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D. H. Lawrence's
***Odour of Chrysanthemums* Alienation in the**
Light of Modernism

An Extended Essay Submitted in Partial Fulfillment of the Requirement for a
Master's Degree in British Literature

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Declaration

I hereby declare that the following research paper represents my personal work, and it has been written by me in it entirely. I have duly acknowledged all the sources of information which have been used in this research.

This research has also not been submitted for any degree in any university previously.

MOHAMED BELAIDI

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In the memory of
My Dear Second Mother and Father Bensafi Yamina and
Belahouel Ali Cherif

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Abstract

Alienation is the fundamental shape of restlessness, which shapes the subject of numerous psychological, sociological, literary and philosophical studies. Alienation is a major subject of human condition within the modern age. It is only normal that an inescapable phenomenon like alienation should leave such a permanent affect upon the modern writing. Alienation rises as common result of existential predicament both in inherent and outward terms. The topic of alienation has been differently dealt with constantly and unflinchingly in present day writing. The alienated protagonist it was used frequently in 20th century American and European fiction. Alienation in its different shapes has been tackled within the existentialistic literature. Due to its authentic and socio-cultural reasons, the English literature too, seems effected by it. Alienation is the result of loss of identity and the confusion. The confiscated personality's look for identity may be a common place topic in modern fiction. Man fails to see nowadays the exceptionally reason behind life and the significance of his presence in a threatening world. D. H. Lawrence is one of the most writers who have a high consciousness and awareness to the outside world. This paper will discuss the theme alienation putting under the scope Lawrence's short story *Odour of Chrysanthemums*.

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General Introduction:

Odour of Chrysanthemums is the master piece of D. H. Lawrence with it absolutely stunning visual imagery and portrayal of British society state and the alienation within. The short story was written between the end of Victorian era and the beginning of modernism. Laura Marcus and Peter Nicholls in their book *Twentieth-Century English Literature* see that modernism, can even be said it begins even before the death of Queen Victoria. Since the end of the nineteenth century, and specifically in 1890, the English felt that the old world was dying and that the new was born or about to be born. Then came the First World War (1914-1918) to accelerate the process of transition from one case to another.

People felt that all of Europe's former civilization or culture had collapsed. As for literature, it can be said that the great turning point occurred in 1922 with the start of the modernist revolution. The year saw the emergence of two high-quality literary works: James Joyce's *Ulysses*, and *The Waste Land* S. Elliot. Then came the Ezra Pound poetry against the romantic variety.

Critics saw it as a new era of poetry and novels, Joseph Conrad, Lawrence, Virginia Woolf, James Joyce and others, who served as a bridge between the 19th century Victorian and the modernist revolution that emerged in the early 20th century. A revolution that established experimentation in literature, novels and poetry.

Laura Marcus and Peter Nicholls also see that the development of English literature between the two world wars reflectes the social and political anxiety of the English people. This is normal. Literature is the mirror of life and society despite all that is said about art for art or lack of commitment in literature. And D. H. Lawrence is influenced by the urban atmosphere in which he was born, surrounded by coal mines. Indeed, the child Lawrence was torn between a cruel, rude father and well educated mother who wanted to raise her children well to avoid the status of workers and become big employees in the state.

This research paper based on the short story *Odour of Chrysanthemums*, which is a portrayal of the suffering of British society, the decay of self identity, and family destruction, under industrial corruption.

The dominant themes in the short story is image of marriage, loneliness, human nature, lack of communication, and the industrial consequences on the working class British society. However, the main concern in this paper is to examine the theme alienation within the short story, and attempt to offer a deep analysis of characters in both internal and external perspective and the presence the factor of the rise of alienation within the modern British society of 20th century taking into account several factors which led to this phenomenon such as industrial revolution and the negative effect it brought.

The present research work is an attempt to answer the following research questions:

- 1- What are the causes that contributed in the rise of alienation in the modern British Society?
- 2- Why alienation was a common theme in modernist literature?
- 3- How D. H. Lawrence portrayed alienation in his short story *Odour of Chrysanthemums*?

Hypotheses:

- 1- Modernism challenge the pre-existing ideas, thoughts and tradition under the logo make it new, make it different, the transition between the old way of living and the new way caused a sense of confusion, especially under the world wars trauma, people lost all hope for the future, and started to strip from reality and be alienated toward a world they did not know.
- 2- Literature is a reflection of reality, whether through art of drawing, poetry, or novels, the artist portrays his inner state which shaped by the outside world properly or unconsciously.
- 3- D. H. Lawrence employs the theme alienation in his story *Odour of Chrysanthemums*, by giving an vivid image of modernist British society under the industrial corruption, using Bates family as a victim of alienated family in both to each other and the outside world.

It is important to clarify the meaning of alienation, its forms, its different shapes and its devastating result upon the British society 20th century, to make the research accessible to the readers, the researcher saw it was important to split the work into three chapters. The first entitled the rise of alienation in British modern society which is dedicated for explaining new concepts such as alienation, and examining the historical context of the short story as victims in their own environment. The second chapter will focus more on the Bates family coal mining life, in this chapter we will go deeper into the story covering the relation between the writer D. H. Lawrence with his short story, and how he injected the alienation sensation that the industrial corruption brought. The last chapter will analyze that symbolism and imagery of alienation and put into the scope the character who represents the alienation in their unique way.

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1.1 Introduction:

Odour of Chrysanthemums is a deep short story that meant to deal with human psychic, it holds beneath a treasure of symbolic meaning and identity of 20th century. This chapter is considered as an opening to the journey of digging for answers that we seek through the historical back ground of the short story taking into consideration the authentic and vivid picture of early 20th century provided by the writer D.H. Lawrence or that reason, a conceptual analysis is needed so that the real nature of this story could be unveiled and deciphered.

1.2 Alienation within Modernism Era:

The twentieth century began with high hope and expectation, it is the era of philosophic, scientific and technological uprising and witnesses the breaking with traditions under the idea of “make it new” meaning from now on things will be interpreted differently , it is a rebellion happened in the beginning of the century under the name of modernism.

Many changes happened at the beginning of twentieth century in the level of psychology, sociology, physiques, and technology, as result defining human position in the world also changed. Darwin’s theory of human evolution appeared which raised many question and doubt toward religion, and the bible became no credible source of truth.

In philosophy Sigmund Freud introduced the concept of sub consciousness, and he stated that the human subconscious process have a huge impact on the individual actions, and preferences in every aspect of life. Ernst March a German physicist and philosopher, engaged into modern understanding of the self as something which is not definite, and also as a “very indefinite and arbitrary displaceable”.

Albert Einstein’s theory of relativity the understanding of nation of time, he claimed that there is no such thing as universal time and that its perception is dependent on the observer, which means that each individual has his own vision depending on his own perception and there is no such unified vision to the world. This theory changed the beliefs of human development throughout the history and also changed existentialist philosophy from the searching of human existence purpose in

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the outside cause such as religion and moral principles, to the inner cause such as the will of human and intervention.

Existentialist saw the human existence as nonsensical, and nature has no particular goal, the human being are on their own and they are responsible on their own actions and decisions, without any help from a higher power such as god, for this reason all waves of thought mentioned before, human found themselves in position of new environment, felt lost and confused.

