

## Lost Generation in *The Lost Girl*

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*The Lost Girl* is chosen to expound Lawrence's unique viewpoint of the "loss" of the "lost generation" at the end of 19th century and the beginning of 20th century. Lawrence created "inferior Don Quixotes" to refer those lost men, which can be further divided into "hen-sure man" and egoist. Lost women are considered as "rootless and uncontrolled", and can be grouped into modern women (Magna Mater), traditional women ("the angel in the house"), and exploring woman who are in between ("the woman who rode away").

**Keywords:** D. H. Lawrence, *The Lost Girl*, "inferior Don Quixotes", "hen-sure man"

### Introduction

D. H. Lawrence was born in a miner's family of Eastwood, Nottingham in 1885 and died at Vence of France in 1930. His achievements cover the area of novel, poetry, drama, essay, travel notes, letter, and painting. He occupies a quite important place in English literature and even in world literature field. Among his ten novels, there are *White Peacock*, *Sons and Lovers*, *Women in Love*, and *Lady Chatterley's Lover* of which studies have been plentiful. However, because of the depiction of sex and reveal of the inhuman capitalist industrial civilization, and fatal blow against traditional ethic principles, Lawrence and his works have been repelled by many readers, critics, and governments at first and even until present, and he has been labeled obscenity, male chauvinism, homosexuality, phallic fancy, anti-civilization, and fascism. In literary world, many influential writers and critics like T. S. Eliot, Virginia Woolf and Russell resisted his works. Lawrence thought that nobody could understand his works even three hundred years later. However, Richard Aldington, Lawrence's best friend, held the belief that

England owed the novelist a posthumous apology. No longer. If he had been criticized, censored and dismissed in his life time he now stands as the major imaginative novelist of early twentieth-century England and one who attained that eminence by the comprehensiveness of his human understanding and sympathy. (Salgado, 2005, p.VII)

Fortunately, thirty years later after his death, Lawrence and his works have come into approved spot, which owns to the comment of Huxley and F. R. Leavis. Readers, critics, and authorities have begun to reconsider Lawrence and his works.

During these years, there are many studies on Lawrence and his works, such as on the image of man and woman, the relation of his work with *Bible*, the primitive elements, even the function of Indian music and dance in his works, and American culture through Lawrence's works. This article finds that a few studies have been made on Lawrence's unique "lost generation". However, readers and critics can find Lawrence's depiction and analysis about the "lost generation" on the "waste land" in his novels, essays, letters, and even paintings.

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“Lost generation” was first proposed by Gertrude Stein to refer to Hemingway and others who were disappointed with the post-war world and lost spiritually and fleshly. But literally, “lost generation” refers to certain people in that particular time who are lost and don’t know where to go. Lost generation is a popular theme in modern literature. T. S. Eliot’s *Waste Land* is the most well-known work which mirrors human’s desire, fall of their spirit, decline of morality in western society. All of this aversion toward modern world, and widespread disappointment are the manifestation of spiritual crisis. Yeats in the end of 19th century also depicted this modern “waste land” in his “*The Second Coming*” and “*Sailing to Byzantium*”. His poems tell that the world is falling apart and center cannot be held any more. The best of the past is declining while the worst begins to hold up the banner. Lawrence also observed modernity. What is modernity? According to Lawrence, it is not “something we’ve just invented. It’s something that comes at the end of civilizations” (Lawrence, 2004a, p.152). Then when is the end of civilization? It is at the end of 19th century and the beginning of 20th century in which Lawrence lived. He described it as “queer jumble of the old England and the new” and “a curious cross between industrialism and the old agricultural England of Shakespeare and Milton and Fielding and George Eliot” (Lawrence, 2012, pp. 378, 380). What’s more, in the novel *Lady Chatterley’s Lover*, Lawrence wrote that “Ours is essentially a tragic age.....The cataclysm has happened, we are among the ruins” (Lawrence, 2011b, p. 1). This tragic age, in the eyes of Lawrence, is the time of modernity.

