fled from [an individual]," he means the release of excessive lives from individuals, insisting that humans should not be afraid to let themselves go with the flood of energy. This is what Kangaroo wants to teach Somers, a pommy from England.

Respect for abundant lives can be found in Kangaroo's reference to "The Tyger," a poem written by William Blake. Kangaroo quotes it in a solemn manner:

Tiger, tiger, burning bright

In the forest of the night- (114)

Here, Kangaroo is in awe of the wild tiger sparkling in all its beauty in the night forest which might be replaced with the Australian bush. Generally, Blake's "The Tyger" is believed to praise "the creations and the creator, God" (Sharma 53) who gave birth to the mortal tiger. However, this poem is more intriguing than it seems. As Raja Sharma proposes, "[I]t seems to be a very simple poem,... God, but as we try to observe deeply, new interpretations begin to appear. The tiger is the symbol of the spiritual and moral problem. It is very beautiful and yet destructive" (64). Sharma's reading of "The Tyger" based on the binary opposition between "beautiful" and "destructive" helps us to approach the matter of mortality of *Kangaroo*: she suggests Blake's two kinds of feeling towards the tiger.

As Sharma says, "beautiful" is one of Blake's feelings of awe towards the divine beauty of the tiger symbolised by the "immortal hand and eye" (82). Associated with God's eternal existence, the picturesque beauty of the tiger is immortality, which Blake considers to be "goodness" (Sharma 82). Meanwhile, the tiger also stands for something else: the powerful vitality of living existence. According to Sharma's reading, Blake regards superfluous energy as "destructive" and "evil," which makes a striking contrast with its highest beauty. In this divisive interpretation of the tiger, we can find the conflict between blood-consciousness and mind-consciousness seen in Lawrence's stories. In "The Tyger," confused by these two opposing notions, Blake is not able to explain

what evil really means, eventually concluding that the creation of the tiger is just "accidental" (Sharma 54).

In *Kangaroo*, Kangaroo embodies the tiger's excessive vitality; therefore he is nicknamed Kangaroo, a counterpart of the tiger in Australia. [4] As he explains to Somers, "The lion of your might would be a tiger, wouldn't it?— The tiger and the unicorn were fighting for the crown. How about me for a unicorn?— if I tied a bayonet on my nose?" (114). By likening himself to wild animals, Kangaroo seems to support not "beauty" but the wild aspect of the mortal tiger. This is verified by a conversation that takes place just after Kangaroo finishes quoting "The Tyger." Somers asks him whether he thinks the tiger is evil. To this question, Kangaroo sternly replies no, and resumes the poem, saying, "Tiger, tiger, burning bright" (114). Contrary to Moby-Dick whose vitality is repressed, he does not control his own excessive flow of lives because there is no notion of "excess" that can be applied to the living organism.

Furthermore, in *Kangaroo*, it is worth noting that respect of life shows a refusal to be immortalised as seen in Henry Lawson's stories. In both writers' stories, the strange affinity with death makes life more valuable and worth living. In short, death is a part of mortal life. This theory can be demonstrated by two incidents in *Kangaroo*. First, we should examine the scene where Callcott says to Somers that he has seen a male kangaroo that was fighting against a great cat. His mortal energy is narrated with the strong focus on his body this way: "I saw a full-grown male kangaroo backed up against a tree, with the flesh of one leg torn clean from the bone" (116). The savage fight is followed by reference to the "the

ground," which vivifies living vitality. As the narrator puts it, "[A]nd the 'roo slipped down to the ground with his entrails ripped right out" (116). Importantly, Callcott sees the kangaroo dead next day, meaning that he has witnessed two aspects of living creatures: savageness of life and obedience to death. Somers does not show any sentimental feelings towards the dead kangaroo, he simply accepts its death as an event that happened on "the ground." This austere view of death should not be confused with socialists' indifference to lives supported by Materialism.

What is more, Kangaroo himself articulates this view of life and death by mentioning The Ten Commandments that Moses is given by God in "Exodus." This scene clearly reflects Lawson's view of mortality. Kangaroo insists that "the tablets of stone" (113) inscribed with the Ten Commandments are "round our necks" (113), blaming the social contract with God for its eternal influence on humans. Taking the example of flowers, Kangaroo goes on to cry:

> Commandments should fade as flowers do. They are no more divine than flowers are. But our divine flowers-look at those hibiscus— they don't want to immortalise themselves into stone. If they turned into stone on my table, my heart would almost stop beating, and lose its hope and its joy. But they won't. They will quietly, gently wither. And I love them for it. (113)

In the passage above, Kangaroo condemns Moses for his contract with eternal God, and compares mortal flowers to God's eternal influence on human beings, concluding that he likes flowers all the more for their mortality. Something that lasts forever does not carry

vigorous vitality, which carries the transitive essence of life. Kangaroo is aware of the relentless motion of human beings and this is what Lawrence names blood-consciousness. In other words, Lawrence finds human radiance in the changing, fading process of life. Interestingly, it is death that makes life more valuable. Therefore, Lawson and Lawrence make their characters feel a close proximity with and affinity to death outside the Christian context.

In this way, this chapter has demonstrated that Somers' first impression of Australia reflects Henry Lawson's two important literary beliefs: lawless anti-authoritarianism and a life-affirming attitude based on a peculiar view of mortality. Somers-Lawrence, a pommy, seems to follow in the literary footsteps of the tradition of mateship advocated by *The Bulletin*. They came to Australia after it had matured as nation and had already developed a national creed. What they saw was an almost complete, stable nationhood; therefore, they have a great number of things to see. In addition, being travelers distinguished them from early settlers. Not rooted in real working life there, they borrowed the eyes of Henry Lawson and expressed what they skimmed from the surface of his works, in the beginning of *Kangaroo*, especially Somers' first impression of Australia. When analysing and comparing Lawrence's criticism of socialism, Lawson's influence becomes even more apparent.

It is important to note that Lawrence not only follows Henry Lawson's writings, but also makes his own judgement of mateship as a pommy. While learning, gleaming and borrowing the tradition of mateship as seen in Somers's first impression of Australia, he also comes to observe it within his own intellectual frame. While this

chapter has focused on Somers as a student of mateship, the next chapter will shed light on him as an observer who articulates his own opinion on mateship. Examining this change helps us to clarify whether Australian mateship can be useful in Lawrence's construction of a possible, political Rananim.

Chapter 4: Matriarchy within Male Community

4.1 The Definition of Relativity

This chapter examines how Somers' impression of Australia and the Diggers changes through the course of the novel. Through the process of gradual change, we will see his role transition from a student of the concept of mateship to a critical observer who judges whether mateship can retain its original meaning in modern political society outside the bush. While Somers articulates exactly what Lawrence learnt from Henry Lawson at the beginning of the story, Somers later begins to see things through his own eyes and manages to understand how mateship really works within the Diggers' community. His dual role as a pommy; a student and observer, makes *Kangaroo* a controversial novel, because there is clear inconsistency between his first impression and his later criticism of it.

It should be pointed out that Somers' attitude as an observer is to some extent reflected by Lawrence's own experience in Australia. According to Robert Darroch, Lawrence tried to socialise with local Australians to experience the reality of community and politics as a pommy. Darroch insists that Lawrence had some contact with political activists, and some of them became models for characters in *Kangaroo*. For example, he believes that Kangaroo is modeled after Charles Rosenthal, an activist who was one of the founders of a political community named the King and Empire Alliance[1] (24). This union was established as an anti-Bolshevik community in the Sydney Town Hall in 1920. Darroch suggests that Lawrence met Rosenthal unaccompanied by Frieda on June 16, 1922, and lunched at Rosenthal's

house. He speculates that this lunch was arranged for Rosenthal to ask Lawrence to edit his magazine for club members. Interestingly, Darroch asserts that Lawrence's first lunch with Rosenthal is mirrored in the scene where Somers first has lunch with Kangaroo and Somers mentions that he has read some of the books written by Kangaroo.

In fact, nothing further is known about the relationship between Lawrence and Rosenthal; how Rosenthal influenced Lawrence remains opaque. Presumably, given the length of his stay and Frieda's tenacious control of his activities, his opportunity to observe real Australian communities must have been limited. Therefore, it can be surmised that real observation was supplemented with Lawrence's fictional imagination as a writer. This means that Somers' comment on mateship later on inevitably involves Lawrence's fictional observation as a writer. With limited information sources available such as *The Bulletin* and other newspapers, his literary imagination continued to be haunted by two significant matters that deeply shadowed his own life: motherhood and the First World War. In this chapter, the thesis will focus on motherhood and examine how Somers observes the Diggers in terms of motherhood. We will find that Somers observes that matriarchy lurks behind even male communities.

In *Kangaroo*, the issue of motherhood is regarded as an opposing notion to Einstein's theory of relativity. While motherhood means peculiar authority that dominates others as seen in *Sons and Lovers*, Einstein's relativity speaks for Lawrence's belief in star-equilibrium and Lawson's mateship, which both refuse hierarchy and domination by others. It goes without saying that Somers wishes to

find star-equilibrium in modern Australia. However, he witnesses how star-equilibrium becomes unstable and is eventually destroyed by Freudian, oedipal motherhood. Somers' observation is devoted to witnessing the process by which Kangaroo becomes a mother and takes away the autonomy of others. Thus, it is important to notice that Somers observes that Freudian motherhood shatters the realisation of Einstein's concept of relativity, a scientific counterpart of Lawrence's star-equilibrium and Lawson's mateship.

The word "relativity" is first introduced to discussion at a lunch presided over by Kangaroo. He starts to talk about "the much-mooted and at the moment fashionable Theory of Relativity" (109). Lawrence was certainly interested in Einstein's work. In 1921, a year before arriving in Australia, he asked S. S. Koteliansky to send him "a simple book on Einstein's Relativity" (*The Letters IV* 23). By a simple book, he possibly means not a practical guide but Einstein's most famous work about relativity. Although Lawrence did not describe which Einstein book Koteliansky sent him, Keith Sagar assumes that Lawrence received *Einstein's Relativity: The Special and the General Theory*, which was translated into English in 1920 (93). Considering that the issue of relativity is considered to be "a fashionable theory" (109) in *Kangaroo*, it is also plausible that Lawrence read Einstein's latest study about relativity. Lawrence told Koteliansky that he was fond of Einstein for "taking out the pin which fixed down our fluttering little physical universe" (*The Letters IV* 37). Einstein gave him new insight as to how an individual is naturally related to others.

Needless to say, Einstein's book is a scientific one concerning

how each molecule relates to other molecules. Yet, Rachel Crossland pursues Einstein's influence on *Kangaroo*, insisting, "Lawrence used Einstein's theories of relativity, extending and developing Einstein's ideals in the direction that interested him most: human relationship" (27). She also asserts that *Kangaroo* is the first of Lawrence's novels to explore the idea of "absolutes and relatives on the human scale" (26). This means that *Kangaroo* converts Einstein's scientific research into a philosophical study about human relativity. Although neither Somers nor Kangaroo gives a concrete definition of Relativity in *Kangaroo*, Lawrence's essay, *Fantasia of the Unconscious*, observes Einstein's scientific theory within this philosophical framework. In the essay, he shows a favorable attitude towards Einstein, who notes that "in itself each individual living creature is absolute: in its own being" (209). This utterance reflects Lawrence's view of Western individuality that each individual exists independently from other existences.

Recognising the initial separation between individuals and the difficulty in achieving a rapport with others, Lawrence and Einstein consider that an individual or a molecule has an irresistible attraction to other existences, despite its independence and aloofness. The gravitation towards other existences should not be confused with Newton's account of gravity. While Newton regards gravity as strong force that pulls others and coalesces with them, Einstein considers it to be natural energy that works between objects. This is explicitly seen in the relationship between the earth and the moon (Fig. 6).

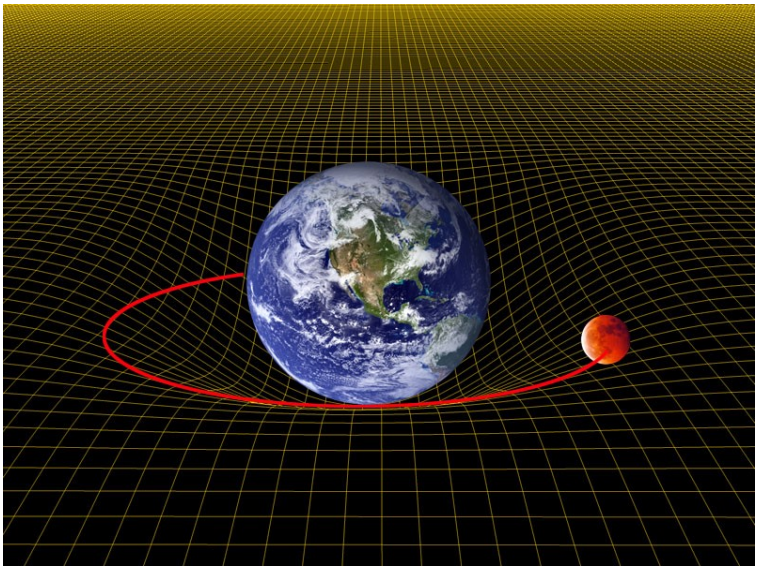

Fig. 6 Einstein's Gravity

As the picture shows, the earth, a heavy mass object, distorts space, causing a hollow depression around it. It is into this special distortion that objects, partials, and molecules are attracted and fall. If you put something in this distortion, it naturally rolls down towards the earth. This means that every object has its own spatial dent around it, and Einstein calls this "a magnetic field" (101). Importantly, he proposes that objects are inevitably, naturally, attracted to this by magnetic space. In this definition of gravity lies Einstein's scientific achievement: he denies Newton's claim that gravity is a force that is inclined to the integration of objects.