Another major point which raised the sensation of alienation are world wars, in 20 century themes as alienation, isolation, fragmentation dominated literature, ironically world war one was given the name The Great War to End All Wars, this devastated phenomena cost a countless lives and sacrifices, obliterated almost an entire generation of young men leaving a horrified and alienated group of survivors who Gertrude Stein labeled a lost generation. This period characterized by disillusionment and despair, cynicism and/or mindless hedonism, modernist writers tried to find a new source of inspiration or reach new art forms in which they can pretrial the same level of their experience.

Abrams further explains:

Some literary historians locate the beginning of the modernist revolt as far back as the 1890s, but most agree that "high modernism," marked by an unexampled range and rapidity of change, came after the First World War The year 1922 alone was signalized by the simultaneous appearance of such monuments of modernist invention as James Joyce's *Ulysses*, T. S. Eliot's *The Waste Land*, and Virginia Woolf's *Jacob's Room*, as well as many other experimental works of literature. The catastrophe of the war World War I had shaken faith in the continuity of Western civilization and raised doubts about the adequacy of traditional literary modes to represent the harsh and dissonant realities. (MH Abrams.1993,p118-119).

Many of the British writers viewed this era as a destruction of humanity, and many artists were involved in the war as well as soldier. There were no progress or hopes and dreams for the future, only despair and pessimism. Abrams added:

A prominent feature of modernism is the phenomenon called the avant-garde (a military metaphor: "advance-guard"); that is, a small, self-conscious group of artists and authors who deliberately undertake, in Ezra Pound's phrase, to 'make it new.' By violating the accepted conventions and proprieties, not only of art but of social discourse, they set out to create ever-new artistic forms and styles and to introduce hitherto neglected neglected, and sometimes forbidden, subject matters. Frequently, avant-garde artists represent themselves as 'alienated' from the established order, against which they assert their own autonomy; a prominent aim is to shock the sensibilities of the conventional reader and to challenge the norms and pieties of the dominant bourgeois culture

(MH Abrams,1993,120).

Modernist authors such as Virginia Woolf and James Joyce agree that human sense of self somehow became threatened by external forces, and must be protected somehow. Most modern novels became more like search of identity and human position in the world, where the surrounding environment brought nothing but alienation and isolation. The first example of search of identity in modernism era is James Joyce's novel *A Portrait of the Artist as Young Man* which depict a development of identity of a young man Stephen Dedalus effected by his upbringing, religion, schooling. The main character wanted to split from his current life and tradition and establish his own identity, as result he and up alienated from the rest of the society.

Literature has it causes and effects and strongly related with its environment in which it appear. The environment mostly shapes human consciousness and even subs consciousness production which led to modernist writers to uses new techniques such as fragmentation, epiphany, and so on, and discusses new themes as alienation, identity.

1.2.1 Alienation:

The alienation is the exile, considered one of topics that has become the subject of the attention of philosophers, psychologists, sociologists and writers. These works reflected the urgency of the idea of isolation and alienation to human brain and man with his fellow human beings, thus many thinkers typify this era with several descriptions of their confusion and puts it in a form of questions including, is the age of science and technology? Or the era of nuclear terror? Or a moment of alienation, anxiety and loneliness?.

In the light of this, they see that the crises of contemporary man is due of his alienation from nature and others, even himself, the conflict and tension between the individual and external reality and the poor compatibility with himself and with others. When it weakens affiliation, it indicates alienation as the negative counterparts of belonging and indication of bleeding of consciousness and identity crisis. Isolation refers to the lack of relations, especially when these relationships are expected; a situation in which people and common situations seem staged (English H.B. et English AC 1958).

In the fact the phenomenon of alienation is satisfactorily characterized.

In this era with deferent societies, challenges, failure, addiction, drugs and rape...etc, are only indicators of the sense of alienation (Afaf Abdel Moneim 1988.02).

However, this phenomenon did not receive enough attention from the work psychologists and organizational behavior compared to the attention received by the educational scientists and social psychologists.

In 1965, Kiniston introduce this theory of youth alienation in his book *alienation of youth in American society*. He pointed out that alienation occurs in all societies according to their deferent Cultural, political and social styles. The theory of alienation carries pessimistic meanings. The presence of alienation is determent by specific factors. With these factors disappearance, the alienation disappears (kiniston 1965 p 495).

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The primary purpose of the Ecclestone's theory is the interest of theory in evolving the identity of the ego. Ecclestone's 1968 argue that the adolescence is crucial to the growth of the ego identity of the individual. When an adolescent is a specific central goal, it gives him a sense of autism, identifying his identity and entering the stage of intimacy and belonging. Identifying and uniting the adolescent leads the individual to feel alienated (Ecclestone 1968).

The phenomenon of alienation preoccupied many scholars and philosophers of all time, studies focused on the historical development of the phenomenon of alienation and neglected attention to its causes. There is tow schools dealing with alienation the first was the phenomenon of alienation from social point of view. It was considered a social problem that arose as reaction to pressures, disintegration and injustice found in social system, especially in the liberal society. The expatriate yet perceived as victim to this society, unfair, and this theory overlook the impact of the personality of the individual and what is suffering from disruptions.

The second treats this phenomenon as psychological problem, perceived as evolutionary in nature, and attribute to it causes roots. This belief looks to the person as a victim of early childhood experiences and patterns of family relationships. Individual alienation is self-selected and used as a defense mechanism against psychological conflict. After the evolution of the concept of alienation at the conceptual level, the works of Clack 1959, Davis 1955, and Seman 1959 were among the most famous attempts to transfer alienation from the conceptual level to dimension through which translation concept to manifestation, components and attributes.

The alienation can be considered a multidimensional concept, that is to say, it consist of several components, dimensions or manifestation. It is described as the poles of direction, alienation located in the extreme side and the belonging to the opposite side.

According to Milven Seeman in his book "*On the Meaning of Alienation*", 1993 has identified five uses of this concept, five attributes or sub-components such as disability or lack of power, normlessness, cultural estrangement, alienation from the self-fulfillment, meaninglessness (Warren D.tenhouten, , 2016; p1).

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The general notion of alienation saw the social world as politically and economically organized in way that systematically prevented individuals from realizing their human potential. This consequently promoted their detachment, separation, disengagement, or disconnection from social world.

1.2.2 Self-Identity:

The theme alienation is closely related to the concept of self-identity. Since the beginning of modernism era, people tried to establish identity. In fact the most distinctive features on modernity are the focusing of the position of the individual and his interconnection between globalization influences and personal disposition.

Identity is how the individual is able to define himself, including his values, beliefs, family, personality and the role he plays in the society, embracing the past memories and hopes for the future, it is the recognition of the person existence and his position in space and time. Modernist era witnessed crises not only in identity but also issue in the crisis of language, crisis of culture (Beebe 1973, Bradbury and McFarlane 1976, Calinescu 1977, Luft 1980), crisis of identity (Le Rider 1990, 1993) viewed as period of anxiety about the meaning of life, about the existence and stability of personal identity and of history. This crisis of identity is experienced as alienation and isolation.

The author Grridens in his book *The Consequences of Modernity* focuses on the self and the emergence of new mechanisms of self-identity that are shaped by the institutions of modernity. He also added that the self is not passive entity, determined by external influences. Rather, in forging their self identity no matter how located their contexts actions, individuals contribute to and directly promote social influences that are global in their consequences and implications.

The modernist writers seek coherence but with no hope to find it, Memory can provide only fragments of a personal and historical past. This fragmented sense of self and history leads to a fragmented literary work in the level of style, Symbols, plot and characters, and in forms represent the desire or mode of consciousness, it tells how they have seen the world in the eye of the artist and the individual.