In Lawrence’s novel, man and woman are two indispensable elements and they stand in two opposite places. Thus, their ways of being lost are various. In *Psychoanalysis and the Unconscious and Fantasia of the Unconscious*, Lawrence created “inferior Don Quixotes” to refer to those lost men. He stated that “by unnatural and unhealthy compulsion, we force them into a certain amount of cerebral activity.....like so many inferior Don Quixotes, to make a mess of life” (Lawrence, 2004b, p. 115). This concept is broad and it can be further divided into “hen-sure man” and egoist. In “Hen-sure Man and Cocksure Woman”, Lawrence discussed about “hen-sure” men directly that they are scared of modern women and are over-emotional, while egoist or individualist is the man who stresses his “self” too much and lives on his own whim. No matter what type the lost men are, women suffer a lot because of them. In many of his works, Lawrence owned women’s loss to men’s fault. About lost women, Lawrence considered them as “rootless and uncontrolled”. “If man will never accept his own ultimate being, final aloneness, and his last responsibility for life, then he must expect woman to dash from disaster to disaster, rootless and uncontrolled” (Lawrence, 2004b, p. 148). According to the behaviors and thinking ways of characters in Lawrence’s novels, women characters are grouped into modern women, traditional women, and exploring woman who are in between. In the novel *Women in Love*, Lawrence referred to modern woman by “Magana Mater”. The devouring and destructive potential of modern woman is “horrible, clutching, she had such a lust for possession, a greed of self- importance in love..... He had a horror of the Magana Mater, she was detestable” (Lawrence, 1960, p. 192). Apart from this novel, in a letter to Katherine Mansfield, he also mentioned this phrase. “at certain periods the man has a desire and tendency to return into the woman, make her his goal and end..... and she the Magna Mater, receives him with gratification” (Lawrence, 1962, p. 565). According to Lawrence’s view in his works, it is found that “Magna Mater” includes devouring, possessive, and self-sacrificing modern mother and “cocksure woman” which is right opposite to “hen-sure man”. Traditional women are those ideal wife and mother who are willing to sacrifice for their husband and family in Victory time. This type of woman is attributed with “the angel in the house” which is a popular poem about Victory women. Exploring women are disappointed for being either modern women or traditional women, but they have not get out of the stifling station, and are walking toward

the ideal place.

To reach a better understanding of Lawrence's unique opinion, *The Lost Girl* is chosen for study. Even though about *The Lost Girl*, one anonymous critic for *Chicago Journal of Commerce* by a large space comments that in this novel Lawrence "debauch his very ability to such unworthy uses" (Lawrence, 2004b, p. xlix). This novel is the only approved one by the authority which won James Tait Black Memorial Prize. Lawrence also spoke highly of it. Although he agreed that this novel is not excellent in the aspect of art, he thought it shows a real picture of England. When Lawrence first started *The Lost Girl*, in a letter to Edward Garnett Lawrence (1988) mentioned that in this novel he has an answer from his inner world to the modern demand, and to the real and urgent demand of England, and this novel may be not an excellent work but English people need it.

The story unfolds itself around the life of its heroine Alvina. The town in the novel is a mining town full of man-made buildings. Alvina's father James Houghton is a businessman who starts his business by the inheritance from his family. But being a romantic businessman he makes a mess over and over again. Finally, he goes broke by his last endeavor before his death. Mrs. Houghton is a poor and secluded woman. Weakened by her marriage, she suffers from heart disease and could not spare any time to take care of her daughter. Thus, Alvina's teacher Miss Frost takes the place of mother to cultivate her. The novel involves the story of Natcha-Kee-Tawara Troup and Alvina's love with its member Ciccio. The relations of Alvina and other men are also indispensable. The title "The Lost Girl" shows us that the novel narrates the lost heroine Alvina. However, after reading this novel, it is obvious that not only this girl but most of the characters in this novel are lost in different ways, being aware of it or not. Thus, the loss of these characters is analyzed based on Lawrence's philosophy.

### **"Inferior Don Quixotes"**

Like lost men in real world, in *The Lost Girl* young men in Woodhouse are "inferior Don Quixotes" and walking into nothingness. "All seemed like blank sheets of paper in comparison. There was a curious pale surface-look in the faces of the young men of Woodhouse.....they were all either blank or common" (Lawrence, 2011a, p. 37). To make this concept clearer, Mr. May, Max, Louis, Mr. Houghton, and Dr. Mitchell will be discussed here.