This raises another question: why does the moon not fall into the magnetic field of the earth? How can the moon hold its existence in the universe? These questions are of enormous importance to understanding Lawrence's star-equilibrium. Einstein gives these questions a very simple answer: it is because the moon moves

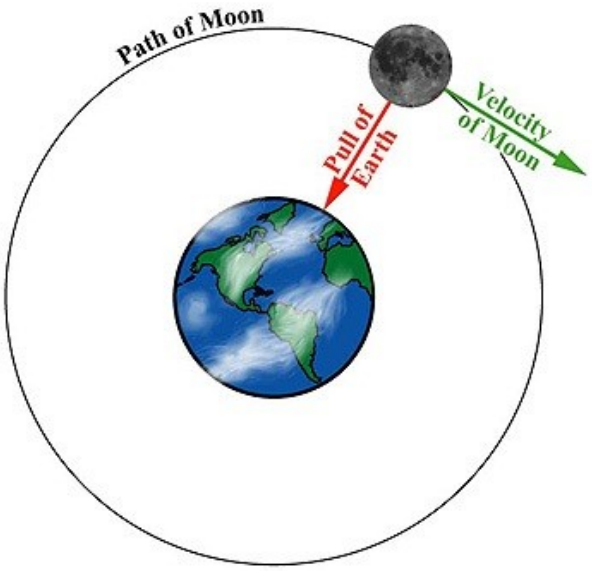

Fig. 7 Gravity and Inertia

ceaselessly with the same speed. While the moon gravitates towards the earth, it is also engaged in its own activity of moving in the universe. It is the moon's own movement that prevents it from colliding with the earth. In other words, Einstein considers that if an object is not involved in any autonomous activity of its own, it falls into the magnetic pull of others and becomes their captive. Owing to its own linear movement, the moon is able to remain in the same orbit although it is attracted to the earth at the same time. In addition, Einstein calls the moon's own movement "inertia," which means the resistance to any changes. In the figure above (Fig. 7), the velocity of the moon signifies the inertia that keeps the moon going. By continuing its linear motion, the moon manages to remain in the same condition against the irresistible attraction of gravitation.

It is also important to point out that if it were not for the

earth's gravity, the moon would fly off into space. The moon would never make a circular orbit around the earth without the earth's gravitation. Because inertia is affected by the earth's gravity, the moon stays close to the earth, simultaneously holding an appropriate distance from it. In other words, the moon and the earth neither integrate nor separate for good. This balance between gravity and inertia is what Einstein calls relativity, which corresponds with Lawrence's concept of star-equilibrium in human relations. With some knowledge of Einstein in mind, Lawrence developed the matter of relativity in his fictional works by using the motif of moving stars in a psychological way.

As discussed in the first chapter, *Women in Love* is Lawrence's first novel that proposes an ideal distance between individuals symbolised by the disposition of moving stars. In general, critics tend to regard the concept of star-equilibrium as merely a theory applicable to male-female relationships. However, Lawrence took it further in later works: seeking star-equilibrium in human communities. After the publication of *Women in Love*, he delved into star-equilibrium in the essay, *Fantasia of the Unconscious*, suggesting that "stars know how to prowl round one another without much damage done" (66). As he uses the word "prowl," individuals naturally know how to come closer to others. Although each individual is independent, they are given the ability to ally themselves with others. Thanks to this ability, individuals can form relationships or communities with other people.

It should be remembered that Einstein suggests that "there is no absolute motion and, hence, no absolute contraction" (Hsu 69),

denying that absoluteness emerges from the universe. Just as the earth's gravity never swallows the moon's inertia in Einstein's view, Lawrence's star-equilibrium also denies the existence of an absolute entity which dominates over all existence. While affirming the connection between individuals, he is strongly against the excess concentration of power within a single person. He asserts, "As far as I can see, Relativity means, for the common amateur mind, that there is no one absolute force in the physical universe" (*Fantasia* 66). He thinks that having a connection with others, one should be free from any particular force or discipline, namely authorial law that completely governs people. This is why Lawrence is fond of Henry Lawson's presentation of mateship which refuses the authority that comes out of law.

Westerly, a national Australian magazine, suggests that Australian literature is "a text that invents a moment towards a realization of relativity" (192). Overviewing the history of Australian literature since 1900, Birns Nicolaus also asserts that Australian stories deal with "ontological relativity" (176). By relativity, they both mean Einstein's theory of relativity, associating it with their radical tradition of mateship. In particular, Henry Lawson is famous for writing about relativity between individuals. Before examining how Somers observes the issue of relativity in *Kangaroo*, let us confirm that Lawson's stories represent Einstein's relativity once again. For example, his short story, "The Union Buries Its Dead" is designed to address relativity. As seen in the second chapter, the story is about the funeral of the young man who died of hard labour in the bush.

Although his identity is barely known, men decide to attend his funeral for the simple reason that he is a worker in the bush. As a result, they gather at his funeral as if they were on a tidal flow that leads them to the communal space to mourn. Here, the young man's death becomes a physical spot which attracts people.

Meanwhile, one of the highlights of the story is the dissolution of this physical spot. At the end of the story, the mourners leave the funeral, and the protagonist asserts simply, "We have already forgotten his name" (28). Lawson seems to intentionally insert this austere statement in order to stress the structural dismissal of community. While the young man creates the gravity that draws men together in the bush community, other men exert inertia by leaving the spot of funeral and going back to their own mundane lives. In the minds of the men, the young man has become completely autonomous, an entity that does not gather the collective attention of people any more. They even forget who the man is, neither indulging in his hardship nor bothered by his existence. In this way, the story starts with the tidal flow into the central focus of the dead man, and ends with the ebb of mates who return to their own lives. It is this ebb and flow that helps people achieve relativity and star-equilibrium.

Following the tradition of Lawson, Lawrence has Kangaroo make an insightful statement about relativity. He says to Somers, "Even the Lord Almighty is only relatively so and as it were" (109). Kangaroo suggests that even God is not entitled to destroy the appropriate or "natural" distance between individuals. As the Diggers' leader, Kangaroo insists that leadership should never become the force that

shatters star-equilibrium between mates. *Kangaroo* is a story that carefully evaluates this statement, by having Somers observe Kangaroo. As a result, it turns out that behind male leadership lies Freudian motherhood which challenges Einstein's claim of relativity. Next, let us examine how the matter of motherhood is criticised throughout *Kangaroo*, clarifying that that the plot of *Kangaroo* is surprisingly analogous with that of *Sons and Lovers* in terms of the conflict with motherhood.

4.2 Matriarchy within Male Society

To begin with, Kangaroo's physical attributes should be explored once again. Apart from his lively energy, Kangaroo also represents motherhood as seen in his belly, or "pouch." The pouch is an important physical adaptation, providing a place for female kangaroos to raise their young babies. As if he were a wild kangaroo, Kangaroo boasts about his large pouch and role in leading Australia, saying, "And if I have to be a fat old Kangaroo with— not an Abraham's bosom, but a pouch to carry young Australia in— why— do you really resent it?" (119). The pouch carries enormous significance because it implies the existence of an inseparable state between mother and child.

Interestingly, Australia has many mammals that rear babies in a pouch such as koalas, wombats and wallabies. They give birth very early since they do not have long gestation times. The inability to live alone forces the babies to rely upon their mother's pouch and they can connect with their mother through her teat. The babies remain attached to the nipple in the pouch to get nutrition from the

mother. That babies cling to their mother's external womb suggests an absolute integration between mother and child. More obviously, the child becomes part of the mother while inside the pouch. Thus, baby animals are subjected to less paternal protection than maternal influence in Australia.

Generally speaking, motherhood was evaluated positively during the Great War. Mothers were encouraged to send their sons to the battlefield, and this was praised as the morality of warfare (Cooper 82). When their sons died in battle, their social contribution of raising sons was glorified. Nosheen Khan insists that this social tendency can be explicitly found in poems and verses:

> A large proportion of the verses about mothers written during the 1914-18 conflict was in tune with the ideals of motherhood as prescribed by the popular press. The writers of such verse respond strongly to the magnetism of traditional patriotic feeling, with its various religious nuances, and in poem after poem, present a tender picture of mothers and of the sanctity of motherhood. (154)

The word "tender" helps to explain why motherhood was supported by public opinion in those days. Maternal tenderness was associated with the image of goodness and the Virgin Mary which comforted soldiers on the Front. In addition, a tender image of motherhood helped to neutralise and purify the brutality of the war, the act of invasion and destruction. It is because the tenderness of motherhood was believed to be an antidote to the horrific violence of the war.

This belief can be seen in recruitment posters, such as (Fig. 8), which propagated the idea of sacrifice and honour in England during

Fig. 8 Women or Britain Say— "GO!"

the War. The poster portrays a mother and her children at home, who are gazing out of the window, worrying about her husband or son on the battlefield. Femininity is intentionally emphasised in this poster, in order to mitigate the possible harsh life of the troops. At the same time, enlistment is encouraged through the trope of the anxious mother whose thoughts of her sons offer the promise of protection from harm. Although mother and son are apart from each other, motherhood plays a crucial role in embracing sons with feminine thoughtfulness and protection. In addition, the fragile image of femininity was used to justify the enlistment of young men in order to protect women and children at home from the Germans. This scheme is found in the slogan of the poster above.

Against this social tendency, *Kangaroo* blisteringly attacks motherhood because it is likely to break relativity. For instance,

the short chapter entitled “Harriet and Lovat at Sea in Marriage” is devoted to explaining how Somers’ marriage is heading for disaster. Readers are informed that two years have passed since they got married, but the relationship starts to drift in a terminal direction. This chapter implies that women change negatively over time. The narrator associates his married life with a sea voyage, sympathising with Somers’ plight in which his wife, Harriet, begins to steer the ship and subject him to her maternal control. Throughout the chapter, the relationship between Somers and Harriet is narrated as if they were mother and child. The chapter starts by observing the process by which his masculinity is gradually disparaged by his wife and he eventually becomes “a little boy” to her. How the child is “enslaved” is explained as follows: “And his chief officers and his crew, namely his children and his household servants, are up and ready to put him in irons at once, at a word from that wondrous goddess of the bark, the wife of his bosom” (170). This passage suggests that Somers becomes Harriet’s servant, who is about to become the master of their married life.

Like wild kangaroos in a pouch, the man is an immature being that requires maternal assistance. Lawrence uses the motif of breast-feeding to highlight the resemblance between Somers and a baby kangaroo. This is shown in this way: “He is supreme servant-in-command, while the mistress of mistresses smiles as she suckles his children. She is suckling him too” (170). The image of breast-feeding corresponds with the wild kangaroos’ mothering which requires intense care for babies. Harriet portends that Somers is destined to be under her maternal control for good, denying his

independence as a grown-up man. She says to Somers, "Yes, I've done enough containing and sustaining of you, my gentleman, in the years I've known you. It's almost time you left off wanting so much mothering. You can't live a moment without me" (173). This utterance gets at the heart of Lawrence's criticism of motherhood in that a mother tends to "contain" and lock children inside herself. In this way, Somers recognises himself as a part of Harriet's self as long as he is in her maternal pouch.

The confinement that the pouch denotes is demonstrated in a scene where Kangaroo tries to attach Somers to his breast by forcibly hugging him. One day, Kangaroo grows angry because he learns that Somers has met a leader of the Socialists' party, Willie Struthers. Kangaroo begins to blame Somers by suggesting his behavior is infantile, "You are like a child.— I know that is part of the charm of your nature, that you are nai've like a child, but sometimes you are childish rather than childlike. A perverse child" (206). In a fit of temper, Kangaroo takes the strange action of hugging Somers as if he tried to put him in his pouch. This scene is narrated as follows: "Suddenly, with a great massive movement, Kangaroo caught the other man [Somers] to his breast" (208). Although Somers resists, Kangaroo keeps "pressing the slight body of the lesser man against his own big breast and body" (208). Importantly, Somers feels that Kangaroo's body is "warm, and passionate" (208), and its warmth mirrors the image of the female womb and pouch.

In the end, Somers exclaims that "he [Kangaroo] wants to *force* me" (208, emphasis in original). The word "force" shows that Kangaroo's pouch is not Einstein's discovery of magnetic "space"

that naturally attracts molecules and particles. Instead, it turns out that the pouch assumes an authorial power which pulls Somers to fill the empty space inside him. Clasped against Kangaroo's breast and pouch, Somers barely breathes, but voices his aversion to the maternal pouch as follows.

> But you're such a Kangaroo, wanting to carry mankind in your bellypouch, cosy, with its head and long ears peeping out. You sort of figure yourself a Kangaroo of Judah, instead of a Lion of Judah: Jehovah with a great heavy tail and a Bellypouch. (210)

In the statements above, Somers begins to define what it means to fill Kangaroo's pouch. It is worthy to note that he emphasises Kangaroo's Jewishness in order to criticise his maternal domination.

In fact, Kangaroo is Jewish and his Jewish identity is mocked throughout the story. Lawrence's interpretation of Jewishness should not be confused or conflated with prevailing attitudes towards Jewishness in the first half of the twentieth century. Jews often represent the outsider who cannot be assimilated into the mainstream of society. In literature, their persecution and isolation has often been dealt with.[2] On the other hand, Lawrence's representation of Jewishness is the complete opposite of this literary tendency. Instead of their isolation from society, Lawrence pays attention to how strongly and strictly Jews unite with each other. He sees through the task required in the Jewish community: they are expected to become stalwart heirs of their religious legacy. As Eliezer Schweid insists, the Jewish Old Testament is the story of how "[an] heir to [the] spiritual mission" (129) is created.

Lawrence finds similarity between Jewish unity and the mother-child relationship in that they both need an heir to inherit the way of life determined by their predecessors. In short, Jewishness reinforces the negative aspects attributed to motherhood in *Kangaroo*. In fact, there are a number of scenes where Kangaroo's Jewishness is used sardonically. Lawrence makes Somers refer to Kangaroo's Jewishness whenever Somers feels disgust in his presence. For instance, Somers ridicules Kangaroo, saying, "Yet he was quite ugly. And surely, thought Somers, it is Jewish blood" (110). Kangaroo's Jewish characteristics appear most explicitly in a scene where Kangaroo asks Somers to write a book for the Diggers. Kangaroo's request, "I hope you are going to write something for us. Australia is waiting for her Homer— or her Theocritus" (109), indicates that he wants Somers to understand the mateship of the Diggers and represent it on his behalf. It is clear that Kangaroo wishes to pass his political beliefs on to Somers, his child, and make him a successor.

B. A. Schapiro's reading of *Sons and Lovers* underpins our interpretation of Kangaroo's motherhood. To begin with, she considers that women have an "emptiness or inner void" (25), which reminds us of the discussion of the role of the pouch in *Kangaroo*. Schapiro goes on to insist children are given the task of "filling her emptiness" (25), at which they become identical with mother. As she insists, "[t]he mother [Gertrude Morel] cannot help but bequeath to her son her own puritanical, affectively impoverished heritage" (26). As summarised by the word "bequeath," motherhood is engaged in the self-appointed mission of passing her identity, values and

cultural mores on to her child. Schapiro calls such an attempt "[maternal] narcissistic investment [on infant]" (25) which forces the infant to mirror and represent her. In *Sons and Lovers*, Paul is required to play this maternal fantasy by becoming nearly a clone, namely "heir to his mother's stunned life" (Schapiro 26). In this way, to fill the maternal void and pouch means to become an heir of motherhood in Lawrence's stories, and he linked the idea of heir to the connotation that the Jewish community assumes.