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According to the historian Eric Hobsbawm, the same period brought Britain's age of capital to a close and began its age of empire, the era of Berlin conference, the Anglo-Boer war. British identity was always something in unstable construct to have melting pot of migrants. The territories that would eventually forced to join and form the United Kingdom.

United Kingdom composed of at least four different nationalities with their regional, religions, and linguistic identities. The idea of creation the empire goes back to 18th century; Great Britain was intended to be a central of the British Empire including Ireland. They separated Ireland to two parts the north which was heavily colonized and the south which was freer, however some areas like Scottish highland retained its status after it integration into England or Scotland. Furthermore the two largest parts of the United Kingdom unified under one throne.

1.3 Industrial Corruption:

From the very beginning of the story, the writer shows the image of Brinsley Colliery, industrialized town and known of coal mining, provide to the reader a bleak picture which shows the corruption of industrialization upon nature, that has led to many harmful effects on the environment through pollution and exploitation of resources. As much as the industrial revolution is a huge step forward that improved human conditions as much as it caused and resulted a great deal of negative outcome.

People at the start were not familiar with the negative of the industrial waste products and their impact on the environment, the emissions from burning coal. Smog that was and still a problem to this current day, which many diseases appeared such as respiratory problems and higher chance of getting cancer the industrial revolution did not changed only the daily human life but entire ecosystem.

Many people moved to industrial places seeking for work and even settle down, in order to make it easier to get to. In early 19th century many improvement has occurred such as the supply of water to Londoners, and by 1858 many city's medieval wooden water pipes were being replaced with iron ones, along with introduction of flushing toilets, and in other hand increasing of population in cities from one to three million.

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The pollution that came from both human and factories was huge for instance the Thames river 1800s known also by Great Stink which led to spread many illnesses like cholera.

The negative effect of the industrialization did not affect only people near the area, but even outside as well as the immigrated worker who were often hoping escaping poverty, but finding a jobs end up experiencing high levels of 'psychological adversity', their lives and their families' lives transformed and changed.

The working-class people had little time for free activities, spent days and nights working with little energy. The fast moving of life in the light of the industrialization was odd, working-class, neighbors did not share the same traditional sense of a village community. The people that lived wholly or largely by craft and cottage industries became unemployed and machinery began to replace manual labor. A study found that the psychological consequences of industrial evolution on many UK and USA still remains, communities yet struggle with deep-rooted personality patterns which are characterized by low happiness health.

Researcher from Cambridge university investigation results shows more than 400.000 personality tests of people who are now living in former industrial lands in England and Wales are more exposed to depression and anxiety than those who live in prosperous areas. Corruption of both eternal and external of human being has strongly effected with industrialism that is revealed in the short story *the Odour of Chrysanthemums*.

1.3.1 Victimization of People:

Is Unwarranted singling out of an individual or group for subjection to crime, exploitation, tort, unfair treatment. During the period of all sudden change and society moving from the state of stagnation to the rapid pace of life, leads to conflict and dissatisfaction. The great economic success that came along the industrial revolution had a wide variety of victims. Factory work unlike other types of labor has a negative effect as well as positive.

The owner of these factories were looking for cheap workers, hence they were hiring many women and children in change of lower wages, they had to work hardly almost all day and subjected to both emotional pressure and physical punishment, in

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order to make bigger amounts of production and faster, machines and places that they had to work in were not safe, many fatal injuries and death accidents resulted.

Factory owner of the steel and coal mine industries, usually built company town especially for workers in exchange of cheap rent since the workers themselves were paid cheap wages, this working conditions felt like a trap with depressing routine, but it was the only option, without work they cannot live. Concerning the garment industry. Sweatshops were poorly ventilated and workers were not allowed to talk, they were forced to work until night and the job must be done or they wouldn't get paid.

The triangle shirt factory fire was the most shocking event in history of labor, and a perfect example of what lack of safety in factories can do, 114 workers were killed, all the doors were blocked, there were no fire escape and the workers trapped inside. Industrial revolution was new at 18th century but at the end of this century new laws appeared for example there is no restriction from hiring seven-year-old children to work full time in coal mines or factories. No law supervise against factories biohazard waste, the government had no role under the Free-market capitalism system which resulted a cluster and, British people became the example of what happened to the country when free-market capitalism has no constraints.

1.3.2 Coal Mining:

Coal mining has ancient roots, but it became more important in the industrial revolution in the 19th and 20th centuries, using steam engine became more common, developed enormously during industrial revolution and played important role in the economy, coal used as primary energy in the industry and transportation.

Coal mining has been a political and social issue, and was the most dangerous and unsafe British industries, many deadly incident happened daily and it become a circumstances that no a single miner can escape, million miners were killed or permanently injured from 1850-1950, while at least 1 in 50 of mining injuries were permanent. Disability was common place in mining communities, but the lives of disabled people themselves have gone mostly unrecognized.

Miners dealt with uncountless accidents every day, explosions from shots and moving machinery were all common causes of accidents, including the eye condition

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miners' nystagmus and the lung diseases silicosis and pneumoconiosis. During the early 18th century mining companies consumed most of the coal near the surface of the earth, and it became necessary to sometimes drill underground to obtain large amounts of coal two kilometers away.

In 1913, 439 men were killed at the Universal Colliery in Senghenydd. A coal dust explosion ripped through tunnels, possibly triggered by methane igniting from an electrical spark. It still stands as the worst mining accident ever in the UK.

While British mining companies began to expand, Drilling drifted further in land, and workers worked long hours under very difficult and dangerous conditions. During those days coal was extracted in primitive ways, and whole families were working in the same mine. In mines, coal and workers were hauled with wooden caps, and workers were sometimes pulled out of the mine by tying them to rope, and some workers may have died as a result of the cord break.

Over time, the increasing of incidents, commissions have been set up to investigate the status of miners. In 1842, a parliamentary committee found that most miners were working in a lousy position and long hours. The miners hired a very young girl to work for them, sometimes five years old, working up to 12 hours a day, opening doors and carrying loaded carts in coal, these children work in the mines in the dark, because their families are so poor that they can not provide them with candles for lighting. The committee also learned that 13-year-old girls work in these mines, and many of them suffer from injury in their impoverished columns, as their growth stops or arches at that age.

1.4 Gender Alienation:

Women have been struggling in every historical period and in various regions of the world for their equal rights with men, one of the issues at the beginning of the 20th century was that of women education, wages, employment, career, voting and nomination of itself.

As soon as the end of this century most of those rights which could be considered as elements of the liberal democratic political program have been recognized, established the law and practiced in most societies.

Women's enjoyment of civil, political, economic, social and cultural rights is closely linked to the issue of discrimination. Discrimination based on gender and patriarchy was not initially considered a matter of human rights issue, and violence against women is not considered as discrimination, due to inability to recognize the political nature of the phenomenon of injustice of women. The subjugation of the female has very deep roots and it is still seen as inevitable or natural phenomenon instead of seen as a result of political factors, supported and nurtured by male interests, ideologies, and their institutions.

For many years, the women's movement has succeeded in setting up women's organizations at local, national, regional, and international levels, but in recent decades had tended to use the human rights framework in putting women's issue at the center of the picture, enabling the women's movement to benefit from some programs, rather than remaining on the sidelines, and continuing their march as an independent stream of human rights movement.