### **"Hen-Sure Man": Above Plane Stressed Model**

According to Lawrence (2004b), for one person there are two planes and four primary centers. The primary knowledge on these two planes are different with "I am I" on the below one and "you are you" on the above one. On each plane there are two centers, with one sympathetic and another voluntary. Sympathetic center makes people happily touch outside and the voluntary urges people to relinquish into his own world. On the below plane, solar plexus is sympathetic center and lumbar ganglion is voluntary while on the above plane, cardiac plexus is sympathetic and thoracic ganglion voluntary. An ideal man should keep the balance between the two planes and four centers. However, people in modern world fail to do so and off the balance toward various directions. "Hen-sure man" is the one who over-stresses the above plane and neglects the knowledge about his self. So the over emotional "hen-sure man" is sympathetic centers stressed while the frustrated "hen-sure man" is voluntary centers stressed. In this novel, Mr. May, Louis, and Max are "hen-sure" men but their "hen-sure man" ways are different. Mr. May stresses the voluntary centers while Max and Louis stresses

the sympathetic centers

Mr. May in the novel is not born a “hen-sure man” and being scared of modern woman. What makes him turn into this way is his frustration in the war between man and woman. Mr. May and his wife have different habits but Mrs. May requests her husband to act up to hers. One thing for example, is when it comes to diet, Mrs. May “nibble a lettuce leaf with her, and drink water from the tap—and then elevate myself with a Bernard Shaw pamphlet” (Lawrence, 2011a, p. 142). What is more, in England there was a socialist organization called Fabian Society at the end of 19th century. Bernard Shaw is a member of it. Many women in that time also joined into the sub-branch of Fabian, namely, Fabian Women’s Network in order to struggle for more rights and independence. In the novel, it is mentioned that Mrs. May is also its member and according to Mr. May, she along with her Fabians, “examine my private morals, for eugenic reasons” (Lawrence, 2011a, p. 142), which suffocates Mr. May. Before marriage, Mr. May believes the harmonious co-existence of spirit and flesh, one that Lawrence is deeply convinced. But the three-years-marriage crushes this belief. Mr. May says that “when I was physical, she was mental—Bernard Shaw and cold baths for supper!—And when I was mental she was physical, and threw her arms round my neck” (Lawrence, 2011a, p. 157). Frustrated, he gives up flesh things and has to believe that only spirit things are everlasting. Finally, Mr. May is a failure in this battle and runs away from his house. In his essay “The Real Thing”, Lawrence summarized the common result of the modern war of man and woman and stated that “man has dodged, side-tracked. Tortured and cynical and unbelieving, he has let all his feelings go out of him, and remains a shell of a man, very nice, very pleasant, in fact the best of modern men” (Lawrence, 2004a, p. 308). Yet, escapement cannot solve this problem, but can only lead to grey situation that “the men of today are a little afraid of the women of today” (Lawrence, 2004a, p. 103). Although Mr. May stays with Alvina every day, he avoids Alvina’s coming to him. “Nothing horrified him more than a woman who was coming- on towards him. It horrified him, it exasperated him, it made him hate the whole tribe of women” (Lawrence, 2011a, p. 143).

About the issue of war between man and woman, Lawrence understood well. His father, Arthur Lawrence was a collier and “wasn’t even respectable, in so far as he got drunk rather frequently, never went near a chapel, and was usually rather rude to his little immediate bosses at the pit” (Lawrence, 2012, p. 214). Superior to his father, his mother Lydia Lawrence was brought up in the town and belonged to the lower bourgeoisie. Different from Arthur, Lydia spoke King’s English without an accent, wrote a nice Italian hand, and enjoyed reading when she grows older. In a word, “she was very much respected, just as my father was not respected” (Lawrence, 2012, p. 216). She disdained Arthur’s work and vulgar behaviors and especially disagreed with Arthur’s opinion that mining is a good work for their children. Like thousands of other workers in England, Arthur kept out part of his salary for drinking. Frequently he got drunk and reached home late which made his wife wait late. Those differences of habits resulted in the deficiency of spiritual communication, which further led to many quarrels and even fistfight between Arthur and Lydia. Lawrence has witnessed this disharmony since he was a child. With one sensitive mind, from the tense relation of his parents, Lawrence realized the widespread discord among modern men and women. The tense relation of man and woman was widespread in 20th century. Many men, including Arthur Lawrence, were tired of this war and they left the battle field. But this put their children into the hands of women, which Lawrence deemed as a great danger to human because women didn’t not understand the nature of man. Under the control of mother and school mistress, children were trained into “hen-sure man” at the beginning, like Louis and Max.