At the same time, it should be pointed out that Lawrence reveals "how that sort of relationship is doomed" (Schapiro 25). According to Schapiro, Lawrence's short story, "The Rocking-Horse Winner," demonstrates that to become the true heir of motherhood causes the destruction of the independent self. In the story, a boy named Paul spends a whole day riding on a rocking-horse, furiously dreaming of winning the lottery to help his mother. He is absorbed in the task to "fill his mother's affective hollowness" (27). Importantly, Paul becomes insane and eventually dies while riding his rocking-horse. His death indicates not only his affection towards and self-sacrifice for his mother but also the important fact: motherhood leads to the destruction of the child. Mother becomes the monster that shatters the autonomy of child.

The destructive motherhood that the pouch denotes is explained in *Kangaroo* as well. Lawrence intentionally uses the motif of shallow dream to express maternal fantasy which integrates the infant and destroys his growing ego. One night, Somers dreamt the desperate face of a woman, whom he tries to identity as follows:

> For the moment, however, he said nothing. But Somers knew from

> his dreams what she was feeling: his dreams of a woman, a woman he loved, something like Harriet, something like his mother, and yet unlike either, a woman sullen and obstinate against him, repudiating him.... The face reminded him of Harriet, and of his mother, and of his sister, and of girls he had known when he was younger. (96)

Although he is not able to clearly identity the face, it reminds him of almost every woman whom he has been acquainted with. Presumably, it reflects Lawrence's own relationships with women that started off with Jessie Chambers. Somers' self-projection is apparent in the hazy recall of their horrible, female faces, that keep haunting him, never setting him free.

Somers explains how immense the issue of motherhood is, saying, "It is a knot that can never be untied; it can only, like a naval string be broken or cut" (96). The word "naval string" is key to comprehending the intimate and completely integrated state between mother and child. Just as a baby kangaroo is connected with its mother through the nipple inside the pouch, Somers is chained to women through what he calls the "naval string." He feels suffocated because of the inseparableness, starting to curse the female shadows tenaciously following him. His suffering from oedipal, maternal domination is reiterated by his desire to awaken from the dream:

> When he was asleep and off his guard, then his own weaknesses, especially his old weaknesses that he had overcome in his full, day-waking self, rose up again maliciously to take some picturesque form and torment and overcome his sleeping self. (97)

Here, Somers drifts between wakeful reality and dreamlike fantasy, caught in the liminal sphere between them. He knows that this is a dream, but it requires much determination to come out of the dream. In other words, his existence is poised ambiguously between two different spheres. This liminality signifies kangaroo's pouch, an in-between space that ties baby to mother. This means that Somers is alert to the female trait to break something which is in proximity.

While Henry Lawson's characters sustain physical or mental proximity with each other, motherhood turns out to destroy relativity. For example, in the dream, the unidentifiable face reminds Somers of something he has read in Charlotte Brontë's *Jane Eyre*. He exclaims that "and at the same time in the terrible face some of the look of that bloated face of a madwoman which hung over Jane Eyre in the night in Mr. Rochester's house" (96). In *Jane Eyre*, Bertha Mason sets fire to Rochester's bedclothes in Thornfield Hall and fatally injures him. The symbolism of this fire has been read in numerous ways, and generally the fire is considered to reflect "Jane's hidden anger at the mastery that Rochester has over her" (Ingham 93).

However, it is hard to believe that Lawrence accepted this feminist interpretation that finds a doppelgänger[3] in Bertha and Jane and sees them both as being under the suppression of Rochester. On the contrary, Lawrence seems to consider that it is Bertha that tries to hang on to Rochester and put him under surveillance. In the end, her adherence to him leads to the destructive behaviour that destroys Thornfield and nearly kills Rochester. This suggests that female madness and possession are prone to a destructive tendency.

By destructive, Lawrence means to take away something from others.

In this light, we can find that the plot of *Sons and Lovers* recurs in *Kangaroo*. Just as Miriam nips the bud of living flowers, Kangaroo's pouch is a space which takes away Somers' autonomy as a mortal, grown-up man. This can be simply rephrased this way: the maternal force weakens Somers' inertia. Somers observes that Kangaroo's pouch, a symbol of Freudian motherhood, destroys Einstein's relativity. Although Australia seems to have no one to rule, it turns out that motherhood abuses authorial power to dominate mates in the Diggers' community.

The authority that motherhood denotes is underpinned by Kangaroo's occupation as a lawyer. As the previous chapter has explained, law represents authority and domination in Lawrence's view. At times, he examines the domination of motherhood by referring to the oppression of law. For instance, the essay *Twilight in Italy* criticises motherhood as such: "The woman in her maternity is the law-giver, the supreme authority" (286). This utterance suggests the strange trinity of mother, law and authority, pointing out that the mother assumes authority, creating laws and enforcing discipline, which she imposes on her child. This view is more concretely argued in *Fantasia of the Unconscious*, in which Lawrence points out that a mother's law is likely to cause the breakdown of relativity. He explains:

> The woman is now the responsible party, the lawgiver, the culture bearer. She is the conscious guide and director of the man. She bears his soul between her two hands. And her sex is just a function or an instrument of power. This being

> so, the man is really the servant and the fount of emotion, love and otherwise. (172)

In this essay too, Lawrence uses the word "lawgiver," which expresses the authority of motherhood. A mother manages to establish the absolute power that controls her child by becoming the creator of law, the symbol of authority. What is worse, the mother becomes the supervisor of law as well, to make sure the child lives within her maternal orbit, not somewhere outside her territory. In other words, the mother prevents her child from living with his own inertia which sustains his autonomy. Considering that maternal domination is endowed with the image of law, it should be pointed out that Kangaroo's occupation plays a significant role in suggesting his maternal authority. According to Callcott, Kangaroo is a shrewd lawyer who professionally practices law. Kangaroo says to Somers, "I've been married several times, […] after that to law" (118-9). He believes that law is the important bedrock of humanity, meaning that humans are to be united through rules and discipline. Accordingly, he is certain that authority is required to practice and supervise law. For this reason, he declares, "Yet there must be law, and there must be authority" (112). This utterance is made in the first meeting with Kangaroo. At first, Somers does not seem to pay attention to Kangaroo's emphasis on acting in accordance with the law, because he is more interested in Kangaroo's praise of mortal, lively energy.

However, Somers will observe that motherhood assumes power and becomes the obsessive authority that forces a child to obey its mother. This reading undermines the conventional interpretation of

Kangaroo. In general, *Kangaroo* is categorised as one of Lawrence's "leadership novels" (Bell 28) which seek an omniscient male leader. Cornelia Nixon insists that *Kangaroo* reflects the embryo of fascism and the growing belief in supremacy of male leadership during the post-war period. Carl Krockel goes further in arguing that Lawrence's stories correspond with German political theory advocated by Ernst Jünger, Martin Heidegger, and Carl Schmitt who affirm heroic leadership to govern community (66). On the contrary, the literary contribution of Lawrence's *Kangaroo* is to reveal the true trait of male leadership: matriarchy lurks even behind male community.

Furthermore, Lawrence examines why Freudian motherhood breaks Einstein's account of relativity by dealing with the issue of maternal "love" in *Kangaroo*. He believes that love is not a positive trait of human beings; rather it is love that exercises the force by which others are destroyed.[4] Therefore, the thesis will next delve into the characteristics of motherhood by shedding light on the issue of love, which is identified with the ultimately negative element of motherhood. Throughout the story, the matter of love is criticised and dismissed by Somers, who sees that love is eventually transformed into destructive power. Here again, Lawrence's evocation of motherhood seems to be similar to Freud who also believes that maternal love has a tendency to transform into disruptive energy.

4.3 Maternal Love of Kangaroo

To begin with, it is helpful to examine the correspondence between Einstein and Freud in order to analyse the problem of love.

Einstein sent a letter to Freud in 1932, asking if it was possible to prevent the war. The League of Nations had asked Einstein to choose the theme which he considered to be most important to human beings and to exchange letters with whom he wanted to correspond the most. Einstein chose Freud and asked him what made humanity distant from the war. Assuming that war, the act of invasion and killing, destroys the equilibrium between individuals, Einstein's question can be rephrased this way: Is it possible to sustain relativity during the post-war period? Importantly, Freud said "no" to this question, saying that "man has within him a lust for hatred and destruction" (*Why* 129). He is certain that there is something that drives man to destroy others. It is of enormous importance that he finds this impulse within maternal love. Freud considers that the war is the manifestation of motherhood in terms of domination and possession of others.

In an essay, "The Theme of the Three Caskets"[5] (1913), Freud explains the process by which women begin to lust for the possession of others and bring about their death. According to Freud, there are three phases that a man or son goes through in his relationship with a woman. In the first phase, a woman "bears him" (301) by giving birth to the man. This is the biological role given to women. In the second phase, a woman becomes "his mate" (301), meaning she builds a close friendship with him. However, she finally "destroys him" (301) in the last phase where a woman becomes "the silent Goddess of Death" (301) who "take[s] him into her arms" (301). By death, Freud means that a woman takes away man's autonomy. A woman grows to ruin man; as Diane Jonte-Pace summarises, "[T]he maternal is also fearful

and terrifying; maternal embrace and sexual union become dangerous embodiments of or disguises for death" (58). Freud finds destructive energy in maternal love, and this is why he calls women of the last phase "the Goddess[es] of Death" as well as "the Goodness[es] of Love" (301).

This framework can be found in *Kangaroo* in which Somers suffers from the imposition of Kangaroo's possessive love. The word "love" is frequently used in the story to condemn Kangaroo's motherhood. For example, Kangaroo asserts, "I believe in the one fire of love. I believe it is the one inspiration of all creative activity" (133). He develops the issue of love into a discussion of relativity as follows:

> Well then, all that man ever has created or ever will create, while he remains man, has been created in the inspiration and by the force of love. And not only man- all the living creatures are swayed to creation, to new creation, to the creation of song and beauty and lovely gesture, by love. I will go further. I believe the sun's attraction for the earth is a form of love. (133)

Here, Kangaroo explains to Somers that it is through love that the earth gravitates towards the sun. This is a metaphor for how an individual is attracted to another. Being aware that molecules and materials are able to achieve relativity in the universe, he laments that humans have not experienced the state of relativity yet. Blind to the evil charm of love, he tries to convince Somers of the necessity of love as such:

> The earth and sun, on their plane, have discovered a perfect

> equilibrium. But man has not yet begun. His lesson is so much harder. His consciousness is at once so complicated and so cruelly limited. This is the lesson before us... The tangible unknown: that is the magic, the mystery, and the grandeur of love, that it puts the tangible unknown in our arms, and against our breast: the beloved. (134)

In the statements above, Kangaroo insists that love enables man to know others more deeply. It is worthy of note that Lawrence uses the word "arms" and "[maternal] breast." The deed of knowing others accompanies physical contact like embracing as though a mother holds her beloved child. Seen in this way, this utterance reminds us of the scene where Kangaroo tries to hold Somers against his breast. Keith Sagar insists their bodily contact should be read "as a form of social organisation towards what looks very much more like a homosexual relationship" (112). Indeed this scene seems to carry the connotation of homosexuality in its physical closeness. However, Kangaroo's behaviour should be interpreted as the embodiment of maternal love to draw Somers to his pouch. By making Kangaroo talk eloquently about love, Lawrence asserts that love urges man to duly come closer to others.

The negative aspect of love is also articulated in the scene where the desperate female face like Bertha Mason appears in Somers' dream. The woman says to him, "But I love you. Don't you *believe* in me? Don't you *believe* in me?" (97, emphasis in original). Her confession torments Somers, and his suffering from maternal love is narrated as follows: "They [mother and Harriet] both loved him; that he knew. They both believed in him terribly, in personal being. In

the individual man he was, and the son of man, they believed with all the intensity of undivided love" (97-8). The last phrase "undivided love" is pivotal because it shows the breakdown of a balanced individual relationship, namely relativity, because "undivided" is synonymous with the complete integration between two entities.

In fact, it has gone unnoticed that this scene relives the plot of *Sons and Lovers* in which Paul criticises Miriam for "always begging things to love you [her]" (257) as if she were "a beggar for love" (257). Miriam wishes that Paul accepts her love as such:

> "Yes; you love me, don't you?" she murmured deep in her throat, almost as if she were in a trance, and swaying also as if she were swooned in an ecstasy of love. "Don't!" repeated the child, a frown on his clear brow. "You love me, don't you?" she murmured. What do you make such a fuss for?" cried Paul, all in suffering because of her extreme emotion. (153)

Miriam wishes not only to love Paul but also to be loved by him, believing in mutual love. Meanwhile, Paul feels that love eventually breaks relativity and it gives rise to a new relationship: submission and domination. Furthermore, Paul explains how maternal love differs from Lawrence's belief in blood-consciousness. He considers that maternal love is the "unnatural" form of human energy while blood-consciousness is the "natural" instinct of human kind. This is shown as follows:

> I do not talk to you through the senses— rather through the spirit. That is why we cannot love in the common sense....

> As yet we are *mortal*, and to live side by side with one another would be dreadful, for somehow with you I cannot long be trivial, and, you know, to be always beyond this *mortal* state would be to lose it. (293, my emphasis)

Paul emphasises that he is a mortal being like a living flower, contrasting himself with the notion of love. In his opinion, maternal love is something beyond "[the] mortal state." Here, we can find the distinction between maternal love and blood-consciousness. It should be pointed out that being mortal simply means being natural in Lawrence's writings. Mortality stands for the state where things and individuals really are. This is why Somers detests socialism's planned society that externally controls the excess of mortal, lively energy which comes out of the depths of the self. As seen in this example of socialism, external regulation or government is the violation of the natural state of humanity. Interestingly, Lawrence aligns the issue of maternal love with socialism for the simple reason that neither of them is natural. For this reason, Paul cannot love Miriam because love is incompatible with blood-consciousness abundant in mortal, instinctive energy.

Lawrence defines what being unnatural precisely means in his first novel, *The White Peacock*. With regard to the issue of mortality, he insists, "When a man's more than nature, he's a devil. Be a good animal, says I whether it's man or woman" (72). This statement shows that being a mortal animal is a positive thing to Lawrence because it is the natural state of human beings. On the other hand, he believes it rather unnatural to stop being the mortal animal because it means to become an immortal monster like a devil

that takes away the soul from humans. In the same way, Lawrence often endows maternal love with the image of lifeless monster such as a vampire, a being that is beyond the mortal, natural state. Sucking the mortal blood of humans, vampires embody the unnatural, decayed state of humanity. As immortal monsters imply, Lawrence is certain that motherhood does not nurture the mortal, lively energy of a child but rather dilutes, weakens, and deprives it. Likewise, in *Kangaroo*, Somers often calls Kangaroo "devil." A devil, a lifeless monster, signifies that motherhood becomes an unnatural form of humanity.