To be simplifying, half date of history of women's rights was like a circles, it seems that equality in genders had prevailed in the distant past, followed by a long period of relapse, followed by the efforts to regain some lost equality. In fact talking about this general relapse in recognizing women's right to equality refer to their efforts, it is rare to know the individuals who are martyred in defense of this issue, but it is there always been pioneers in every society and in all generations.

1.4.1 Feminism Movement:

Feminism has emerged in response to male domination and oppression of women. This is certainly impossible to determine, but it begun to resonate globally as an organized movement since early 1970s. The feminist movement has not been the same, and historically it had been divided into three waves:

The first wave, which emerged in the 19th century in the United Kingdom, and the United States of America mainly, and continued until the beginning of the twentieth century, it was characterized in some periods as radical and in the same time natural due the arbitrariness forced on the female at that time.

The first wave also focused on the right of women to vote, and the elimination of the domination or possession of the husband for his wife and children. The

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movement achieved during this wave in Britain is the acquisition of women owners of homes, and those over age thirty years, the Right to vote in 1918, and expanded this right in 1928 to include all women over age twenty. In the United States of America, women won the right to vote in 1919. As this wave became political in the first place, and with the development of women's goals for more aspects in politics, this wave ended up by inspiring other women and started to expand, and their methods and ideas became more civilized and rational in the 20th century.

The second wave which lasted from the early sixties until the end of the 1980s of the same century. This wave has taken more civilized and less radical from its predecessor, but more racist due it directed exclusively to white women. It also focused on the different aspect of life in addition to the political aspect such as social, economic.

The third wave the beginning of the 1990s, which opposed the second wave in some of its tracks, especially the ethnic ones. The third wave took into consideration the racial discrimination, the black-skinned feminists appeared to demand fair equality and call for their right, which was expressed by this wave as well.

This wave added to the demands of the first and second waves, more modern and expansion in all directions, such as the right of abortion and full equality of rights and duties, the right of women to complete independence and freedom, political right to hold high positions in the state.

1.4.2 Women Breaking the Limits:

The history witnessed the struggle of British women for their civil rights, especially their right to vote in the elections. On 4 June 1913, Emily Wilding Davison, an activist in the women's movement demanding the right to vote and stand for election, threw herself under King George V's hooves during the famous horse race, so the scene seemed timely, resulting death four days later. 41 years old.

The funeral was organized by the Social and Political Union of Women. Thousands of women, known as Suffragettes, marched into the coffin of the family cemetery in Suffragettes County, demanding women's right to vote and stand for election. Thousands gathered on the sidewalks of the funeral procession in London. Northumberland.

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The campaign for women's suffrage began in Britain in 1872 and many women's organizations called for women's right to vote. After the amendment of the election law in 1832, women were denied the right to vote unless they were owners.

The law deprives the vast majority of British women on the right to vote or stand for election. However, women's associations did not achieve much success in this campaign until 1905, despite the efforts made by women to declare their demands. Women's campaigns declined during the First World War and by 1928 a new law amending another 10-year law for every woman over the age of 21 gave the right to vote.

Emily Davidson, who was jailed nine times and starved to eat forty-nine times. Women who claim their rights have worked patiently for years without recourse to violence. It is true that some women's protests have been marred over the years by violence such as breaking windows, but Emily Davidson's death **can not** be considered a violent protest, because it was not intentional. She just wanted to hang a bar on the king's neck to draw attention to her condition, but she fell under the hooves of the horses and was severely wounded, resulting her death. The second important point is that women from different social classes participated in these protest campaigns, especially factory workers, and were not exclusive to women, as some claim.

Early 20th century, women's demands for equality with men were supported and violated. Queen Victoria 1819-1910, who ruled for 36 years and was a widow for 42 years and stayed for 40 years mourning her husband Prince Albert, believes that the real woman's place is in the house and her only task is to raise children. The Queen was disgusted by this woman's madness and endless demands, she believe that the house is the natural place for women in Victorian society.

With industrial development, jobs in new factories and coal mines have increased, wages have fallen, and a poor social class has emerged, the working class and the slums, the single house becoming the home of a few families, and the entire family working for the children.

Child labor became common in new factories and laboratories and became specialized in occupations that were difficult to imagine, such as cleaning chimneys by holding them in a circular broom.

Chapter One: The Rise of Alienation in British Modern Society

Some poor women managed to serve wealthy families and lived in the home where they served, and the percentage of spinsterhood among women increased. It was an old profession for women, prostitutes, and common. It was even said that London in the mid-nineteenth century had more than 8,000 prostitutes. Several laws have been passed to prevent the spread of sexually transmitted infections, including a law allowing police to detain and to perform a compulsory examination of any woman suspected of prostitution. The law can be abused. Thus the prostitute, forced by the need to sell her body, became a rich material for many poets in the Victorian era.

1.5 Conclusion:

The modernity brought so much development in many ways, yet this grace turn out to be the greatest curse of 20th century, gaps between society classes in so many levels religions, gender, race, wars which led to contemporary man to feel lost and alienated from reality and society. Next chapter will be devoted more about the outside world how shaped human behavior from what is given by D. H. Lawrence *Odour of Chrysanthemums*.

Chapter Two
Bate's Family as a Sample
of Coal Mining Life

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2.1 Introduction:

It is clearly that the writers constitute potential sources for the investigation, analysis, examination the social thought and for building social hypothesis. D. H. Lawrence offers a sorts of comparisons, systems and basic reflections on the 20th century British life world. Lawrence brings out past social taboos, which reflects the concomitant effect of modernism and industrialization on the social and nature order via the short story *Odour of Chrysanthemums* taking bate's family as an example of psychological and physical result of a world that is alienated to them.

2.2 D. H. Lawrence Ideology Projected in his Writings:

Author David Herbert Lawrence is one of the most important British writer of the twentieth century. He has creative works in all fields of literary genres, long novels, plays, short stories and poetry. Lawrence wrote and translated many works from French to English. The negative impact of modern civilization on the humanitarian aspects of life, and the abstraction of this life from the human dimension is the focus of most of his work, some critics believe that this feature extravagance bleakness in his writings, and also he rely on the sexual scenes to communicate his ideas.

Lawrence began his creative career by writing poetry and short stories, while his first novel is *The White Peacock*. His major work is *Sons and Lovers*, and the last is *Lady Chatterley's Lover* in 1928, known for her daring portrayal of sexual relations and did not fully publish it in England until the beginning of the sixties.

Lawrence is highly aware of the nature of narrative speech which is considered as a linguistic creativity and a special artistic formation distinguished by its aesthetic strength and it has capability of affectively and effectiveness. So he is affected by the romantic doctrine in the creation of thoughts and sketching the images in accordance to his relation to the environment, cultural background and the way he deals with life issue, keen attention to provide his novels with aesthetics of location, artistic spaces and semantic inspiration.

Lawrence uses artistic techniques to diversify his style in writing these novels. It has been noted that he has uses more the direct narration method without the rest of the methods, and that for it ease and flexibility in communicating the idea and the

goal. The writer known for his special style or vision applied in his novels or stories, how to construct the plot, how the event develops, stylistic characteristics, linguistic uses, order of text units, characterization, Static The ideology, and some critics see that most of his novels has no goal but to show some of the sexual scene.