In the case of Louis and Max, they are more like babies who are under the protection of Madame in the

family of Natcha-Kee-Tawara. Playing the role of mother, Madame takes care of four young men carefully and even when she is sick, the four men are on her mind all the time. Influence from Madame on her boys is enormous. In the face of Madame's disease,

Max sat looking pale and stricken, Louis had hurried forward to take Madame's hand. He kissed it quickly, then turned aside his head because of the tears in his eyes. Geoffrey gulped beer in large throatfuls, and Ciccio, with his head bent, was watching from under his eyebrows. (Lawrence, 2011a, pp. 171-172)

Max even stays all night. It is obvious that Louis and Max are over emotional. However, the misgivings of Geoffrey and Ciccio are not obvious on their faces. "Geoffrey gulped beer in large throatfuls, and Ciccio, with his head bent, was watching from under his eyebrows" (Lawrence, 2011a, p. 172). The different reactions of Louis and Max come from the ideas from outside that teach them to be gentle and girlish, and consume emotion as their highest rather than action, purpose, and religion (Lawrence, 2004b). However, Ciccio and Geoffrey like her but not as mother and their feelings are inwardly. Lawrence thought their reaction is comparative ideal one and should be maintained. After all, in Lawrence's word, "no emotion is supreme, or exclusively worth living for" (Lawrence, 2013, p. 78).

To some extent, Lawrence was a "hen-sure man" of this type which was also largely caused by his mother. It is correlated between the relation of husband and wife, and parents and child. Disappointed by her marriage, Lydia endeavored every means to help her children get out of working class. The eldest son George disappointed her because he got close with Arthur and his appearance and disposition took after Arthur. Then she turned to Earnest, her second son. Unlike George, Earnest was always neatly dressed, talked nicely, worked hard, and was ambitious. Thus Lydia was proud of him. Unfortunately, Earnest died in 1901 which stroke a fatal blow to Lydia. After this grey time, she attained comfort from her son David, who was a "delicate, pale brat with a snuffy nose, whom most people treated quite gently as just an ordinary delicate little lad" (Lawrence, 2012, p. 216). Lawrence didn't let his mother down. When he was twelve years old he won a county council scholarship to Nottingham High School. Then, one year later after he graduated from Nottingham University, he became a school teacher with one hundred pound a year. And when he was twenty five his first novel *The White Peacock* was published. All these achievements were satisfying to Lydia.

I have never starved, and never even felt poor, though my income for the first ten years was not better..... but when one has been born poor a very little money can be enough.....and my mother would think I have risen in the world. (Lawrence, 2012, p. 220)

Love and will from Lydia made her children under her control and Arthur became an outsider in the house. The influence on Lawrence from his mother was indelible and powerful. Thus, the relation between mother and children is an important theme and appears in many of his works, like Mrs. Morel and Paul in *Sons and Lovers* and the mother and son in *The Rocking Horse Winner*.

### **Egoist: Below Plane Stressed Model**

Egoist man or individualist is different from "hen-sure man" in the way that the man overstresses the below plane on which seats the knowledge of "I am I". To this man "self" is more important than the outside. Egoists are off their balance of spirit and flesh at their own whim. As what we discussed above, there are two centers on below plane, namely, sympathetic solar plexus and voluntary lumbar ganglion. Knowledge in voluntary centers is of singleness and separate identity. "I am I" in lumbar ganglion means that "I am other than

all the universe” (Lawrence, 2004b, p. 80) and “you and you” in thoracic ganglion means man relinquishes into his or her word. While in sympathetic centers, “I am I” stands for one identity that all is one with me, and “you are you” means the delightful revelation of wonders from outside rather than inside. Different from “hen-sure man”, “egoist” cares about largely himself or herself under the control of below plane. What he does is to please himself and fulfill his desire. Mr. Houghton and Dr. Mitchell are representatives of “egoist”. But they behave differently. Mr. Houghton focuses completely on his business while Dr. Mitchell on his career first and later shifts to marriage.

Mr. Houghton inherits a large shop and later he marries a woman, daughter of a Derbyshire squire. But he is disappointed by the not wealthy dowry. Thus, he cares her just politely and no more. After the birth of Alvina, he moves out of the master bedroom to the little one at the other end of the house and never moves back. In this house he lives as a hermit in his rest life. Certainly Mrs. Houghton suffers from this much and she has heart disease. To his daughter, he spares little time for her, and entrusts her to Miss Frost. But as a business man he is also a failure for being too romantic and impulsive. He experiments one idea after another and only rushes to bankruptcy. In his last endeavor, he gives up the elegant literature and Christianity, consumes every bit of his health for business, and puts himself into the sand of money.

