

and novels. But if Lawrence's heroes and heroines are shadows of his father and mother, they all are variant of Lawrence himself. As a writer Lawrence has the capacity to identify himself now with his mother, now with his father, now with his mother in his own person to understand and reconstitute their unhappy marriage. The triangular story of love that he tells so exquisitely is a feature of 'The White Peacock' or 'The Lost Girl'. The triangle in Lawrence's fiction is the triangle relationship between Lawrence, his father and mother. Lawrence's preoccupation with his mother exposes shortcomings not only of his own mother but of all those of us who share a similar sexual fate.

Obviously enough, 'Sons and Lovers' is not a mere autobiography, rather it is a fictional transmutation of the facts of Lawrence's personal life. In transmuting the personal confessions into an art form Lawrence comes closer to Dickens. 'David Copperfield' by Dickens is an artistic expression of the



experiences of Dickens's 'Life and Lovers', besides being autobiographical, is a great work of art. The novelist raises his personal life to that artistic level from where it turns out to be a universal comment on all those tragedies and frustrations that men and women have to encounter on account of a defective family upbringing. Love indeed is great, specially maternal love. But once it transcends its limits, it leads to tragedy, as we have seen in the case of Paul Morel. Thus Lawrence gives an autobiographical truth about present day civilisation pursuing power to the utter neglect of the inner plane, as Lawrence suggests, proves "tragic".