The society expects women to keep up with the desires of male, especially sexuality, as if women are just a body free from the soul, just the beauty of creation for the pleasure of the man. This male pursuit of fulfilling his desires is evident in novels, regardless of the position of the woman. As for the level of stylistic language, the writer resorted to what is known as realistic through which the reader's thinking is controlled by his feelings, in order to make the novel's world more credible. The writer achieves it through different methods such as mentioning the names of streets, cities, materials, buildings, or neighborhood, names, numbers or Timing. "A long, long narrow shop, very dark at the back_ with a high oblong window and a door that came in at a pinched corner" (D. H. Lawrence 1920, p16)

The author uses a set of qualities or titles that represent Age, occupation or work, social role, qualities or physical description. Extensibility also used to diversify the method and is usually used as an alternative limited words showing the case or character traits. Hence, the writer goes on to describe the feelings of the characters and events. An example is this:

There was a great whiteness confronting her, the moon was incandescent as a round furnace door, out of which came the high blast of moonlight, over the seaward half of the world, a dazzling, terrifying glare of white light. They shrank back for a moment into shadow, uttering a cry. He felt his chest laid hare, where the secret was heavily hidden.

He felt himself fusing down to nothingness, like a bead that rapidly disappears in an incandescent flame". "How wonderful!" cried Ursula, in low, calling tones? "How wonderful"! (D. H. Lawrence,1915, p 625).

This means that the writer tries to create a visual scenes and inviting the reader to the realm alienated to his own. The writer also deals with women of different classes, and he is against the principle that emerged and spread by the exit of women to work and to women's economic independence, according to him women role

associated with the house and, there is no function of her life except reception of the man at the end of the day.

2.2.1 *Odour of Chrysanthemums* as a Personal Experience:

The short story *Odour of Chrysanthemums* which deals with the life of coal miner is pretty much the life of D. H. Lawrence that he experienced before.

Lawrence was born September 11, 1885 in the village of Eastwood, Nottinghamshire, in the central region of England, in a working middle-class family. As portrayed in character Walter and Elizabeth, the coal miner husband and the well educated wife, shares that same quality as Lawrence's parents. Lawrence's mother does not like the life of the mines. She pays her children for education and makes many sacrifices for that. His mother later separates from his father after many conflicts mentioned in his novel "*Sons and lovers*" as well, in which children are emotionally disturbed and torn by these conflicts at home. Furthermore the settings such places and name are real, like Brinsley who are seen in the story. In this context, Paul Poplawski added:

Actual place-names in the vicinity of Eastwood are used. The Bates' cottage is by the railway crossing at Brinsley, a mile north of Eastwood and south of Underwood and Selston Colliery, which are also mentioned in the story . . . the cottage here is based on Quarry Cottage, Lawrence's grandfather's cottage, later his uncle's, at Brinsley; and the death of Walter Bates . . . is based on the death of Lawrence's uncle, James Lawrence, in a fall of coal at Brinsley Colliery on 17 February 1880.(Paul Poplawski,1996, p 309). So Lawrence's utilizing such genuine names and the portrayal of the genuine conditions in Britain too contributes to the convincingness and validity of the story.

Lawrence believes that the industrial revolution reduces humanism and focuses on rationality to the point of isolating the nature of human emotions, including intuition. He believes that this new culture will soon descend and that humanity will take of its status as part of nature.

Lawrence, is the fourth son in his family, lived a miserable childhood in under the confines of his father, who had deeply hated since the beginning of his awareness

to the situation, of his father behavior, alcoholism and bad treatment of him and his siblings and especially of his educated mother who works as a teacher. After the death of his older brother, Lawrence relationship between him and his mother grow more and he became closely attached to her, she is from middle-class family, and she instilled in him the love of books and literature in his young age.

This inseparable bond, caused trouble in Lawrence later life, he ended up trapped in between the love of his mother who do not want to give him up and the little girl he loves and wants to marry, which turn out in of his mother favor. He get marry at the age of 26 after his mother died with a German girl, and moves between Italy and Germany from 1912 to 1914 and returned to his country during the First World War. Lawrence's belonging to the hard-working class has a profound impact on himself, and he speaks about the experience of maturity in a poor town surrounded by coal mines and he says "Whatever I forget," he later said, "I shall not forget the Haggis, a tiny red brick farm on the edge of the wood, where I got my first incentive to write."

As a child, Lawrence frequently battled to fit in with other boys. He was physically thin and regularly vulnerable to sickness, a condition exacerbated by the town atmosphere encompassed by coal pits. He was not good at sports and, not at all like other boys in town, had no intention to take after his father's way of living.

2.2.2 Development of Lawrence's Psychology:

D. H. Lawrence, is one among the pioneer of height English modernist literature, some say that his books composed beneath the impact of Freud's theories of psychoanalysis. In spite of the fact that Lawrence opposes Freud's theories, Freud inadvertently impacted him in his writings, and his works are continuously examined from Freud perspective. One might say that Freud is the point of beginning for Lawrence's psychology, typically not very genuine. Although Freud ideas increased and expanded the desire on some of writers to write and express trough sex, it is very likely that Lawrence still write and be interested in the sex process, even if he has not heard about Freud before.

The foremost unordinary books D. H. Lawrence ever delivered were his two psychological works: *Psychoanalysis and the Unconscious* (1921) and, particularly,

Fantasia of the Unconscious (1922). These writings are completely pivotal for understanding Lawrence, in them he sets a whole logic.

Lawrence hated his father in his early life, and after many years, Lawrence grows up and manages to understand the complexity of life and human irrational activities, he came to the term to comprehend his father, it is from his father and the community of miners that he start noticing the unseen power and the dark side within him the inner side. Lawrence investigates human nature through dealing with subject, such as sex, human attitude and religion, in daring way going straight to the core, he have a blessing of seeing changeless nature within the human regardless of circumstances. he put an affirmation on the depiction of characters nonsensical psychological behavior, to explore human nature. George, Robert H stated in his book *The psychology of D. H. Lawrence and its relation to his art* that:

The artist tried to find a symbolic equivalence for the emotion he was trying to express, bringing the full emotional impact of the subjective self into concrete terms. Lawrence as especially successful in using this technique in prose, making one aware of the emotional relationships between characters through feelings instead of reason. This use of an emotional equivalent was called "the objective correlative" by T. S. Eliot and was the outgrowth of a necessity to reveal the subjective self of mankind, a self seldom brought to the surface". (George, Robert H, 1949, p1.2). In other words Lawrence tried to create a world and emotion totally complex and alienated to the reader, through characters in order to provide the full experience as possible.

2.3 *Odour of Chrysanthemums* as Social Reflection:

Odour of Chrysanthemums Within the story, D. H. Lawrence delineates a depiction of early twentieth century life from a Midlands mining zone. Without a doubt, he manages to be effective in uncovering a paragon of reality, He also makes the reader imagine an incredible numerous interesting points within the setting and in the manner of criticizing industrialism alongside its harmful impacts upon the lives of mineworkers and their families. Lawrence's system of the story consolidates images which support the portrayal of reality through subtle elements.

Odour of Chrysanthemums was written between the late of the Victorian period in 1901, and the starting of World War I in 1914. It is a time when Britain was

still considered the strongest in the worldwide, and the head of a colossal empire that expanded from India to Nigeria, which illustrates England's political control in addition to its endless showcase for its fabricated products. Amid the nineteenth century, England's industrial machine has created the manufacturing, which created excess products for trade.

Industrial facilities for the most part found within the northern portion of Britain are in abundance. The major energy source of these production lines is coal. The places in which coal is extricated are discouraging and disheartening. Individuals working in this work had hopeless lives. They are living close to coal pits in grime as portion of their lives. They frequently comfort themselves in bars to forget debilitating life conditions and uneasiness. In this way, working-class people are stuck with alcoholism. *Odour of Chrysanthemums* can be analyzed from a Marxist perspective, within the story, mechanical debasement beside destitution, estrangement and unsettling influence of natural arrange, victimization of the working-class individuals and the crumbling of family caused by industrialism are in substance criticized through subtle elements, images, symbolism and metaphors.