He loved to see the pence, like innumerable pillars of cloud, standing waiting to lead on into wilderness of unopened resource, while the silver, as pillars of light, should guide the way down the long night of fortune. Their weight sank sensually into his muscle, and gave him gratification. (Lawrence, 2011a, pp. 154, 155)

In a large sense Mr. Houghton behaves similarly with Eugenie Grandet, which is ironic. In the last, he dies of overwork. Mr. Houghton is off the balance of business and family down to business only, just as what Lawrence wrote, “assert purposiveness as the one supreme and pure activity of life, and you drift into barren sterility, like our business life of today” (Lawrence, 2004b, p. 138). Mr. Houghton’s dream to build his business kingdom consumes his whole life while his family, wife and daughter are neglected. Going to the extreme makes his life change into blankness and nothingness in the end. He cuts himself out from others and circumambient universe.

Dr. Mitchell also being an egoist, but different from Mr. Houghton, he is poor when he is young and he is an assistant for a doctor. Working hard and intently, he becomes a doctor for the poor and becomes rich. During these years, there is only one thing on his mind, career. Not until over fifty years old, he realizes that there should be a woman in his rest life. He considers Alvina as a proper mate for him, and then strives to attract her. At this moment, Alvina is the only one on his mind. He even visions that after marriage, he will hire an assistant so he can spare more time for his family. When he works outside, he wishes his wife can accompany him. “Hanging round the woman he had made his wife, following her about, feeling proud of her and his house, talking to her from morning till night, really finding himself in her” (Lawrence, 2011a, p. 357). He even thinks a child of theirs will take Alvina away from him. The love of Dr. Mitchell is selfish and possessive and Alvina is scared away by this love. Dr. Mitchell goes to an extreme in his whole life, first for career and then marriage. Same as Mr. Houghton, he also falls off the balance. When he focuses on his career, he behaves just like Mr. Houghton while later he goes to sex and emotion. Facing with Alvina’s elopement with Ciccio, he bitterly curses Alvina. About this case, Lawrence states that “assert sex as the predominant fulfillment, and you get the collapse of living purpose in man. You get anarchy” (2004b, p. 138).

### Rootless and Uncontrolled Woman

Man and woman are two banks of one river and both of them need each other and also are interrelated. Thus, in Lawrence's works, apart from lost men, lost women are also a key theme that Lawrence explores with his sensitive mind in his whole writing time. To understand women images better, this article chooses Miss Frost, Madam, Mrs. May, Mrs. Houghton, and Alvina for analysis.

#### "Magna Mater": Modern Woman

To expound modern woman, Miss Frost, Madam, and Mrs. May will be studied. The first two are modern mother who are over possessive and devouring and exert enormous influence on their "children". Mrs. May is "cocksure woman" who actively fight in family for master position and in public for more says.

Lawrence created many modern mothers in his works, like mother in *The Rocking Horse Winner*, Mrs. Morrell in *Sons and Lovers*, and Pauline in *The Lovely Lady*. In *The lost Girl*, Miss Frost and Madam belong to this type although they are not mothers legally. Miss Frost is Alvina's family teacher and a Christian who is outspoken, gentle, and prime. In fact, Miss Frost takes the place of Alvina's mother because Mrs. Houghton is very weak. Alvina learns everything, like reading, piano, and pray from Miss Frost and her social world is church only. Miss Frost cares her student very patiently for almost twenty years. She strives to train Alvina into a lady and loyal Christian. It appears that Miss Frost succeeds in a degree.

She was ladylike, not vehement at all. In the street her walk had a delicate, lingering motion, her face looked still. In conversation she had rather a quick hurried manner, with intervals of well- bred repose and attention. (Lawrence, 2011a, p. 28)

In fact, Alvina resists Miss Frost's education. At the back of her eyes, there is an odd and mocking look, manifestation of Alvina's resistance of Miss Frost. When Miss Frost hears that Alvina will go to Australia with her boyfriend, she tries hard to convince her that there is no love between her and the man. Alvina stays but just temporarily and with a large cost. "I can't stay here all my life.....I simply can't bear it, and there's an end of it" (Lawrence, 2011a, p. 38). What she cannot bear is woodhouse, her family, and even her teacher, "The beautiful, unbearable tyranny of Miss Frost! It was time now for Miss Frost to die" (Lawrence, 2011a, p. 49). It is more than once Alvina thinks about Miss Frost's death.