As Freud insists, the mother initially plays a role as a life giver, but she reaches the final phase where she takes life back, and suppresses the life of her child by possessing him. While acknowledging the biological, natural role of mother who gives birth to a child, its possessive aspect made Lawrence interpret motherhood as "something beyond nature," in which mothers becomes lifeless, immortal monsters that devour the their offspring's independence. In this light, Lawrence's view of motherhood differs from the general, biological interpretation of motherhood. In addition, it can be said that a maternal, unnatural force destroys relativity, which is supposed to be the natural providence not only in the universe but also in the human world. This makes a striking contrast with Henry Lawson's characters who live with blood-consciousness, the embodiment of radiant lives. They live, simply following the internal urge of mortal energy and spontaneous instinct.

In view of this, a distinction must be made between Lawrence's representation of motherhood and Freud's claim of oedipal love. For

the most part, their view of motherhood is similar because they both consider that the mother integrates the child into her maternal fantasy, or subconscious to find an heir. Also, they concur that maternal domination leads to the destruction of the child. However, although it seems that Lawrence follows the psychoanalytical approach of Freud, he develops his own view as to maternity, by insisting that motherhood is not the natural impulse of human relationships. As Amitava Banerjee suggests, "[U]nlike Freud, Lawrence would assert that so-called destructive [maternal] instincts are really manifestation of intellectual perversion, not healthy instinct" (261). Importantly, Freud regards maternal destruction as the natural eruption of human instinct. For this reason, he says to Einstein that it is impossible to prevent war; it is an uncontrollable human trait to try to possess others and break relativity. Maternity is merely an example of natural impulses in Freud's view.

On the other hand, Lawrence considers that motherhood is an aberrant symptom of inhumanity that has to be cured. There is a scene where Somers draws a distinction between love and blood-consciousness. Acknowledging that blood-consciousness and oedipal fantasy both belong to the unconscious, he insists that the former differs from the latter because blood-consciousness is the energy which enters him not "from above" (135) but "from below" (135). Being below refers to "the lower self, the dark self, the phallic self" (135). Here, we need to recall the discussion of the coal-mine: in youth, Lawrence learned that the more one dug, the deeper sphere of the self one was able to reach. It is in this deepest

sphere where mortal, blood-consciousness exists in his opinion.

Meanwhile, Somers does not posit that Kangaroo's love exists in this deepest sphere of the self, although it also belongs to the unconscious. To Lawrence, it seems that the "mortal" unconscious is more primitive and sacred than maternal unconscious that becomes an "immortal" demon suppressing the mortal energy of a child. Indeed the third chapter has demonstrated that the first impression of Kangaroo makes Somers think that Kangaroo represents blood-consciousness; in particular, his physical attributes and reference to the poetry of William Blake reflect what Lawrence extracted from Lawson's stories. However, the lively energy of Kangaroo is not mentioned in the latter half of the story at all. His first impression changes over the course of time, and Somers observes that Kangaroo's mortal liveliness eventually vanishes in the presence of maternal love. In many ways, Kangaroo represents the dual aspects of human beings; having natural blood-consciousness, they easily transcend to something beyond it. Somers sees the triumph of the latter over the former, observing that Kangaroo's mortal radiance gradually fades while his maternal love intensifies.

Realising that motherhood gains momentum over blood-consciousness, Somers finally declares to Kangaroo, "No, I don't want to love anybody. Truly. It simply makes me frantic and murderous to have to feel loving any more" (326). In fact, this utterance is made on Kangaroo's death bed. He was fatally shot during the battle with the Socialists' party. He was shot in his pouch, the symbol of motherhood. Lawrence intentionally has Kangaroo die from damage to his pouch, to emphasise his negative sentiments

towards motherhood, the issue that Lawrence struggled with throughout his private life. In the killing of Kangaroo, we can recognise Lawrence's own voice that sympathises with Somers, the fictional counterpart of himself. Unable to overcome the problem of motherhood in real life, Lawrence kills Kangaroo to set Somers free in the fiction.

Simultaneously, Lawrence gives Somers the opportunity to turn his back on the Diggers when Kangaroo is on his death bed. Somers articulates how he views the Diggers in the most terrific situation where Kangaroo grows mad, namely something beyond nature. With death approaching, Kangaroo tries to impose his love on Somers, tenaciously asking Somers to accept his love. Desperate to gain Somers' love, Kangaroo becomes frenzied like the woman who appears in his dream. For example, he exclaims to Somers, "Why don't you want to love me, you stiff-necked and uncircumcised Philistine!" (326). Later, holding his hands tightly, Kangaroo demands Somers: "Say you love me" (326). The narrator explains the last explosion of maternal love as follows:

> Kangaroo's fingers were clutching his wrist, the corpse-face was eagerly upturned to his. Somers was brought to by a sudden convulsive gripping of the fingers around his wrist. He looked down. And when he saw the eager, alert face, yellow, long, Jewish, and somehow ghoulish, he knew he could not say it. He didn't love Kangaroo. (336)

In the statements above, the motif of Jewishness is mentioned once again in order to criticise motherhood. In addition, the word "ghoulish" suggests the lack of mortal energy in the relationship

between mother and child. Although mother and child share the same blood biologically, they cannot be united through mortal vitality. For this reason, Somers decides to leave the death bed without saying that he loves Kangaroo. That Somers leaves Kangaroo suggests his break with maternal temptation, influence and destruction. Kangaroo regards Somers' behaviour as murderous, saying, "You've killed me" (335). To Kangaroo, Somers' rejection of maternal loves is similar to matricide. In the end, by leaving Kangaroo in the care of the nurse, Somers succeeds in recovering individual inertia from the force of maternal gravity. The nurse also plays a significant role in suggesting that impaired maternity is the unnatural humanity that needs to be repaired.

To this day, critics have failed to point out the similarity between Kangaroo's death and the death of Paul's mother in *Sons and Lovers*. They both narrate the death of motherhood, by using the same motifs such as a death bed, the act of killing, and the presence of a nurse. In *Sons and Lovers*, Paul gives his mother a lethal dose of morphine on her death bed for the purpose of terminating not only his mother's pain from illness but also the relationship with her. He gives her the milk with morphine, saying, "It's a new sleeping draught the doctor gave me for you" (373). Then, he leaves her alone in bed. Next day, her health condition deteriorates dramatically, and Paul calls a nurse, leaving his mother in the nurse's care. In the end, his mother dies because of the morphine. At the same time, Paul is liberated from maternal gravitation by killing his mother. Henceforth, he succeeds in regaining his own autonomy.

In this way, Kangaroo's last moments remind readers of how Paul's

mother dies in *Sons and Lovers*. In *Kangaroo*, it is not Somers who killed Kangaroo, but it is important that his rejection of maternal love is narrated as if it were murderous behaviour. This depiction suggests that enormous courage is required to escape the destructive force of Kangaroo. Ironically, Somers' attempt to resurrect his father in Australia turns out to be an escape from something maternal. The plot of *Kangaroo* changes from the search for male mateship, the potential Rananim, into how to escape enslavement by maternal love in society. Like *Sons and Lovers*, *Kangaroo* describes the process through which the protagonist bids farewell to a maternal existence.

Somers' disillusionment with mateship is explicitly shown in the chapter "Bits." The chapter is a strange chapter which consists of a great number of excerpts from *The Bulletin* about local affairs and gossip. The series of relentless excerpts suggests how mates are united without mortal vitality. In "Bits," Somers devours *The Bulletin*, starting with an historical article about a veteran who fought in the First World War. Abruptly, his interest drifts to a job advertisement in Wellington, and then to a Russian cartoon about labour, an aboriginal spouse's battle, and the natural environment of Australia and so on. That each article topic is not relevant to the next suggests that the human unity led by Kangaroo's maternal leadership cannot connect individuals with each other in terms of blood-consciousness. After reading the last article, Somers makes one of the most profound claims in the story. He laments that "all the people are just facets: just bits, that fitted together make a whole. But you can fit the bits together time after time, yet it

won't bring the bug to *life*" (280, emphasis in original).

It should be noted that the narrator uses the word "life," namely blood-consciousness in the statements above. He learns that it is possible to make a community but it is hard to make people unite through the virtue of lives. At first, people are attracted to each other through the spark of mortal energy. For example, Somers gravitates towards Jack Callcott and Kangaroo, who both praise obedience to the inner, mortal, superfluous urge represented by Moby Dick. However, Somers witnesses how the radiance of lives weakens in the presence of maternal love. As Kangaroo grows frenzied about maternal love, he stops mentioning blood-consciousness. This fact is the key to comprehending how mateship diverts from its original meaning that Henry Lawson emphases in *The Bulletin*.

To sum up this chapter, the thesis is devoted to demonstrating how Einstein' newly proposed notion of relativity, the counterpart of Lawrence's star-equilibrium, is destroyed by the motherhood of leadership. In other words, even male community has matriarchic characteristics. In the discussion, the thesis has scrutinised two first impressions of Kangaroo: anti-authoritarianism and mortal energy. As for the former, we have examined how motherhood is not Einstein's account of magnetic space but a demonic force that misuses authority. Kangaroo's authority has been verified by developing the discussion through the issue of law. In Lawrence's writings, the representation of motherhood often accompanies the motif of law, the symbol of authority. Moreover, it has been argued that mortal, overwhelming energy paves the way to maternal love which represents something beyond nature and mortality. In the end,

maternal love becomes an immortal demon and destroys the equilibrium between individuals. For these reasons, Somers learns that the Diggers do not represent the mateship that *The Bulletin*, especially Henry Lawson, advocated in his stories, in which male leadership never assumes authority or possessive manner. In a word, male leadership does not assume maternal attributes in Lawson's stories.

In this way, this chapter has explained how original mateship is deformed by the Diggers, and clarified that the Diggers' community does not differ from socialism in that both communities function based on authorial rule and the lack of lively energy. This has been demonstrated by focusing on only Kangaroo in this chapter, the mother or leader of the community. Therefore, we need to broaden our perspective from Kangaroo to his children, namely members of the Diggers. This means that we will discuss the issue of "mob spirit" in the last chapter. By examining what the mob really means, it will be explained how the horror that the Diggers denote is merely the repetition of what Somers-Lawrence had seen in England.

Chapter 5: Mob Spirit and the Symbolism of the Bush

5.1 The Definition of Mob

The purpose of this chapter is to explore the downfall of mateship by shining light on children who blindly cling to their mother. While the previous chapter focused on Kangaroo, this chapter examines the children's side, in order to clarify Lawrence's view of "mob spirit." It will be explained that children, followers or heirs of the mother, begin to represent maternal authority, causing collective violence towards enemies. Mesmerised by maternal force, they start to attack and invade those who conflict with them. In *Kangaroo*, the Diggers attack the Socialists' party with armed force, and Somers learns that such violence resembles what he witnessed during the First World War in England. This chapter will carefully explore the process by which faith in the mother generates violence, and shows that the horror of collective violence is merely a return of Somers' traumatic war-time experience. In the end, the thesis will consider the last scene of the story where Somers wanders around in the bush, an indomitable sphere to humans. It will be shown that his last stroll in the bush suggests Somers' despair and painful setback in finding Rananim in the concept of Australian mateship.

To begin with, let us clarify how Lawrence defines the mob. He first began to tackle the problematic issue of mob spirit because of the War which showed him how people could become frenzied when they formed a group. For instance, in the preface of *Pansies*,[1] his last collection of poems (1927), he insists that "[i]n the name of piety

and purity, what a mass of disgusting insanity is spoken and written. We shall have to fight the mob, in order to keep sane, and to keep society sane" (287). These statements convey not only his anguish but also his anxiety towards the mob spirit which he anticipates will go on a rampage in the near future once again. Nowhere does his discomfort with the mob appear more strongly than in *Kangaroo*, in which the mob is criticised mainly from two perspectives: telepathy and acts of imitation.

As for the matter of telepathy, the narrator insists that it is "telephonic communication" (299) that sustains the mob. The assessment of telepathy will help to understand that motherhood is something unnatural, lacking mortal energy. Layla Salter suggests the binary opposition between blood-consciousness and telepathy as such: "Lawrence was experimenting with the idea of an immortal soul that continues to live in the outer universe.... [He] was aware of studies into telepathy and the possibility of spirit being able to outlive the body" (82). Salter insists that Lawrence was familiar with Spiritualism and Transcendentalism which confirms the continuing existence of the spirit after the body's death. In *Fantasia of the Unconscious*, referring to the endurance of the universe, he posits the idea that humans are a part of the eternal universe (87). He was conscious that the unseeable spirit holds an everlasting connection with the mystic, intangible universe. Surprisingly, influenced by the contemporary study of telepathy,[2] he seems to hold an affirmative view towards this hypothesis in the essay, considering that telepathy represents the eternal, immortal communion between the universe and the human being.

However, Lawrence explicitly exhibits a negative attitude towards telepathy in *Kangaroo*. He devotes many pages to criticising the telepathy that exists in the mob. David Holbrock asserts that the concept of telepathy involves discussion of the mother-child relationship in Lawrence's writings. He insists that "[t]he mother does experience the infant as 'part of me,' while telepathy, speechless communication, is an essential part of this intersubjectivity" (63). Holbrock's opinion that Lawrentian telepathy involves the issue of motherhood underpins our claim that even the male mob, narrated through the image of telepathy, reflects the relationship between a mother and her children.

Moreover, the word "intersubjectivity" is used in a negative manner in Holbrock's statement. Intersubjectivity can be defined as "the sharing of states and processes of consciousness between two or more subjects" (Morganti 118). In other words, intersubjectivity means to find the amplified self in the other, and their mirror relationship is generally regarded as a positive discovery in the period of modernism. Virginia Woolf is one of the most important modernist writers who dealt with the issue of intersubjectivity in her works. In particular, *Mrs. Dalloway* and *To the Lighthouse* describe the delightful epiphany when the other surprisingly projects the inner self in a transitive moment.[3] On the contrary, Lawrence perceives intersubjectivity as an ultimately negative concept, and finds it in maternal, telephonic domination. It is his opinion that intersubjectivity denotes merely the terrific fusion of mother and child, who is caught by the demonic trance of motherhood.

The distinction between mortal blood-consciousness and spiritual

telepathy is revealed in the chapter entitled "A Row in Town." The chapter starts with a forceful assertion about the mob: "The thing that Kangaroo had to reckon with, and would not reckon with, was the mass-spirit" (294). In this chapter, Somers criticises not only Kangaroo but also his followers who easily respond to their mother's behaviour. To explain this, Lawrence uses the motif of a pod of whales and flock of birds that move at the same time. He insists that "telephonic communication" (299) enables the flock to move together. Once the leader of the whale pod signals "vertebral telepathy" (299), the mob answers the signal by following wherever the leader moves.