The story takes place in Brinsley Colliery, the industrial base of a coal-mining area. All through the story, there is a symbolism of haziness that covers everything. Lawrence provide us an ominous picture in which awful impacts of industrialism upon environment is portrayed. For example the story opens with "the Small locomotive" with a colt that "startled from among the gorse, which still flickered indistinctly in the raw afternoon". That colt in the story runs faster than the "clanking, stumbling", almost nothing positive in the first section of the story "The fields" are "dreary and forsaken", and "withered oak leaves" drop "noiselessly" among polluted and smoke-cleaved "rough grass" .Moreover, miners within the story described "single, trailing and in groups, passed like shadows diverging home" (*odour of chrysanthemums*, 1909, p 01) uncover the insignificancy of mechanization of the working-class individuals.

Another example of society deposition is the clothes of John "were evidently cut down from a man's clothes" (p02), likewise when Elizabeth Bate looks for her husband she goes up to Mr. Ridgley's home "The kitchen needed apology. There were little frocks and trousers and childish undergarments on the squab and on the floor,

and a litter of playthings everywhere. On the black American cloth of the table were pieces of bread and cake, crusts, slops, and a teapot with cold tea” (05).

Another example of society depiction is when Elizabeth seek Rigley for help “the woman across the yard” is “standing at her door listening, but she” does not “care” we see a few petty-bourgeois inclinations like selfishness and childishness beside an illustration of the ultimate viewpoint of alienation in which people are estranged to each other beneath industrial capitalism.

2.3.1 Image of Marriage:

The modernist period, from 1890–1940 roughly, was to create a sort of literature that the world had never seen some time recently. Inside the breaking point between an old, rural based society and a modern industrialized one, other way of considering and writing emerged. Marriages are often center subject of modernist writers, with one life partner making a deceptive impression of the other. Illustrates that a marriage built upon figment will vacillate when reality revealed, usually marriage demonstrated as the central character living a lie with his partner, In her 1924 essay *Mr. Bennett and Mrs. Brown* Virginia Woolf writes:

“All human relations shifted – those between masters and servants, husbands and wives, parents and children. And when human relations change there is at the same time a change in religion, conduct, politics, and literature”. In other words those relations take a different path and forms by being influenced with time and probably movements, and that relations themselves can effect time and society and perfect example is the gay marriage that appears in 21 century, and literature is affected by this phenomenon, now we see movies, novels, and songs that tackle with subject in different angle and relation complexity”.

Nothing is ever perfect in connections as well as in life and death. D. H. Lawrence essentially outlines the topic of relation and their unsuccessfulness in life in his short story *Odour of Chrysanthemums*. He practically illustrates these topics with the merciless self-discovery sometimes brought through the passing of another.

Art regularly can say and express humankind’s needs, desires, stresses and distractions that are not so effortlessly communicated through law and open relations. Writing as portion of literature is one of the ways to address groups of audience on

critical problems and issues of the time, authentic substances and indeed personal experiences of the authors too play vital parts in disentangling the implications of the writing. Marriage and conjugal strife is central to *Odour of Chrysanthemums*. Our main protagonist Elizabeth spends most of her time thinking about this whole marriage situation and her spouse and the contemplations are distant from appreciation and happiness. Walter clearly likes to go out after work.

The story emphasizes conjugal parts husband and wife instead of individual character, tend to highlight the reality that conjugal connections are more approximately playing parts than the real relation between people. The story's depiction of marriage is mostly negative especially for women, who at that time might end up completely caught with and financially subordinate on an awful spouse.

The story also demonstrates the negative industrialization on families, the main protagonist is a wife who spend her life angry waiting for her husband to come home, Walter is a coal miner who had to work very hard for long hours with a low wage, he came late at home drunk trying to escape and forget about the sad reality. Elizabeth's marriage with Walter was obviously a result of true love, yet it seems now regret it she said, "not to me. It was chrysanthemums when I married him, and chrysanthemums when you were born, and the first time they ever brought him home drunk, he'd got brown chrysanthemums in his button-hole."(06) which means that Elizabeth seems still in love with the one who she married yet not this one.

2.3.2 Nature of Love:

Lawrence demonstrates the nature of love and affection complexity through the characters interaction, between mother and child, and between husband and wife to each other in *Odour of Chrysanthemums*. Lawrence centers the hardships of a small community of working-class individuals, depicting through the Bate's family, the depressive life driven by the mining who are obliged to drudge numerous hours per day deep down the pit-hole. The main protagonist Elizabeth is a typical loving protective mother, who in other hand does not feel love anymore toward her husband, but a mechanic relationship which continuously makes the couple two strangers sharing the same roof and bed. As a result of that they turn out to be the wife and husband into alienated individual whose lives have no association at all with each other.

Walter had begun drinking, at that moment Elizabeth realized that she hangs her life on a love that faded, a failure husband and awful marriage, she has nothing now but her children, she realized also that in spite of the fact that their children had come out of both of them but they had never joined them together.

Lawrence subverts the conventional concept of parenthood, showing a view of a woman strife with herself, incapable to love her husband, On a certain moment in the story, when her daughter sees some chrysanthemums in the mother's apron and impressed of the smell of the flowers, Elizabeth's reaction comes fast and she disagrees and says "No, she said, not to me. It was chrysanthemums when I married him, and chrysanthemums when you were born, and the first time they ever brought him drunk, he'd got chrysanthemums in his button-hole". Since the flower is the symbol and the thing that gathered her and Walter, Elizabeth pushes her daughter away from that path she have chosen as an attempt to protect her.

Another example when Elizabeth figure out that Walter is dead, she tried to shield them from seeing Walter's dead body, Additionally, Walter's mother cries uncontrollably shows her profound love for her son regardless of his adult flaws. Elizabeth appears incapable to see Walters something else but else but disappointment and she says while waiting for him to come home "fool" "And this is what I came here for, to this dirty hole, rats and all, for him to slink past his very door"(6) . As she regrets her decision of marriage.

2.4 What Is the Story Really About?

This story takes after a single evening within the life of the Bate's family, who live in an English mining town. The father Walter works at the mine and he is always, very late that night. But let's back a little earlier.

The story set in a rural coal-mining town, this depiction of family life among laborers spins around a youthful housewife, Elizabeth Bates. A solid, nice looking lady, who is in constant conflict with her husband Walter, who goes to the pub causing more financial problem to the family and routinely comes late at night.

Elizabeth and her husband, Walter, are both locals of the region; the story opens with a visit by Elizabeth's father, a widower who works one of the trains that carry coal from the Brinsley Colliery. He is having conversation around whether he can marry again with Elizabeth, and she questions if it appropriate time since her mother's passing. The subject of marriage may be a sore point for Elizabeth because of her experience with Walter, She is a lady who has been disillusioned, over Walter's attitude. In any case, she makes bread and butter for her father, and tea that he demands, and after he takes off, she prepares dinner, she is listening to the miners footsteps expecting Walter at anytime.