Madame in *Natcha-Kee-Tawara* is the mother for men. To her, they can no longer survive without her protection. When she gets sick, she says, "Children— they are all children.....what will they do without their old gouvernante? My poor braves, what will they do without Kishwegin?" (Lawrence, 2011a, p. 183). Max and Louis regard her as their mother and depend on her. But in the eyes of Ciccio and Geffrey, they like her but not as mother. Ciccio states this directly that "does a man want two mothers? Eh" (Lawrence, 2011a, p. 192). What is more, Ciccio does not accept this kind of love and benevolence. When he talks with Alvina, he resists this kind mother-son relation. Ciccio says, "a Frenchman is a little man when he's seven years old— and if his mother comes, he is a little baby boy when he's seventy" (Lawrence, 2011a, pp. 192, 193). *Natcha-Kee-Tawara* is a family, a country and Madame regards herself as mother, master, and queen. To stop Ciccio's leaving and to strengthen the unity, Madame invites Alvina into this family. Alvina gets along well with others at the beginning and helps Madame a lot. But as time goes on, Madame feels her position as "Magna Mater" and the place of queen is taken away. Therefore, she does not convince Alvina to stay when Alvina is leaving. Love from Madame is possessive. Modern woman does harm to children and husband. Children cannot get rid of the huge influence and are trained into never-grown-up-boys, while husbands are fed up with them in the war of

man and woman, and they flee from family. This is quite obvious in the case of Lawrence.

Modern mother to people who have been under bridle is unassailable cage, and to these who are free from complete control brings struggle between flesh and spirit. It could even affect young person's relationship with other man or woman. In his life, Lawrence underwent this kind of love and he worshiped his mother highly, which affected his relation with his girlfriend. After the death of his mother, Lawrence reflected on this and wrote "I have done it, and now struggle with all my might to get out" (Lawrence, 1962, p. 565).

Apart from modern mother, "Magana Mater" of modern woman includes modern dominating woman, namely, "cocksure woman". This kind of woman has strong female consciousness, with noble birth, high education, or economic independence. Lawrence observed that modern woman becomes so cocksure that "they have no respect for everything" (Lawrence, 2012, p. 98). They zealously joined Women's Guild of which Lawrence's mother is a member. Just as what he analyzed in essay "*Is England Still a Man's Country*", English women are rising. "Cocksure woman" in the novel is Mrs. May, just as analyzed above. She is the victor in the war with Mr. May and drives him out of the house under her rule. Largely Lawrence considered what make women become so cocksure are men in the state of funk. They leave the responsibilities to women. Economically independent women join together to struggle for more rights and fight with man in house for the master title. More and more young men are scared away by them. However, although modern women are more and more cocksure and "she puts all her passion and energy, and years of her life into some effort or assertion" (Lawrence, 2004a, p. 127), she is a woman at the same time, and does not feel the deep meaning behind the challenge. "Having lived her life with such utmost strenuousness and cocksureness, she has missed her life altogether. Nothingness!" (Lawrence, 2004a, p. 127). "Cocksure woman" goes too far especially after the war, which Lawrence feared and furiously fought back. Because of Lawrence's repellent of modern women, he is labeled as male chauvinism. Beauvoir, a famous French feminist, attacked Lawrence as "phallic pride": "Woman is not evil..... but subordinated. It is once more the ideal of the 'true woman' that Lawrence has offered to us—that is, the woman who unreservedly accepts being defined as the Other" (1956, pp. 220, 228). In *Sexual Politics* Millet also discussed this issue. She objected that Lawrence deprives women's childbearing ability and gives it to men (Millet, 2000). This article holds that these opinions are unreasonable since they didn't analyze Lawrence's whole philosophy but only selected pieces of what they want. Therefore, it is not tenable to label him "pride of penis" by incomplete analysis. To some extent, some modern women movements really go too far beyond of control. Hence Lawrence thought that "perhaps the greatest revolution of modern times is the emancipation of women.....it seems to me, it is won. It is even going beyond, and becoming a tyranny of woman" (Lawrence, 2004a, p. 304). In the novel, as a member of Fabian Women's Network, Mrs. May struggles in public for independence and politic rights and fights with her husband to become the master in the house. What is more, traditional women are also on the target of criticism of Lawrence which most women movements share his opinion.