On the surface, blood-consciousness and telepathy seem to be similar since they are both non-verbal conversation through sensible perception. For example, the first communion between Jack Callcott and Somers is performed in a non-verbal way, conveying the birth of Blutsbrüderschaft. On the other hand, Somers considers that telepathy is the mental, spiritual, and metaphysical notion which contrasts with the flow of mortality. He describes the mechanism by which groups of animals move together with regard to telepathy as follows:

> It is a vertebral telegraphy, like radio telegraphy. It is a complex interplay of vibrations from the big nerve centres of the vertebral system in all the individuals of the flock, till, click!- there is a unanimity. They have one mind. And this one-mindedness of the many-in-one will last while ever the peculiar pitch of vertebral nerve vibrations continues unbroken through them all. (299)

As Somers uses the word "vertebral," telepathy is the communication exercised by the nerve which has nothing to do with any lively activities in Lawrence's works. This is verified by the following statement which asserts that telepathy remains activated even after mortality stops its activity: "And from time to time, as some great life-idea cools down and sets upon them like a cold crust of lava, the vertebral powers will work,... till they have come to such a heat of unison and unanimity" (301). By "life-idea," Somers means Lawrence's life-affirming belief based on blood-consciousness. This statement bears enormous significance because it suggests that even if mortal energy dries up, maternal telepathy outlives the initial, biological, and mortal connection with the child. Given that being mortal is the natural state of humanity, the telepathy which outlasts mortal energy is the lifeless, unnatural concept beyond nature. In *Kangaroo*, the strange, unnatural endurance of telepathy denotes the demonic, maternal influence on children.

It is of note that maternal telepathy makes children imitate their mother's behaviour. Imitation is the second negative characteristic of the mob. In the chapter "A Row in Town," the narrator criticises the foolishness as well as vulnerability of followers who imitate their maternal leader. Let us once again evaluate the pod of whales, which blindly follows the leader through maternal telepathy. Although the pod is led by a male leader like the Diggers, the exercise of possessive, maternal telepathy suggests that a male leader of the mob ironically assumes female attribute. The act of imitation is narrated as follows:

> The highest form of vertebral telepathy seems to exist in

> the great sperm whales. Suddenly, a quick thought-wave from the leader-bull, and as quick as answering thoughts the cows and young bulls are ranged, the herd is taking its direction with a precision little short of miraculous. Perhaps water acts as a most perfect transmitter of vertebral telepathy. (299)

In the statement above, the narrator mocks the way the pod of whales imitates the leader's movement. As a result, the mob moves in "one direction" (302) which harnesses them to one world, denying the fluid motion of individual existence. The example of whales mirrors how the mates of the Diggers are chained to only one world ruled by Kangaroo. Desmond Manderson calls this world "Kangaroo's court" (92) where obedience to leader results in imitating, and copying his behaviour. As opposed to the human world, Somers discovers that the seabird, the gannet, embodies the perfect equilibrium between gravitating towards others and maintaining one's own inertia. He suggests that gannets act with others in the air but when they dive into the water, they start to enjoy "isolation" (138) away from others. The gannet's life is delivered most beautifully and sentimentally in the story. Somers passionately celebrates the lifestyle of gannets as such:

> Why not strike at communion out of the unseen, as the gannet strikes into the unseen underwater, or the kite from above at a mouse? One seizure, and away again, back away into isolation. A touch, and away. Always back, away into isolation.... Then why not gannets in the upper air, having two worlds? Why only one element? If I am to have a meeting

> it shall be down, down in the indivisible, and the moment I re-emerge it shall be alone, an isolate instance. (138)

Here, the gannets make a striking contrast with the Diggers simply because they keep their inertia. In other words, the solid inertia prevents them from imitating the behaviour of others. It enables them to exist on their own. On the other hand, Lawrence points out the fragility of humans who easily lose autonomy and respond to maternal telepathy by following and imitating her behaviour. Put differently, in this act of simple, blind imitation, Lawrence sees the weakness of human kind as well as the horror of the mob. Therefore, he defines the mob as "a collection of all the weak souls, sickeningly conscious of their weakness, into a heavy mob, that lusts to glut itself with blind destructive power" (294). Being weak is analogous to being flexible in an ultimately negative sense. Flexibility is associated with how easily humans are influenced by maternal love, telepathy and domination. Importantly, Lawrence skillfully relates the weakness of individual autonomy to the immature state of the infant. Even the grown-up man is similar to the infant in that they both are vulnerable, and easily affected by their mother. Such fragility results in unconsciously copying their mother's behaviour.

It must now be admitted that Lawrence is not the only writer who realises that the act of imitation characterises mob spirit. For example, as the first chapter has mentioned, Gabriel Tardes suggests that copying others is an essential trait of community involvement. He proposes the Laws of Imitation which suggest that social cohesion is maintained by "reciprocal imitation" (113) or "repetition [of

others]" (113). Yet, we should recognise *Kangaroo*'s peculiar literary contribution to the issue of imitation. For one thing, as we have seen, Lawrence associates the individual sensitivity to external influence with the new born, fragile baby. In addition, *Kangaroo* is a study which tries to identify what exactly children imitate under maternal possession. In the case of whales, the mob follows their leader by swimming in the same direction as her. Meanwhile, in the case of Diggers, how do mates try to imitate Kangaroo? Somers answers this question with a curious answer: they start to represent the authority of the maternal Kangaroo. It is apparent that Somers is horrified to find that children succeed to maternal authority and abuse it as a group. Put differently, as potential heirs, members of the Diggers carry on Kangaroo's role as a lawgiver. Somers observes that this results in the enlargement of Kangaroo's authority, leading to collective violence towards others.

While the previous chapter has explored how maternal authority unites the mob, the emphasis of this chapter is on the mob which starts to represent the authority of the leader, magnifying it by becoming a sort of surrogate deputy. In discussing this matter, we need to remember the discussion of the previous chapter as to the symbolism of Jewishness. In Lawrence's opinion, Jewishness conveys the connotation of the mother-child relationship in the sense that their close relationship results in the child becoming an heir of the community. To Lawrence, becoming an heir is one of the traits of the mother-child relation. In addition, he considers that to inherit, succeed or undertake stands not for a sense of responsibility but dependence or clinging to someone familiar. Such

dependence looks innocent; however, this is the foundation of the mob spirit in *Kangaroo*.

What Somers fears in particular is that because the mates represent the authority of the leader, they generate massive, destructive violence which aims to eradicate all enemies. This means that the community tries to dominate those who conflict with them. The narrator conveys Somers' lament that the mob eventually assumes horrific violence as follows:

> [The mob] burst[s] up through the ice that suffocates them, so they burst up through the fixed consciousness, the congealed idea which they can now only blindly react against. At the right moment, a certain cry, like a war cry, a catchword, suddenly sounds, and the movement begins. (301)

Here, Somers depicts the violent breakthrough of the mob through the ice. It should not be overlooked that he uses the image of "war" to describe how eruptive and immense the energy of the mob becomes. To him, war is the worst embodiment of the horror of collective violence. Like warfare, Australian mateship transforms into an unthinking, lunatic mob which imposes the law of the community on others. In short, the members of the mob all become lawgivers like a maternal leader.

To sum up, the imitation of maternal authority leads to mob spirit and violence. In order to verify this claim, the thesis will next examine the scene where the Diggers assault the Socialists' party with armed force. The conflict involves appalling violence which terrifies Somers a great deal. More importantly, it turns out that the collective violence of mateship resembles the violence that

affected him during the Great War in terms of the expansion of maternal authority.

5.2 The Identification of Collective Violence

One day, Somers attends a political meeting of the Socialist party and listens to the speech of Willie Struthers, a leader of the party. Suddenly, Kangaroo says "*One*!" (313, emphasis in original), and starts to count numbers in order to send the mob a signal as to when to attack the Socialists' party. His voice is "a strange sound, heavy, hypnotic, trance-like" (313) as if it were the telepathy that unites the pod of whales. Owing to telepathy, the Diggers start to recklessly rush at the enemy all at once. Kangaroo counts numbers from one to eight, and when he says "*eight*" (314, emphasis in original), they suddenly storm into the enemy, blindly following Kangaroo. The narrator describes in detail how brutal the battle becomes as such:

> There was a crash, and the hall was like a bomb that has exploded.... There was a most fearful roar, and a mad whirl of men, broken chairs, pieces of chairs brandished, men fighting madly with fists, claws, pieces of wood- any weapon they could lay hold of. But the central heap a mass struggling with the Diggers, in read blood-murder passion, a tense mass with long, naked faces gashed with blood, and hair all wild, and eyes demented, and collars burst,... hands bleeding, arms with the sleeves ripped back, white naked arms with brownish hands, and thud! (314)

The battle involves painful physical contact between the two

parties, leading to a great deal of bloodshed and injury. This cruelty was evoked not only by Kangaroo, but also by the mob who copies Kangaroo's brutal, possessive behavior. In other words, collective violence is ascribed to the individual, fragile autonomy which is easily affected by the telephonic voice of Kangaroo. Somers is disappointed by the individual's flexibility in transforming into any form or direction as though an innocent child. He condemns the banality of childlike innocence which blindly embodies Kangaroo's maternal, destructive energy which dominates others. As a result, the violence cited above emerges out of the unconscious duplication of mother.

Importantly, collective violence is directed towards those who are outside the community: the Diggers attack the socialists in order to dominate them by making them surrender. This reminds us of the correspondence between Freud and Einstein as to whether it is possible to prevent war. According to Freud, war is the embodiment of destructive, possessive force such as motherhood. This is a reversal of the general idea that war is a male, aggressive impulse. Importantly, Lawrence considers such testosterone-driven impulse to be a part of blood-consciousness, distinguishing it from maternal, possessive force. Rather, he believes that male aggressiveness carries the connotation of tenderness which gives life to other beings as seen in the cooperation between coalminers and mates in the bush. It makes a sharp contrast with motherhood which deprives the lively energy of human beings. Although Freud believes the destructive, maternal trait to be the natural impulse of human kind, unlike Lawrence, his view of motherhood verifies the tragic outcome

of mateship. As he insists, the Diggers initiate the war-like turmoil by invading the meeting of socialists.

To be more precise, Lawrence's literary contribution lies in that he supplements Freud's view that motherhood causes the breakdown of relativity. While Freud's main concern is matriarchal imposition on children, Lawrence probes deeply into the process whereby maternal authority becomes enlarged by children who act as surrogates. The more people represent the maternal force, the greater the power of the community becomes. In Lawrence's view, it is the mob of Diggers who play this terrifying role in order to enforce maternal domination directed towards the socialists.

To make matters worse, Somers witnesses how collective violence exists within the Socialists' party as well. In fact, Struthers and his followers start to mount a counterattack with weapons, leading to the shooting of each other. Like the Diggers, the socialists imitate their leader's destructive behaviour, and become what Somers calls a frenzied mob. Eventually, a bomb is thrown and the mob becomes even more activated. As the narrator explains, "Then there was a loud explosion and a crash— a bomb of some sort" (315). Somers can do nothing but just stands quietly and observe this devastating incident. In the end, three people die in the battle and Kangaroo is severely injured because he has a fatal blow to his pouch. Observing that all communities eventually desire to assume power and violently impose their discipline or rule on others, Somers bitterly learns that there is no big difference between mateship and socialism. As the third chapter has explained, the first impression of mateship seems different from socialism. However, this incident makes Somers

more certain that mateship is in fact similar to socialism in that it cannot keep star-equilibrium with others.

After the battle, Somers nearly faints and laments his stay in Australia. His disillusionment with mateship is delivered as such:

> He [Somers] rose to his feet to rush out again. But the torn feeling at the pit of his stomach was so strong he sat down and shoved his fists in his abdomen, and there remained. It was a kind of grief, a bitter, agonised grief for his fellow men. He felt it was almost better to die, than to see his fellow men go mad in this horror. (316)

It is important to notice that this conflict makes Somers feel "horror" (316). The word "horror" is the key to identifying mob spirit. Significantly, Somers realises that he felt the same horror back in England, a country he left with serious remorse. Lawrence allows Somers a flashback to his war-time memory in Cornwall to disclose that the fear of collective violence is merely the repetition of what he has already witnessed in his mother land. Ironically, Australian mateship does not make his long-deferred trip to Rananim come true; conversely, it makes him return to the War, the incentive for him to travel abroad in the first place. The flood of war-time memories plays a significant role in making Somers realise the similarity between mateship and the English community.

It is perhaps appropriate here to refer to Julia Kristeva's theory of "abjection" to demonstrate that the fear that one feels towards others is merely the repetition of what one is familiar with. In a prominent work, *Power of Horror: An Essay of Abjection* (1982), Kristeva introduces the idea of the abject, which stands for

something foreign and monstrous. Its derivative, abjection, explains the action of the subject's rejection of the horrible object that might threaten one's identity. Kristeva delves into the process of objectification and marginalization of foreign objects, claiming that the subject tends to posit that the abject exists in the exterior of the self. However, is it really appropriate to affirm that something monstrous has no relevance to the subject?

To answer this question, Kristeva sums up Freud's linguistic approach to the unpleasant object, which is called "unheimlich" (un-homely) in German. Its antonym, "heimlich" (homely), means something comfortable, suggesting that a pleasant feeling comes from what we call home and its comfortableness. Yet, Freud realises that the hidden truth about "unheimlich," proposing the German initial "un" means being repressed in the unconscious. Therefore, unheimlich stands for repressed familiarity; the uncanny is what we have experienced somewhere in the past. As Freud insists, "the uncanny is that species of the frightening that goes back to what was once well known and had long been familiar" (*The Uncanny* 124). He goes on to define the abject as follows: "what they found uncanny [unhomely] is actually the entrance to the man's old home, the place where everyone once lived" (151).

In the statement above, Freud proposes that an unpleasant feeling emerges out of the deja-vu one experiences like an epiphany when one suddenly reencounters something familiar. It suggests that the abject is not a new idea for the self, since it just emerges from the unconscious into the conscious, accompanying the forgotten memories of where one belonged before. It leads to the realisation

that the other is merely a repetition or continuum of the inner self. As Kristeva implies, "the other is my (own and proper) Unconscious" (183). In this way, it can be said that the border with others is actually blurred since the abject represents the internal and the external simultaneously. The fragility of such boundaries shows that the abject exists in the in-between spaces where the subject and the object intrude on the realms of each other, and the margins of these two are certainly shared. This theory helps us to comprehend why the fear of the Australian mob is merely what Somers experienced in war-time England. This shows that Australian mateship, in which Somers wished to find Rananim, turns out to be nothing but the return of the mob spirit to which Somers is already familiar.