Walter does not show up and she assumes he went to the pub again, and she fears that his usual Saturday night drinking habit has doubled, and became twice a week . In an endeavor to defuse the developing pressure, Annie compliments her mother's appearance and proposes they begin eating without waiting for her father. But Elizabeth is not a kind of women who cannot forget and overcome her anger so easily, Annie's mother proceeds to unleash vitriol against her absent husband and indicating just how hopeless her life has gotten to be as a result of being ignored sense of alienation she always feels.

However, Elizabeth tries to fix the mood for the children, she decorate with them the light over a sprig of chrysanthemums, The children are feeling happy with their mother has decorated herself with the flowers, and they compliment on their beautiful smell, Elizabeth have small laugh and tells them about the flower, that it was a gift from her father in her wedding.

Most of the neighbors are well acquainted with Walter Bate attitude, and assumes of his strange vanishing can be clarified basically by being at the pub. Walter's work partner, Mr. Riley, joins Elizabeth looking for her husband.

The tense and worries increased by the doubt that the situation is not like they assumed, and Walter could be harmed, Walter's own mother, Mrs. Bates, shows up and tries to comfort to her daughter-in-law. Arguing about Walter since both of them belong to him, in a different way.

Suddenly the truth revealed behind Walter disappearing. Some men appears in front of the door, bringing Walter dead body, Walter's mother freak out and start

crying, but Elizabeth does not care for what is happening, and she tries to cover walker dead body from her children.

Later She and Mrs. Bates set to washing Walter's body, as she stripped him of his clothes so does her perspective, she discover his body and she finds him oddly sexy, she starts having doubt that maybe she did not give him a chance to know him, she met him only in the dark and now she feels shame and utter isolation.

2.4.1 The Significance of the Title:

A chrysanthemum was introduced first in 15th century in ancient Chinese writings; it was used as a cure to some illnesses such as headache and there in even a place in china called « chu-hsien » and its means « chrysanthemums city ».

In 17th century the flower chrysanthemums were spread over Europe where the father of modern taxonomy coined the western name chrysanthemums which is derived from the Greek words “chrysos” meaning gold, and “anthenon” meaning flower, it is also referred it today as mums. The flower chrysanthemums hold both positive and negative meaning across different periods and cultures, for instance, in the Victorian era chrysanthemums used to show friendship and well wishing whereas the Buddhists use it as offerings because it is believed that this flower holds a powerful Yang energy, in China, the chrysanthemum is traditionally offered to the elderly as they symbolize long life as well as good luck in the home, while in Australia chrysanthemums associated with mother's day and in Belgium and Austria, is used as memorial flower to honor the dead by placing it on the graves.

The symbolic meaning of the flower chrysanthemums also changes depending on the flower color, red symbolize love, Yellow chrysanthemums symbolize pain of love or sorrow, White symbolize loyalty and honesty, Violet symbolize a wish to get well . The flower was brought to England in 18th century, and its interpretation was entirely different, it was considered as symbolic of deep isolation and sorrow.

Although the flower chrysanthemums had several meaning and most of them are happiness and joy D. H. Lawrence employs it with the negative side like, death disappointment and bitterness. and he goes even further and makes the flower associates with the main protagonist Elizabeth existence .Elizabeth has this contradictory feelings toward this flower because it remind her of her marriage with

Walter and represent all the disappointments she has experienced in life, for instance when Annie Elizabeth's daughter raptures the flower's smell Elizabeth claims to disagree like if she hates her own existence, Elizabeth is a complex character, in the beginning of the story when she finds out her son collecting flowers and dropping the leaves she tells him to stop because they look nasty even if she keeps them around the house and grabbed a bunch and puts it in her apron.

Likewise in other situations Elizabeth's husband Walter is brought home drunk and he has a brown chrysanthemum. She says, "It was chrysanthemums when I married him, and chrysanthemums when [our child was] born, and chrysanthemums the first time they ever brought him home drunk, he'd got brown chrysanthemums in his buttonhole." (6) As if it is the flower represents how Walter is seen by her.

In the 1900s many writers give the attention to women and used to term chrysanthemums using it as a symbol of the main female character such as John Steinbeck in his story 'the chrysanthemums' which was published in 1937, giving his ideology and interpretation to the flower attributes the protagonist Elisa and the limited scope of her life and confined to a narrow environment, she explicitly identifies herself with the flowers, even saying that she becomes one with the plants as if she trapped inside the garden.

The flower chrysanthemums used again and over again in different colors, shapes and places to symbolize the phases Elizabeth going through a cycle of birth, marriage, loss and death. It is foreshadowing in the form of progression of the cycle to the upcoming things and the things and the others not experienced yet as death being the final stage.

Brown chrysanthemums symbolize the moments before death, the life fading away along with the destruction resulted by corruption, and if we look at it in different angle it could be also a hint about industrialization versus nature, Whereas at the end the broken bucket of chrysanthemums is clearly a metaphor of Elizabeth and Walter broken bond which is more shattered by his death, given that she tries mopping away the broken pieces of the vessel as if she clearing unconsciously her marriage failure, further more the author highlights the chrysanthemums significance as symbol of death in the situation when Walter's body is laid "there was a cold deathly smell of chrysanthemums in the room". Since the title is the odor of chrysanthemums and not

chrysanthemums itself, we understand that the smell of chrysanthemums associated with death rather than the flower.

The chrysanthemums as any flower which bloom and dies is an image of life fragility and our inner life, hence in the short story this flower had opened the beginning journey of marriage with water and now also closed it.

2.4.2 Duality in *Odour of Chrysanthemums*:

Among the many themes *Odour of Chrysanthemums* explores is the theme of duality. D. H. Lawrence Deals with such subjects and makes those Contradictory things be united under one story such as light and darkness, coupledness against solitariness, men against women, parents against children, and industrialization against the natural world.

‘Gender binary’ is something that is used heavily in the short story and can be noticed through its nature and characters stereotype, for instance Walter is that harsh man that belong to industrialization and progress, we see in the story Elizabeth’s son clothes cut down from grown up men, and he attracted to fuel which mean he is acting already like his father, he also disobeys his mother instruction.

The mother known in literature as symbolism of nature, Walter and his son represent the industrialization, those two male refuse to be under the mother, it is another way to portrait nature versus industrialization.

Existentialism or Determinism philosophical theory claim that people have control of their own action and the outcome it is something internal whereas Determinism it is philosophical theory that says that the outside world shape our action and their result, and this is shown in the story when Elizabeth tries to change Walter but she could not, and at the end she feels shame thinking how she lived stranger to him under one roof.

2.5 Conclusion:

In this short story Lawrence tries to put the society of British 20th century under the scope giving a sample as Bates’s family to show how external and internal forces can affect each other and leads to different results. Now since we dealt mostly on the outside world influences, it is time to dive even more in the short story as

Chapter Two:

Bates Family as a Sample of Coal Mining Life

attempt to analyze how the theme alienation presented with the characters, plot, and techniques used by D. H. Lawrence.

Chapter Three
Examining Alienation
within the Short Story
Odour of Chrysanthemums

3.1 Introduction:

Alienation is the central theme in the *Odour of Chrysanthemums*, Lawrence used Bate's family as a vivid image of victimization of the working class in British society providing facts based on real places, experiences and events. The age where the tradition became broken, suffocation and confusion between where and what is true and wrong, the alienation brought in this new age called modernism, Lawrence's portrayal of Elizabeth and Walter's marriage through passing strengthens the modernist concept of self awareness and character which in turn fuelled the redefinition social behavior and connections beneath the modernism worldview. The concept of modernism created from negation of creationism and strengthened self identity and self awareness as a means of expression.