#### **"The Angel in the House": Traditional Woman in Victorian Age**

Her will's indomitably bent  
 On mere submissiveness to him;  
 To him she'll cleave, for him forsake  
 Father's and mother's fond command!  
 He is her lord, for he can take  
 Hold of her faint heart with his hand. (Patmore, 2011a, p. 84)



English poet, Patmore wrote *The Angel in the House* which depicts woman of that time so vividly that the title “the angel in the house” becomes the synonym of traditional woman. Taking his wife as prototype, he described the ideal wife and mother who were willing to sacrifice for their husband and family in Victorian time. Like Virginia Woolf who endeavored to kill this traditional woman, Lawrence stood up against traditional “angel in the house”. Mrs. Houghton in *The Lost Girl* is a traditional woman.

Mrs. Houghton is the daughter of a Derbyshire squire and marries James Houghton who is younger and handsome with a huge house. The marriage is admired by the standard of material and rational values. But their marriage has many underlying problems. As an egoist, all Mr. Houghton cares is his business. Mrs. Houghton is a traditional woman. Therefore, there is no resistance but willing acceptance, which makes her different from “cocksure woman”. In this house, she is an angel, or rather, a tortured invisible woman.

But the poor, secluded little woman, older than he, must have climbed up with a heavy heart, to lie and face the gloomy Bastille of mahogany, the great cupboard opposite, or to turn wearily sideways to the great to the great cheval mirror, which performed a perpetual and hideous before her grace. (Lawrence, 2011a, pp. 4-5)

The gloomy and suffocating house is the symbolization of her tragic marriage. First, like most traditional women, she leaves her happiness at the hands of her husband and let Mr. Houghton control her faint heart and fate as well. Then, trained by education, religion, and ethic, she fulfills her role as an “angel in the house”. Lawrence owns her tragedy largely to men’s individualism. In “Give Her a Pattern”, Lawrence accuses men of giving women various patterns to please his wishes and the real tragedy is when this pattern comes into being, men hates this type, “He makes a greater mess of his woman than men have ever made” (Lawrence, 2004a, p. 164).

### **“The Woman Who Rode Away”: Exploring Woman**

*The Woman Who Rode Away* is Lawrence’s novella narrating an anonymous lady who is tired of her marriage and spiritual fetters of her husband, rides alone to an ancient Indian tribe for resurrection. In the tribe, she undergoes a series of baptism and prepares to sacrifice herself to gods of Indian. Exploring model is not as cocksure as Magna Mater and also not as submissive as the “angel in the house”. They are disappointed by present situation and dull life, so chose to explore for the true self. This type is not crushed completely by religion, education and other stifling factors. They realize the weakness of modern men and cannot stand them any longer. Thus, they will keep on exploring till they find someone or something to save their soul. The most frequent exploration of this type woman in Lawrence’s works is the relationship of man and woman or woman and gods. If the man is hen-sure or an egoist, the woman will feel dull. Thus, she will run away to explore. However, when she runs into an ideal man who lives from the deep unconsciousness as Lawrence said, she will struggle for a while because her female consciousness prevents herself from being swallowed. But in the end, she will submit unconsciously to him as women in the ancient past.

All through the past, except for brief periods of revolt, woman has played a part of submission to man. Perhaps the inevitable nature of man and woman demands such submission. But it must be an instinctive, unconscious submission, made in unconscious faith. (Lawrence, 2004a, pp. 304-305)

Julie in *Sun*, and Ursula in *Women in Love* are all exploring ones in Lawrence’s works. In *The Lost Girl*, Alvina is an exploring woman.

Alvina lives in Woodhouse where is very gloomy and stifling. She is trained in everything by Miss Frost

to be a lady and a devout Christian. Alvina's instinct is not inhibited thoroughly because of the powerful "the honorable beast" in her "dark paths of the veins of our body" (Lawrence, 2013, p. 106). Alvina is not stifled completely by the love and education from Mrs. Frost. When she goes to Islington for her six-months training to be a maternity nurse, her instinct and flesh develops well, "Imagine that this frail, pallid, different girl, so ladylike, was now a rather fat, warm-coloured young woman, strapping and strong-looking, and with a certain bounce" (Lawrence, 2011a, p. 47). Nevertheless, it is this new Alvina that is so popular in Islington. But when she comes back to Woodhouse after training, she is suppressed again into a lady. Alvina knows that she will bury alive in Woodhouse. In Italy, her adventure comes to an end just like the woman in *The Woman Who Rode Away*. In Italy and Indian tribe, both of them discover the beauty of savage and deem the savage gods who dipped their lips in blood as true gods and they are prepared to sacrifice their life. Yet, the church of Christianity here disgusts her. Compared with England, Italy is better for Ciccio and Alvina. But people from England bring here English culture and values, and Italians admire north people. It implies that the journey will continue and they will leave for America after war.