Somers' war-time experience is narrated in a controversial chapter entitled "Nightmare." This chapter concerning deja-vu is one of the most famous chapters in Lawrence's oeuvre because of its autobiographical element.[4] For example, David Ellis reads "Nightmare" as "Lawrence's record of what happened to him during the war" (43), suggesting that the chapter provides us with invaluable records about the impact of the Great War on him. Nowhere is his emotional commitment to Somers more obvious than in "Nightmare," which is devoted to revealing not only his distress and suffering during the Great War but also the tragic similarity between Australian mateship and English community. Given that English bluebells and chrysanthemums, which are sentimentally portrayed in "Nightmare," typically convey nostalgia and despair in Lawrence's works, "Nightmare" is the bitter manifestation of what English communities

signify, implying disillusionment with Australian mateship as well.

"Nightmare" begins with the surprising discovery that "[Somers] had known such different deep fears [in England]" (212). This utterance corresponds to the last scene of the previous chapter which tells us that Somers is feeling a certain terror in Australia. As the narrator puts it, "And fear. One could feel such fear, in Australia" (212). The first sentence of "Nightmare" refers to this exclamation about the unidentifiable fear of mateship in Australia. The correspondence between these statements suggests that the purpose of "Nightmare" is to analyse the fear of Australian mateship by referring to Somers' war-time experience. Throughout the chapter, it is emphasised that the magnification of maternal authority was carried out by the mob of ordinary people.

The first half of the chapter is devoted to describing war-torn London where Somers survived a German Zeppelin attack. Somers criticises the mob spirit as follows:

> Then Somers had known what it was to live in a perpetual state of semi-fear: the fear of the criminal public and the criminal government.... A man must identify himself with the criminal mob, sink his sense of truth, of justice, and of human honour, and bay like some horrible unclean hound, bay with a loud sound, from slavering, unclean jaws. (212)

These are the realistic descriptions about how madly the mass of people became involved in warfare. The retrospective narration uses negative terms such as "fear" (212), "criminal" (212) and "horrible" (212) to criticise the mob which is infected with the general, social view that encourages positive participation in the War.

Somers is sure that the government and the mob are complicit with each other because the discipline and rules made by the House of Commons" (212) are obeyed and complied with by the mob. Given the role of mother is played by the government, the role of child is played by ordinary citizens who work for their motherland. The following statements show the vulnerability of the child-like mob which easily loses its autonomy.

> The terrible, terrible war, made so fearful because in every country practically every man lost his head, and lost his own centrality, his own manly isolation in this own integrity, which alone keeps life real. Practically every man being caught away from himself, as in some horrible flood, and swept away with the ghastly masses of other men, utterly unable to speak, or feel for himself, or to stand on his own feet,... (213)

In the statements above, Somers to some extent seems to sympathise with the individual's weakness because they cannot help following the social tendency and enlisting in the army. In other words, the mob is the victim of the War. However, Somers recalls the series of incidents which continue to traumatise him: physical examinations and the order of withdrawal from Cornwall. In both incidents, citizens become the deputies who execute the will of the government, violently misusing it towards Somers. In particular, doctors and the local police play the role of the administrator of communal law on Somers.

To begin with, let us examine how the series of physical examinations is narrated in "Nightmare." Somers is summoned for

examination in Cornwall several times where he is taken to a barrack-like "gaol" (218) and examined naked by the doctors. Having physical fragility, he feels a great deal of shame during this inspection. Eventually, he is exempted from enlisting, classified as physically incompetent to fight. Somers' remorse against the profanation of the body is delivered as follows:

> Rejected as unfit. One of the unfit. What did he care? The Cornish are always horrified of any ailment or physical disablement. "What's amiss then?" they would ask. They would *say* that you might as well be shot outright as labelled unfit.... Let them label me unfit, he said to himself. I know my own body is fragile, in its way, but also it is very strong, and it's the only body that would carry my particular self. (221)

In the statement above, Somers shows the humiliation of being excluded from the community, although he does not particularly support the War. It is public opinion that exemption from the army on physical grounds is a big disgrace for a man. To Lawrence, this means something more: the rejection of his body means violence towards humanity. Given that the body signifies lively mortality in Lawrence's works, sacrilege of the body is the complete negation of who one really is, namely the natural state of humanity. Although Somers believes that the body is the in-depth mortal drive and it should be free from any external fixation, his body is scientifically, authoritatively categorised as belonging to group C, the most shameful category during the War. This means that law is exercised towards his body, ordering him not to enlist because his

physical contribution to the nation is not required.

In those days, people were categorised into several groups such as "A- Called up for military service. B... for service at front, but not in the lines. C... for non-military service. R—Rejected" (220). It is of enormous importance that it was the role of doctors to assign each individual to a category, deciding how best they could support the nation. In "Nightmare," doctors ultimately play a negative role as the government's deputy. In Lawrence's stories, doctors often play the role of a consultant who helps patients to recover from mental or physical illness as seen in the short story, "Sun".[5] This simply mirrors Lawrence's relationship with doctors in private life in which he regularly consulted them about his tuberculosis. However, the experience of conscription changed the way he characterised doctors from consultants to agents of law and authority. "Nightmare" explicitly suggests how doctors contributed towards creating the norm of British citizens by mercilessly categorising the individual, according to their health. Simultaneously, this results in hurting Somers' mortal, natural state of existence. According to Eric Burns, this is what Lawrence calls "the Great War's needless violence" (99).

Moreover, it is clear that doctors are strongly connected to the authority of government, playing the role as obedient children of the state. In general, doctors are an integral part of the state, oppressing those whose mortal condition is not the norm of a healthy adult. For instance, Virginia Woolf's *Mrs. Dalloway* deals with a character who suffers from what doctors diagnose as a mental illness. In this story, Woolf seems to criticise the inseparable

relationship between doctors and the government like mother and child in an attempt to establish the coveted image of adulthood. This shows that doctors act as agents in the way denoted by government. That doctors are government deputies is verified by the fact that the profession of doctor is one of the few occupations to which the title of Knight was given in those days. Clearly, this traditional role of the doctor is projected on to "Nightmare" where doctors embody the justice or discipline of the motherland. Whenever Somers/Lawrence is summoned for physical examination, he faces the terrifying authority of doctors.

Furthermore, the local police play the same role as doctors; rather, the police appear to abuse the authority more than doctors in "Nightmare." In Cornwall, the Somers are put under surveillance by the local police because they are suspected of being German spies. One day, the local police raid their house, stirring not only the house but also the feelings of the Somers. The following statements show how violently the police searched the house: "Things were disturbed. She [Harriet] looked in her little treasure boxes- everything there, but moved. She looked in the drawers- everything turned upside down. The whole house ransacked, searched" (240). This house search makes Harriet feel the terror of collective violence directed towards those who seem to be the community's enemy. As a German woman, she laments this traumatic incident as follows:

> A terrible fear came over her. She knew she was antagonistic to the government people: in her soul she hated the fixed society with its barrenness and its barren *laws*. She had always been afraid— always shrunk from the sight of a

> policeman, as if she were guilty of heaven knows what. And now the horror had happened: all the black animosity of *authority* was encompassing her. The unknown of it: and the horror. (240, my emphasis)

Here, Harriet's horror can be identified with the "law" and "authority" misused by the local police who are working for the government. The blind imitation of maternal authority is what she calls "the black animosity of authority" (240) which vandalises those who are not in conformity with their rules. Harriet is attacked for the simple reason that she is German. In addition, it is important to notice that Harriet considers the law of authority to be "barrenness," drawing a contrast with Lawrence's belief in blood-consciousness. Law lacks the sparkle of life, meaning that law does not appeal to the inner, deeper self.

To make matters worse, the police officers return to the Somers the following day. They read "an order from the military authorities" (241) which tells them to leave Cornwall within three days. Somers asks them to tell him the reason why he must leave. However, the sergeant says to him, "No, you have no right to know anything further than what is said in the order" (242). The word "order" helps create the sense of violence that the government imposes on Somers: he must live within the rules of the community and its authority. His antagonism towards the law is shown in the following statement: "The young man [police man] grimly, so utterly confident in the absoluteness of the powers and the rightness he represented" (242). As the narrator says that the police "represent" authority, Somers witnesses how ordinary people become deputies of

government authority, magnifying it to the point where they attack and hurt others. Eventually, the Somers are violently removed from Cornwall and return to London, but even here their life is closely monitored. What is worse, Somers is summoned for his last conscription at which doctors once again give him the shameful card C that denies his mortal, natural value. Disappointed by England, he makes up his mind that he will never be involved in the madness of the mob. The narrator delivers his decision as such: "Never while he lived, again, would he be at the disposal of society" (256).

To summarise, "Nightmare" demonstrates how collective violence emerges from ordinary citizens. They imitate and replicate government authority with law and order, hurting Somers' autonomy, the independent self, and the freedom to enjoy mortal virtue. For Somers/Lawrence, physical examinations and the house search are the greatest embodiment of collective violence. Such violence is unstoppable and uncontrollable like an immortal monster, expanding outwards. In fact, the Somers moved to Cornwall, the most westerly point of England, to escape the intensification of warfare. They speculated that Cornwall would not be influenced by the ongoing War. Against their expectation, collective violence expanded rapidly outwards and reached the distant places of England. There, people supervised and controlled them through the law, eventually destroying their autonomy. This is the tragic outcome of possessive motherhood enlarged by childlike followers.

Thus, the sudden flashback to war-time memories helps Somers ironically realise that imperial communities are by no means different from the Australian mob. To summarise, in Australia,

Kangaroo's maternal domination is initially directed only towards mates of the community. Then, when the community itself starts to replicate or represent the authority of Kangaroo, there emerges the collective violence which expands outwards and attacks those outside the community. This is the process driving the Diggers to invade the meeting of socialists and try to intimidate and dominate them. This suggests the impossibility of keeping relativity between individuals.

Later, Somers' fear of the mob paves the way to the sorrow that he could not find mateship in modern Australia. This reflects Lawrence's own conclusion that Rananim cannot be found in any human social communities. Importantly, Lawrence makes Somers go to the bush in the last phase of the story. His last stroll in the bush conveys his despair about mateship.

5.3 The Symbolism of the Bush

The last chapter of *Kangaroo* is set in the bush, away from the turmoil of the human world. Somers wanders around in the bush as if he escaped human communities altogether. His last stroll in the bush has a profound meaning because nature represents two matters that human communities fail to achieve: relativity and mortal energy. Relativity is achieved by communion between Somers and the savage bush, and the natural mortality of the bush draws a vivid contrast with the unnatural form of humanity, namely the mob. The contrast between nature and human communities is the bitter manifestation of Somers' despair of mateship.

To begin with, let us examine the scene where Somers is

enthralled by the bush in the spring time. Experiencing the horror of the mob, he finds solace in nature, feeling his inner self healed by the new lives awakening to spring in the bush. His fondness for the bush is narrated as such:

> He loved to wander in the bush at evening, when night fell so delicately yet with such soft mystery. Then the sky behind the trees ran all soft, rose pin, and the great gum trees ran up their white limbs into the air like quicksilver, plumed at the tips with dark tufts... Then he would stand under a tall fern tree, and look up through the whorl of lace above his head,... listening to the birds calling in the evening stillness,... (342)

Here, Somers is embraced by nature; trees and birds alike enjoy the warmth of spring. Somers is also comforted by the mythic communion between birds and the dark sky above. In silence, he gradually recovers from the terror that he has found in the mob spirit. Importantly, Somers' retreat to nature escaping from the mob reflects Lawrence's own behaviour after the War. In 1920, he visited Germany and Italy with Frieda where the sun, the Alps and wild animals comforted his distorted masculinity and autonomy bruised by the War. There, he was healed by the lively flow of life exchanged between living creatures. The collection of poetry entitled *Birds, Beasts and Flowers* (1923) was written during this stay on the continent, and compared the brutality of humans with nature. For example, the poem "Fig" describes the life of fruit, which exists not eternally, but certainly takes time to perish. Lawrence was attracted to lives which sparkle in the instantaneous flash of

mortal radiance. Like Lawrence, Somers rests in the middle of the bush where he observes how creatures co-exist with each other.

Lawrence's portrayal of the bush is not, however, similar to Romantic poetry, say, written by William Wordsworth. Nonetheless, at times, Lawrence's representation of nature is influenced by Romantic writings. For example, Tianying Zang suggests that Lawrence inherits the tradition of Romanticism for "its exploration of a mode of spiritual transcendence" (71). Also, it is pointed out that Lawrence projects himself on to nature to the point where humanity and nature become integrated with each other. However, the description of the bush undermines this reading because Somers feels it important to maintain an equilibrium with nature. Finally, he makes up his mind that he will leave Australia since he is afraid of being completely fused with the bush. He exclaims, "If I stay much longer I shall stay altogether" (347). He goes on to say, "I want Australia as a man wants a woman. I fairly tremble with wanting it" (347). Significantly, he leaves Australia to eradicate this desire to possess Australia in his mind. He does not want to follow his unhealthy impulse to dominate and tame nature like white Americans by staying longer there. To establish an appropriate distance with the bush, he stops sentimentally indulging in the bush and decides to leave Australia.

Furthermore, we should not jump to the conclusion that the bush plays only the role of comforter to Somers and his fractured autonomy. In fact, Australia's nature later shows its fierce, harsh face to Somers. This means that the spring bush does not play the maternal role in comparison to Kangaroo. Somers is rather rejected

by the bush because of a raging storm which lasts for several days. This means that not only Somers but also the bush demonstrate relativity or star-equilibrium between them: by both mutually gravitating towards each other and yet rejecting each other, Somers and the savage bush show that they are never integrated with each other unlike the mother-child in the pouch: they are simply in sympathy. The heavy storm is one of the things that distances Somers from the bush for a few days. Somers stays home, unable to go outside where the storm transforms the brightness of spring into a bleak, darkly atmospheric world. This change is narrated as follows:

> Down it came, in a great darkness. The sea began to have a strange yelling sound in its breakers, the black could come up like a wall from the sea, everywhere was dark. And the wind broke in volleys from the sea, and the rain poured as if the cyclone were a great bucket of water pouring itself endlessly down. (349)

As cited above, they are menaced by the destructive storm, with an intensity that they have never experienced in Europe. The great scale of the storm eventually destroys the roof of their bungalow, overwhelming the tiny human existence.

It is of great importance that after the storm leaves, the bush tenderly welcomes Somers once again with the “yellow bloom of mimosa” (353). Somers cannot help enjoying walking on the soil, abundant with lovely plants under the sunshine. Somers feels blessed to be in such proximity with the bush. His gravitation towards the bush is explained as such:

> Nothing is lovelier than to drive into the Australian bush

> in spring, on a clear day; and most days are clear and hot.... But once at the top, away from the high road and the sea-face, trotting on the yellow-brown sandy trail through the sunny, thinly-scattered trees of the untouched bush, it was heaven. (353-4)

Here, the bush lit up by the radiant sun is associated with the brightness of heavenly paradise. Walking in the bush, Somers is captivated by the lure of the bush. However, he does not pick any plants and take away their life. Lawrence seems to compare Somers with Miriam or Paul's mother who prefers to cut wild flowers off the ground and put them in her pocket like Kangaroo who possesses his mates in his pouch. Meanwhile, enjoying the temporary communion between the bush and himself, Somers never transgresses the liminal boundary between them. He tries to remain an outsider to the bush, by simply enjoying the sound and the scent of spring.

At the same time, Lawrence tactically emphasises that Somers and the bush exist separately from each other, by portraying once again how the harshness of nature rejects human invasion. Despite the warmness and brightness of spring that nurtures the golden bough of the mimosa, Somers finds the bleak, fertile space in which there are a few, dried trees left. As the narrator puts it, "Then comes a hollow, desolate bar place with empty greyness and a few dead, charred gum trees, where there has been a bushfire" (354). Making Somers witnessing the threat of bushfire, Lawrence insists upon the impossibility that human beings can ever triumph over nature in Australia. Owing to this rejection by nature, Somers is able to sustain his inertia, and this simultaneously illustrates the

achievement of relativity between Somers and the wilderness of Australia.

Interestingly, Somers summarises the impenetrableness of the bush as “the age-unbroken silence of the Australian bush” (354). Being unbreakable is one of the greatest characteristics of the bush, which never allows human beings to dwell there abidingly. Here, we can find the peculiarity of Australian nature which markedly differs from the picturesque and hospitable nature described by romantic poets. Indeed, romantic poets describe the dignity of nature which overwhelms human existence. However, their insight into magnificent nature is generally interpreted as the “egotistical sublime,” which accompanies the poet’s subjective eye that observes the majesty of nature. No matter how supreme nature is, human existence is far graver than nature. In short, it is a human-centred world.

On the other hand, Somers neither wishes to tame nature nor is he permitted to be fully a part of it. Yet, there is a certain moment when they recognise and acknowledge each other’s existence. Although Lawrence’s previous novels often sketch nature serenely, some of his poems and short stories are concerned with inhospitable nature or wild animals in order to suggest the star-equilibrium between humans and nature. For example, a poem entitled “A Doe at Evening” deals with relativity between a doe and a human, the narrator. In the first two stanzas, it is explained how the doe originally exists separately from humans. Their initial separation is narrated as follows.

> As I went through the marshes
>
> a doe sprang out of the corn

and flashed up the hill-side

leaving her fawn.

On the sky-line

she moved round to watch,

she pricked a fine black blotch

on the sky. (169)

As cited above, the narrator encounters a doe which suddenly appears from the marshes, where she shelters her offspring. She comes closer to where the narrator exists, and fascinates him by making a beautiful “blotch.”

In the next stanza, Lawrence shows the silent communion between them, by making the doe gaze at him for a second.

I looked at her

and felt her watching;

I became a strange being.

Still, I had my right to be there with her, (169)

Here, their gazes meet each other. The narrator surely feels that he is being watched by the doe, and asserts that he is allowed to exist with her. However, their communion lasts only for a second, because the doe rapidly moves on.

Her nimble shadow trotting

along the sky-line, she

put back her fine, level-balanced head.

And I knew her. (169)

Although they gaze at each other, the doe exists as something unapproachable to the narrator. In particular, her rapid movement and strength to sustain a heavy horn makes him revere her natural

beauty as if she were an untouchable goddess. More blatantly, the doe refuses to continue the mythic communion with the narrator, by disappearing from his sight. Her stern rejection suggests her preference for being separated from humans. However, owing to the doe's refusal of human companionship, relativity is maintained between wild animals and humans.

Nature is described in similar terms in the short story "Adolf." In the short story, the protagonist's father finds a fragile rabbit one morning, and decides to raise it until it gets enough strength to go back to the wilderness. The protagonist and his family affectionately take care of the rabbit, by naming it Adolf. In Lawrence's view, giving a name to the animal indicates the desire to possess others. Importantly, their intense care is returned by the savage behaviour of the rabbit which starts to destroy things around the house. Amazingly, Adolf immediately regains his wildness and gets ready to go back to the woods. While fragile human autonomy is sensitive to outer influence, Adolf looks extremely aloof in the new environment. Eventually, the father leaves him in the woods, which can be associated with the marshes in "A Doe at Evening" in that they both bear a certain dignity that rejects human beings.

Interestingly, after Adolf has gone, the father feels himself observed by Adolf several times. Their communion corresponds with the meeting of the gaze of the doe and the narrator. However, the father neither crosses over the boundary with Adolf nor does Adolf return to the father again. As the narrator puts it,

> My father kept an eye open for him. He declared that several times, passing the coppice in the early morning, he had seen

> Adolf peeping through the nettlestalks. He had called him, in an odd, high-voiced, cajoling fashion. But Adolf had not responded. (206)

The subtle, yet well-balanced distance between them is beautifully delivered in these statements above. In addition, hearing the story of Adolf, the protagonist says, "Wilderness gains so soon upon its creatures. And they become so contemptuous then of our tame presence" (207). This utterance summarises Lawrence's view of nature which holds its sacred independence from human's over-friendly attitudes. Nature and humans are to exist very close with each other but never become too intimate and destroy the other's space.

In the same way, Australia's bush and other manifestations of nature such as the storm and the gloomy sea all remain impenetrable by humans. As is so often the case with Henry Lawson's stories, *Kangaroo* denies the complete integration of humans and nature, by expelling Somers from the bush. Even at the emotional moment when Somers leaves Australia on a ship, nature shows him a stern, brutal face. On a leaving, Somers refers to not only the tenderness of nature but also its brutality in order to insist on the relativity between them. This is shown in the very last sentences of the story in the first edition[6] as follows:

> He thought of the empty house— the sunny grass in front— the sunny foreshore with its new rocks— the township behind, the dark tor, the bush, the Australian spring. The sea seemed dark and cold and inhospitable. It was only four days to New Zealand, over a cold, dark, inhospitable sea. (367)

Mentioning the spontaneous communion with nature in spring, the very last sentence of the story indicates how "inhospitable" nature is in the Southern hemisphere. The separation from harsh nature simultaneously suggests Somers' inertia which makes him go his own way. Especially, the leaving ship is associated with Lawrence's account of a moving star which advances in its own orbit. In this way, the last scene suggests that Somers finds star-equilibrium in relation to Australia's nature.

Paradoxically, the relativity with nature highlights his failure to find the ideal equilibrium between human beings. Put differently, the walk in the bush reveals Somers' failure to find Rananim in modern society. The distinction between the bush and the Diggers is shown from the perspective of mortality as well. Lawrence compares the natural mortality of the bush with the unnatural, monstrous motherhood of human community. The difference between them is shown in the scene where Somers walks alongside a brook in the bush where he is "left behind by the flood of time and the flood of civilisation both" (344). It is worthy of note that the brook flows downwards, finally disappearing into the deeper sphere of the ground which symbolises the energetic Earth's crust. Lawrence describes how the brook rushes this way:

> There the water fell in a great roar down a solid rock, and broke and rushed into a round, dark pool, dark, still, fathomless, low down in a gruesome dark cup in the bush, with rocks coming up to the trees. In this tarn the stream disappeared. There was no outlet. Rock and bush shut it in. The river just dived into the ground. (355)

The stream relapses into the unseen, inner core of the earth; therefore, Somers cannot follow it any longer. Somers imagines that this must be "a dark, frightening place, famous for snakes" (355). He goes on to speculate, "But there was a horror of them in the air, rising form the tangled undergrowth, from under fallen trees, the gum trees that crash down into the great ferns, eaten by our white ants" (355). Somers is certain that snakes exist in the horrible sphere of the bush. Yet, we should not confuse the horror of the bush with that of human community. While the latter signifies the decayed form of humanity, the bush embodies the natural eruption of mortal energy.

Furthermore, the image of the snake reminds us of Lawrence's poem entitled "Snake" penned in Taormina, Italy. In this poem, a snake carries a positive connotation which represents the virtue of mortality. This poem reflects Lawrence's own admiration towards the organic creature living on the ground. Given the ground symbolises mortal vitality in Lawrence's writings, there can be no doubt that Lawrence was stunned by the life of the snake slithering on the heavily scorched ground. The first stanza of the poem explains the encounter between the snake and the narrator on a sunny day.

> A snake came to my water-trough
> On a hot, hot day, and I in pyjamas for the heat,
> To drink there (44)

At the water-trough, they meet each other in mutual need for water to mitigate their thirst. Fascinated by the snake, the narrator considers that the snake comes from the dark, hidden sphere of the ground. The depth of the Earth is narrated as such: "He reached down

from a fissure in the earth-wall in the gloom" (44). The term "fissure" indicates the entrance into the core of the mortal ground into which only animals can enter. In fact, "fissure" is a word frequently used in Lawrence's poems to indicate the crater of lively energy. For example, in the poem, "Figs" already mentioned, a fissure is described as a space which gives the figs mortal power full to the brim. As the third chapter has explained, being mortal means being superfluous to Lawrence. Therefore, the fissure is a place which holds abundant wilderness and mortality, and such wilderness is not to be regulated or possessed by anything in nature.

In fact, scared by the snake, the narrator throws a log towards it. Then, as if the snake mocked his behaviour, it retreats into the fissure, going deeper and deeper into the ground. In the end, it completely disappears from his sight. This is shown as follows:

> I think it did not hit him,
> But suddenly that part of him that was left behind
> convulsed in undignified haste.
> Writhed like lightning, and was gone
> Into the black hole, the earth-lipped fissure in the wall-front,
> At which, in the intense still noon, I stared with fascination. (45)

The fissure is rephrased with the word "the black hole," whose eruptive, natural energy is what Lawrence considers should be at the centre of individual humanity as well as human community. It can be surmised that it is in this deeper sphere of the ground that

coalminers involuntarily, unconsciously help each other. Likewise, in Lawson's stories, mates cooperate with each other to survive adversity on the dark, savage ground. Their spontaneous unity is nurtured in the extremely wild environment represented by the fissure, the breakthrough of mortality. In other words, the development of mateship was evoked by their awareness of mutual mortality which is always threatened in the bush. It is clear that they recognise themselves as mortal beings, and such self-recognition contributed towards building blood-consciousness or Blutsbrüderschaft.

As mentioned already, as Lawrence's identity changed from a coalminer's son to a cosmopolitan writer, he wondered if he could find blood-consciousness between individuals who no longer experienced mortal danger. This is the motive for writing *Kangaroo* which scrutinises whether it is possible to keep the original meaning of mateship in a social community. Apparently, Somers' last walk in the bush shows the negation of this question, by showing the striking contrast between the natural energy of the bush and motherhood, the unnatural eruption of human impulse. It is Kangaroo's motherhood that tries to destroy Somers' inertia like a lifeless monster. What is more, the magnification of maternal authority causes political turmoil. This unhealthy form of humanity is condemned, accompanied by the description of the bush at the end of the story.

To sum up this chapter, the possessive violence of community shows that unless humans exist in a situation where they are inevitably conscious of their life, they can neither maintain

relativity nor be united through blood-consciousness. Instead, motherhood permeates the social community, transforming people into a destructive mob. In general, it is believed that Lawrence is fond of "involvement with the primitive" (Sullivan 149) represented by nature as well as humanity that is simply consumed in the process of living or surviving with others. This interpretation is indeed right in that he prefers the initial state which precedes Christianity or any social, political confabulation. However, Lawrence's praise of nature and the primeval life paradoxically reveals his distrust of humanity that easily loses blood-consciousness once it steps out of the primitive mode of living. In *Kangaroo*, the bush plays a crucial role in conveying Somers' disbelief in the mateship of modern Australia where the life in the primitive bush has already become merely the legacy of the nation state.

Conclusion

This thesis has scrutinised whether Australian mateship was a viable foundation for Lawrence's Rananim, a community based on two important aspects: star-equilibrium and blood-consciousness. By exploring the political Diggers, light was shed on the question as to whether mateship might hold its original meaning outside of a situation where one is inevitably, mutually aware of life with each other. Lawrence at first expected that he could find mateship in first twentieth century Australia where people did not have to cooperate for survival any more. However, it turned out that once mateship, the product of early settlement, was incorporated into politics in the twentieth century, human relationships were shadowed by maternal force which was prone to possess others and destroy the appropriate distance between them. As time went by, the tradition of mateship became deformed. Although the members of the Diggers behave as if they embody traditional mateship, only Somers-Lawrence finds that it is impossible to find mateship in modernised Australia. This shows how easily blood-consciousness dilutes in the social, political realm which is characterised by what Lawrence calls mind-consciousness.

It goes without saying that mind-consciousness stands opposed to the dark, primitive bush which symbolises blood-consciousness. While the darkness of the bush is linked to the dark, mortal, deeper unconscious of human beings, the brightness or lightness is symbolised by the modern, social sphere, in which people are living under maternal control. In *Kangaroo*, Lawrence laments that the

darkness of blood-consciousness succumbs to the lightness symbolised by politics or society away from the dark bush. Aldous Huxley explains Lawrence's belief that a dark, primitive mode of living, namely blood-consciousness, should be the cornerstone of human relationships. Huxley's shrewd observation of Lawrence's "living philosophy" is explained in contrast with the issue of light. Huxley's assessment of Lawrence starts as follows:

> Man inhabits, for his own convenience, a home-made universe within the greater alien world of external matter and his own irrationality. Out of the inimitable blackness of that world the light of his customary thinking scoops, as it were, a little illuminated cave— a tunnel of brightness, in which, from the birth of consciousness to its death, he lives, moves and has his being. For most of us this bright tunnel is the whole world. (335)

Here, using the motif of the universe like Lawrence, Huxley explains that modern people make a bright tunnel out of "[the] customary thinking scoops" which represents mind-consciousness. In Lawrence's view, brightness has a negative connotation because mind-consciousness represses the dark, blood-consciousness. Insisting that the world is composed of two inseparable realms of darkness and brightness, Huxley suggests that Lawrence laments the triumph of light over darkness this way:

> We ignore the outer darkness; or if we cannot ignore it, if it presses too insistently upon us, we disapprove, being afraid. Not so Lawrence. He had eyes that could see, beyond the walls of light, far into the darkness, sensitive fingers

that kept him continually aware of the environing mystery. (335)

Huxley acknowledges Lawrence's contribution as a writer who focuses his attention on the darkness of life sustained by living energy. It is in this darkness that the enclosed individual is exposed to other mortal beings and builds star-equilibrium with them as embodied by coalminers and bush workers. As Huxley insists, Lawrence's insight into darkness is "sensitive," the word that characterises his attitude towards human relationships. Lawrence's delicate observation of the bedrock of human community is what distinguishes him from his contemporaries and is what often makes him an outsider of society. It is because instead of only looking at brightness, a synonym of mind-consciousness, Lawrence devoted his whole literary life to advocating "the outer darkness" ignored by modern, Western people. Lawrence's sensitive insight into human unity is explicitly shown in *Kangaroo*, in which he exclaims that Australian mates easily lose blood-consciousness outside the dark bush. This means that the darkness symbolised by mortal energy is disparaged in "a little illuminated cave— a tunnel of brightness," where political activities take place with maternal leadership activated. His disappointment in mateship can be ascribed to man's distorted preference for brightness over darkness. In this way, once one steps out of the dark, primitive bush, Australian mateship is soon deformed in the bright, mind-conscious modern world.