Besides, the exploration of the relationship between man and woman also predominates to this type of woman. In the novel, Alvina develops several relations primarily with Dr. Alexander Graham, Arthur Witham, Albert Witham, Mr. May, Dr. Mitchell, and Ciccio. These relations manifest her exploring process. When Alvina becomes more and more unrest in Woodhouse, Dr. Graham walks into her life. Because the extreme excitement and impulsion of the first relation, she accepts his proposal. But Graham is not the right person for her because he lacks a touch of any fire to her. Also Alvina needs to struggle with the inevitable contractions in her first relation with a man. When Alvina is nearly thirty, Arthur Witham attracts her attention by physical infatuation. At this age, Alvina says to herself, "she would become a prostitute.....rather than die off like Cassie Allsop and the rest" (Lawrence, 2011a, p. 84). But after an incident in church with Arthur, Alvina's fantasy about him is crushed. Although he is a handsome and charming man, Arthur only desires for power and entrance of upper-class. Arthur is also an egoist as well as timid and self-involved man. When he gets injured in church, he takes Alvina as cure and seizes what he wants from her. "With both his hands he pressed her hand down over his wounded leg, pressed it with all his might, as if her hand were a plaster.....for the rest unconscious" (Lawrence, 2011a, p. 103). Bored of Arthur's timidity and self-importance, Alvina walks away. Her subsequent episode with Mr. May ends in the same way. To her, Mr. May is just a partner of gossip and source of advice. Although Woodhouse is teemed with scandal for a time about them, Alvina never gets aware of any sexual dislocation. She cannot bear the only spiritual communication between Mr. May and herself. Next one is Dr. Mitchell, Alvina's second fiancé. She becomes engaged with him only because of his wealth, comfortable home, and improved social position after marriage. But Dr. Mitchell is emotionally undeveloped and his desire to possess her entirely scares Alvina away. The last episode happens between Alvina and Ciccio. Alvina loves him but also fears her-self being devoured. This relationship involves fascination and fear as well. "He intended her to be his slave, she knew. And she could have fought, if only the sense of his dark, rich handsomeness had not numbed her like a venom" (Lawrence, 2011a, p. 278). With the inside struggle, Alvina marries Ciccio and they go to Italy where Lawrence fancies a lot. Alvina's story ends in her temporary stay in Italy during the war and dream of going to America with Ciccio. In fact, Alvina's exploration is coming to an end along with her encounter with Ciccio and she is becoming unconsciously submissive toward him.

## Conclusion

Based on the above analysis, Lawrence's "lost generation" is presented clearly in the following table.

Table 1

### *Major Characters and Ways of Being Lost*

Male Character	Way of being Lost	Female Character	Way of being Lost
Mr. May	Hen- sure Man	Miss Frost	Modern Woman
Louis	Hen- sure Man	Madame	Modern Woman
Max	Hen- sure Man	Mrs. May	Modern Woman
James Houghton	Egoist	Mrs. Houghton	Traditional Woman
Dr. Mitchell	Egoist	Alvina	Exploring Woman

From this table, it is inferred that Lawrence's philosophy is systematic and his description about those people is highly specific. Different from other modern writers, his "lost generation" are primarily English. It presents a vivid "waste land" in the end of 19th century and the beginning of 20th century. Lawrence lived on this "waste land", and he underwent being lost, witnessed others' loss. To rescue "lost generation" and evoke their awareness for change, with a sensitive mind Lawrence paid much attention to study them. Actually, during his whole writing time, he discussed it in great details in his essays, letters, and novels. However, he failed to achieve this goal. He is mistaken by many readers, critics, writers, and governments. It is largely because Lawrence's opinion is relatively radical, such as his violent resistance against science and commerce, and over-emphasis on sex. What is more, there are many biological terms in his works which makes Lawrence's philosophy complex and obscure. All in all, Lawrence's philosophy and works should be treated fairly. Its merits should not be ignored because of the deficiencies. Anyhow, by a careful study on Lawrence's "lost generation" we can reach a further understanding about his philosophy.

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