In reality, in the first half of the twentieth century, mateship was radically deformed and misused by the political world in Australia. Mateship created the infamous political slogan, "White

Australia," which aimed to unite only the European, white immigrants. This slogan was paraded in the mainstream of Australian society for much of the twentieth century. As a result, mateship assumed a violent manner which insisted upon the exclusive unity of only white citizens, attacking non-European immigrants or indigenous people. Just like the Diggers, they persecuted those who did not fulfil the requirements of the white community. In this sense, Lawrence's *Kangaroo* seems to have anticipated what would become of Australian mateship in the twentieth century.

After leaving Australia in 1922, Lawrence stayed in America for a few years until his tuberculosis deteriorated. In the U.S. state of New Mexico, he wrote a novel, *The Plumed Serpent* (1926), which also deals with the theme of human communities. Once again, he championed the vision of Rananim by describing a male community set in Mexico. This shows Lawrence's unquenchable thirst for Rananim in the human realm. It is of great importance to note that the Mexican community is portrayed through an ancient religion which preceded Christianity. Learning that Rananim could not be achieved by white men's consciousness, Lawrence adapted post-colonial insights into the issue of community. Therefore, he paid attention to indigenous people who he believed assumed blood-consciousness. However, it is dubious whether racial differences made Lawrence's Rananim come true, because Lawrence, like in *Kangaroo*, emphasises the dominant, possessive attitude of male, Mexican characters.

In the last phase of Lawrence's literary life, he did not write about the issue of Rananim, returning to his pet topic: hetero-sexual relationships. This change can be explicitly found in his

last novel, *Lady Chatterley's Lover* (1928), in which he no longer pursues male Rananim. Rather, his focus is set on the communion of the couple of Lady Chatterley and Oliver Mellors. This return, in terms of topic, shows Lawrence's setback in locating Rananim in the modern, social sphere. In addition, although Lawrence tries to describe male tenderness which brings Lady Chatterley back to life, the novel entails the heavenly description of nature tamed by human beings. The woods, in which they build their relationship, gives a sense of security to human beings, easily accepting their existence. In addition to this human-centred description, the couple's relationship becomes sentimental and romantic towards the end, and Lawrence himself seems to be content for a utopian atmosphere to represent human communion. Lawrence/Oliver Mellers' blood-consciousness is consumed in the imaginative fantasy, which does not really exist in reality. The utopian description paradoxically seems to reflect Lawrence's own setback of not being able to find Rananim or an appropriate communion with others in the social realm. The imaginative Utopia is the place where Lawrence finally arrived and then ended a textual voyage.

While Lawrence could not find Rananim with human beings throughout his life, we should bear in mind that as the last chapter has explained, Somers achieves not only lively communion but also star-equilibrium with the Australian bush. David Game points out that in the last few weeks of Lawrence's life, he often recalled the mimosa tree that he saw during his stroll in the bush, and wrote letters about how impressive the Australian landscape was (272). Although he stayed there for a short space of time, he did not

forget Australia's wild nature. Rather, it is interesting that Australia's nature suddenly came to the surface of Lawrence's consciousness at the very last moments of his life. His recalling not actual, personal commitment to community but to the Australian bush revels his setback or unfulfilled project of building male Rananim in Australia or any other place. Ironically, with his praise of Australian mimosa in the background, his disillusionment with Australian mateship is further highlighted. While Henry Lawson's description of bush might have been relived in Lawrence's last recall of Australia's nature, his unseen, unreachable Rananim still stood motionless as a blueprint.

Notes

Chapter 1

1. Millett blames Lawrence for his male-supremacist ethic. She seems to be overtly preoccupied with the notion of male sexuality and its dominance over women, overlooking that Lawrence tried to show there was male tenderness behind its sexuality. She names what Lawrence calls tenderness, phallic fantasy, provoking a series of "phallic readings" supported by Simone de Beauvoir and J. M. Murry.
2. "Woman Who Rode Away" is a short story, in which an English woman yearns for foreign adventure and goes to an Indian village on horseback. There, she comes across Indian men and eventually is killed in an Indian ritual as a sacrifice to the deities. In *Sexual Politics*, Millett criticises this story, asserting that Lawrence "equates sexuality with violence and death" (286).
3. Lydia Lawrence boasted of her maternal lineage, claiming that her grandmother composed one of the famous Methodist hymns. Lawrence's sister, Ada, recalls that Lydia was such a religious woman who was proud of her Wesleyan upbringing (Worthen 62). Lawrence also remembered her the same say.
4. In October 1914, temporarily staying in Buckinghamshire, Lawrence invited Murry and Mansfield to stay and proposed the idea of Rananim for the first time. Their response to their communal stay in supposed bliss was negative; they could scarcely imagine how it would come true in the turbulent war years.
5. "The Blind Man" is a short story which deals with the contact between a man who lives with intellectuality and his friend who

lives following his instinctive impulse, namely blood-consciousness. It is said that this story describes the “touch” between men. By making the blood-conscious man touch the latter, Lawrence insists that blood-consciousness should triumph over mind-consciousness, and male friendship should be based on the former.

Chapter 2

1. Mollie Skinner is an Australian writer who has an aboriginal background. Her first book, *Black Swan*, was published in 1901, giving Lawrence the literary imagination of the vast bush and lives of settlers. Their literary friendship continued even after Lawrence left Australia, publishing a joint work, *The Boy in the Bush* (1924). The first draft was written by Skinner, and Lawrence revised it in America. As opposed to *Kangaroo*, the story is concerned with a heterosexual relationship. As Australians preferred realistic novelists like Henry Lawson, this story is relatively unknown in Australia; however, as the title implies, the story is a valuable source for examining Lawrence’s curiosity about the bush.
2. *The Bulletin* is the first magazine published in Australia. It has a renowned literary section entitled “Red Page” which posted a great number of stories about early settlement in the bush. The Red Page gained popularity among workers, and *The Bulletin* came to be generally called “the Bushmen’s Bible,” whose emphasis upon mateship became influential. After the Second World War, *The Bulletin* switched its focus to current affairs. However, with the

increase of similar magazines, it ceased publication in 2008. Anna Jenkins speculates that *The Bulletin* could have been the backdrop of *Kangaroo* (130). Similarly, Paul Eggert suggests that Lawrence had read *The Bulletin* even before arriving at Australia because of the recommendation of Edward Garnett, the English editor of *Sons and Lovers* (82).

3. In the mainstream of Western philosophy, humans are generally considered to fight with each other for self-preservation or advantage. For example, Thomas Hobbes believed that "Man is wolf to Man," suggesting that humans with infinite desire fight for limited resources. In this view, human nature is originally brutal and prone to conflict. From this standpoint, the concept of law and social contract emerged. The task of law is to mediate and moderate fighting between individuals in this tradition.
4. Thomas Jefferson believed that agricultural development would establish the individual prosperity of America. Born in the South, he insisted that the efficacy of land is the basis of every line of commerce. He suggested "so long as the majority of American citizens held their own property, then the republic would have a stable foundation" (Cogliano 233). The revealed characteristic of American individualism is underpinned by *The Frontier Thesis* (1983), also known as the Turner Thesis written by Frederick Jackson Turner. Turner ascribes heroic individualism to the American frontier spirit. He advocated as such: "that masterful grasp of material things... that restless, nervous energy; that dominant individualism, working for good and for evil... these are traits of the frontier" (48).

5. In Australia, some writers wrote novels which dealt with love affairs, romance and domestic matters. These stories were highly influenced by prevailing Victorian ideals based on Christian morality. This means that romantic stories were incompatible with the morale to create Australia's own national creed. Thereby, the majority of readers preferred realistic novels which portrayed men working outside marriage or the domestic sphere.

Chapter 3

1. Robert Burden claims that *Aaron's Rod* conveys Lawrence's theory of masculinity. Also, Peter Hoare asserts that "*Aaron's Rod* shares numerous elements with Moby Dick" (201). Here, Hoare points out that the story affirms the vitality of living creatures and simultaneously refutes Western society that considers it to be a shame on Western rationality.
2. *The Rainbow* deals with the heterosexual relationships of three couples over three generations, treating a wide range of issues such as marriage, the war and industrialisation. It was regarded as a problematic novel because it contains sexual references against Christian doctrine. This incident made Lawrence a writer-outlaw, justifying in part his monitoring in Cornwall by the local police.
3. Lawrence wrote a letter describing how Australia lacks dominant, oppressive authority. This is shown as follows: "You never knew anything so nothing, Nichts, Nullus, niente, as the life here... And it all seems so empty, so nothing, it almost makes you sick" (*The Selected IV* 263-4). Similar to Somers, Lawrence advocates

this statement about lawless Australia although he has just arrived in Australia. It can be surmised that this eloquent letter also reflects what Lawrence gleaned from Henry Lawson.

4. In 1912, George V created "Coat of arms of Australia" in which the emblems of six states, the Commonwealth star and wattle are portrayed. In addition to them, a kangaroo and an emu are co-opted as symbols of Australia for they cannot move backwards. The positive view of these animals is used in the political sphere, and the strong image of a kangaroo is often used to boost team work in sports events.

Fig. 9 Coat of arms of Australia

Chapter4

1. In 1989, Joseph Davis wrote the essay, "D.H. Lawrence at Thirroul," which doubts Robert Darroch's claim that Lawrence met several Australians who practiced politics. His study later became the book, *D. H. Lawrence at Thirroul* (1989), taking the opposite view as to Lawrence's actual life in Australia. However, Davis' counterargument seems to only come from Frida's unpublished letter addressed to her mother: "We didn't know any

educated people there." Granted Lawrence's quest for Rananim is a masculine unity, it is plausible to think that Frieda did not accompany Lawrence's social activities in Australia. This is why Frieda was ignorant of Lawrence's acquaintance with people involved in political and social debates.

2. There are a great number of fictional works which deal with the persecution or marginalisation of Jews. It is believed that Lawrence read Marcel Proust's *In Search of Lost Time* (1913), which presents Jewish characters who are not entirely welcomed in fashionable circles. Presumably, the experience of reading literary cannons informed Lawrence of the racial discourse concerning Jewish people in the prevailing literature. Lawrence himself sometimes mocks Jews; however, his biased view towards Jewishness differs from the general interpretation of the Jews around the turn of the twentieth century.
3. Yvonne Griggs insists that Bertha is "a doppelganger for Jane, creating a distorted mirror image of Jane's own dangerous propensities towards passion" (26). According to Griggs, mad women were given "the privileged position in feminist discourse" (26) during the second wave feminism. Framed within a feminist perspective, Bertha's madness reflects Jane's own rebellion towards the male domination of Mrs. Rochester.
4. In the essay entitled "Love" (1926), Lawrence clearly articulates that love is the notion that mirrors the will of domination over others. He puts it this way, "What worse bondage can we conceive than the bond of love? It is an attempt to wall in the high tide; it is a will to arrest the spring, never to let May dissolve into

June, never to let the hawthorn petal fall for the berrying" (23). By using the word "wall in" and "arrest," Lawrence shows that love is the act that prevents, regulates and controls the other's behaviour. Although Lawrence was mainly engaged in depicting maternal love directed towards men, the short story "Fox" (1917) deals with the issue of motherhood which tries to control a woman. In the story, a woman named Banford lives with her friend, March. The peculiarity of this story lies in that Banford tries to eliminate the invasion of men, in order to keep her friend in her control. Lawrence seems to suggest that motherhood does not always involve men.

5. "The Theme of the Three Caskets" (1913) is an essay about the choice of women. Shakespeare's works such as *The Merchant of Venice* and *King Lear* is the source of the choice. In both stories, Freud points out that the number three plays the most significant role. For example, in the case of *King Lear*, there are three daughters: Goneril, Regan and Cordelia. King Lear expelled the third daughter, Cordelia; however, this ironically leads him to a tragic destiny. In Freud's opinion, the number three stands for destruction and death; accordingly, Cordelia is the woman who brings death to man. Freud believes that this is the last phase that femininity reached.

Chapter5

1. Published in 1927, *Pansies* portrays the innocent simplicity of animals and the gaiety of enjoying the simple life untarnished by civilisation. In contrast, outlining the binary opposition

between animals and humans in the preface, Lawrence emphasises the possible, hideous outcome that arises from mob spirit, anticipating what lay ahead in the 1930s.

2. Freud also shows concern about telephonic transference from a scientific perspective. Meanwhile, William James and Henri Bergson viewed the issue of telepathy as an occult phenomenon. Nanette Norris asserts that Lawrence was aware of the occultism of the late nineteenth century. The short story entitled "The Lovely Lady" shows his interest in occultism in a comical manner; however, Lawrence develops the issue of occultism to telephonic, maternal domination, by describing a mother as the spooky vampire.
3. Virginia Woolf's *To the Lighthouse* is the salient evocation of intersubjectivty. This is the story narrated by the painter, Lily Briscoe, who draws the lighthouse which can be seen from the house of the Ramseys. Although going out together to the lighthouse could not be achieved by Mr. Ramsay and Mrs. Ramsay, their conscious are integrated at the lighthouse beyond time. In the latter part of the story, Mr. Ramsay, who was indifferent to romance and fantasy represented by the lighthouse, starts to cast his attention to the lighthouse after the death of Mrs. Ramsay. His growing awareness of the lighthouse shows that part of his consciousness is reflected in that of his wife. This epiphanic moment is positively interpreted as the integration between two opposite entities. Lawrence points out the danger that the self is amplified in the other. Katherine Mansfield is one of the few modernist writers on Lawrence' side.
4. The literary value of "Nightmare" has been found only in its

autobiographical aspect. For example, C. J. Stevens and Helen Wussow are focused on the realistic description of war-time memories, failing to recognise the relevance of “Nightmare” and the ongoing plot about Australian communities.

5. “Sun” starts with the doctors’ suggestion to the protagonist, Juliet: “Take her away, into the sun” (93). Following this advice, Juliet, a young middle class woman suffering from mental depression, spends days under the sunshine naked. She soon recovers physical awareness. The doctor’s suggestion plays a positive role in this short story.
6. Other quotations are from the Cambridge edition of *Kangaroo* edited by Bruce Steele.

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