3.2 *Odour of Chrysanthemums* as a Modern Short Story:

The modern day short story continuously appears as something of how individuals react to life. The structure of the short story is definitely more restricted than that of a novel. A novel tries to make a world, it is possess reality, inside which its characters created. In a few novels the whole life of a character clearly appears. The writer presents the 'whole life' in an arrangement of moments, key episodes that make a solid sense of the kind of persons he or she has invented.

In the story, we may capture only hints about the characters either through an emotional incident, or by appearing them frequently in ordinary circumstance, or by showing transitory moments from their lives from which the reader may gain some, but not a whole impression of characters. Whereas we may feel that we truly know characters in a novel, and may react to them as persons in genuine life, it is truly conceivable to feel the same for a character in short story.

The short story is regularly based around a single biggest moment or key incident within the life of the characters. At times it represents a turning point in a character's life. It can be a moment that really triggers pressure or struggle between two people, or a person and society. It may be less the moment itself than the characters reaction to it. In such cases the key moment might as of now have happened or been detailed. A few moments can be trifling and standard; others appear emotional and very out of standard.

Chapter Three: Examining Alienation within the Short Story *Odour of Chrysanthemums*

A. L. Bader states in his essay *the structure of the modern short story*, “what is frequently taken to be lack of structure is the result of various changes in technique”. The modernist short story has no linear plot, fragmented, and centered simply on transitory moments or specific character traits.

According to Gamini Salgado, “Lawrence handles the familiar matter in an unexpected and illuminating way” (127). In *Odour of Chrysanthemums* Lawrence genuinely captures the lives of the mining community, their families, and the working- class, In spite of the fact that Lawrence’s short story portrays and looks at issues of industrialization, its affect on the working class, and the relationship of marriage, it does not encapsulate a major break from the conventional short story since it contains a straight plot with a legitimate starting, middle and ending clearing out no room for ending ambiguity , well-defined characters whose contemplations and activities are coherent, and their characteristics are uncovered in connection to other characters, and a dependable omniscient storyteller who gives distinctive portrayals of the settings.

Although Lawrence in the short story ignores some of the modernist techniques, but Elizabeth’s epiphany scene is the key evidence of modernist techniques existence within the short story, To James Joyce, an epiphany is a moment of sudden, sensational, and staggering realization which had increased centrality since it offers the trust of building up and reestablishing selfhood in an progressively aimless world, Woolf referred to as “moment of being”. The moment of her husband death and contradictory thought, about how she lived a lie, and how will she be living, whether she was a good wife or not, how she did not really know Walter.

The short story reaches its climax, in a form of Elizabeth epiphany as she washes her spouse body, as Salgado claims, “By a profound but familiar paradox, the intimate acquaintance with death, though unnerving, becomes a means to a richer recognition of life’s possibilities, however meager” (129). In other word her sudden realization of her failed marriage, finally she feels the utter isolation of human soul, but her mindfulness gives her immune will to acknowledge life.

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In spite of the fact that Lawrence's method is not deliberately modernist, the entry depicting Elizabeth's fragmented thought are composed, utilizing the modernist narrative mode of stream of consciousness. Elizabeth's intellect is distracted with considerations of scenarios around what life would be like in case her spouse was dead or truly harmed. D. H. Lawrence delineates her considerations in parts, consequently delineating them in their reasonable mode of move. The stream of consciousness strategy was introduced by Virginia Woolf in arrange to deliberately capture the heap impressions gotten by the intellect, as a reaction to life encounters in a post war traumatic world.

3.2.1 Foreshadowing in *Odour of Chrysanthemums*:

Foreshadowing it is a caution or sign of future event, can tell you the conceivable result of a work of writing, The literary device foreshadowing alludes to the utilize of indicative word or phrases and insights that set the arrange for a story to unfurl and deliver the reader a hint of something that is going to happen without uncovering the story or ruining the tension. Foreshadowing is utilized to propose an upcoming result to the story.

In *Odour of Chrysanthemums* D. H. Lawrence the literary techniques of foreshadowing, to suggest the ending how it might be, and the tragedy of Elizabeth Bate's will soon be revealed, and the husband that she complains about will be soon dead and gone. The first uses of foreshadowing is when Elizabeth start to look for her son John, who appears between the bushes, wearing trousers and a waist coat of cloth, which John clothes appears basically cut down from a man's cloths. This could be indication that John will soon take over the house and become the man of the house after the death of his father, likewise, when Bate's family are at the dinner table, we see that John is sitting at the end of the table, it is well known in almost family that, that place usually specified uniquely for that man of the house.

The second foreshadowing is about the daughter Annie when she comes from the outside "dragging a mass of curls, just ripening from gold to brown" (4), we know that beginning of the story that Elizabeth has black smooth hair, whereas, Walter 'hair is blond, the changing color from blond to brown is clearly an indication that Annie's affection is soon going to change from her father to her mother.

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there is some statements, objects, description that hints for his death such as there were “deathly smell of chrysanthemums”.

3.2.2 The Different Version of the Short Story:

Odour of Chrysanthemums is a short story by D. H. Lawrence. It was composed within the autumn time of 1909 and after modification, was distributed in the English Review in July 1911. Lawrence afterward included this story in his collection entitled *The Prussian Officer and Other Stories*, which Duckworth, his London publisher, bought out on 26 November 1914. An American version was delivered by B. W. Huebsch in 1916. Lawrence afterward adjusted the story into a play, *The Widowing of Mrs. Holroyd*.

According to Keith Cushman *Odour of Chrysanthemums*, a story of miner life, is properly considered to be among Lawrence's finest stories. One of the foremost carefully created of the early stories; it embodies his art at its most emotional best. A moving articulation about the human condition is made inside the setting of the world Lawrence knew as a child and youthful man, the miner's child was able to watch his own milieu with the eyes of an untouchable; the domestic tragedy is rendered with what appears extraordinary separation. A scholar missing the personal foundation of *Odour of Chrysanthemums* would be difficult pressed to find the author's profound personal association with its materials.

The version of *Odour of Chrysanthemums* that Ford Madox Ford acknowledged for the English Review in 1909 was first distributed in 1969, when James T. Boulton altered for *Renaissance and Modern Studies* the twenty-seven pages of proofs of the story now among the Louie Burrows papers. This version of the unrevised content of the proofs contains a valuable basic device that shows the varieties between the proofs, the reexamined proofs, and the version really published within the English Review in June 1911.

James T. Boulton stated “ Lawrence worked on the composition of this story on at least six separate occasions between November 1909 and October 1914, and the various stages through which it passed provide as strong an indication as any of his remarkable development as a writer during those years. It may well have been Hueffer who suggested to Lawrence, in the autumn of 1909, the idea of writing a story about a

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mining family, and certainly he who first recognized its quality, when Lawrence sent it to him on 9 December 1909 (i. 147).²⁶ A pencil fragment of the ending of a very early draft of the story survives (hereafter 'Version 1'); this fragment was included as an Appendix to PO. ²⁷ it is possible that when Lawrence began revising the story he realized that his alterations to the conclusion would be so extensive as to necessitate a fair copy on fresh pages, and 'Version 1' may therefore represent the original, December 1909 ending of the story." James T. Boulton, 2009, (22).

And added Boulton, "the focus of the writer's attention has notably shifted from the beginning to the end; from, that is, the evolving situation in the Bites' house in which the circumstantial details of the mother and children awaiting Bites' return are central, to the adult emotions associated with the preparation of the dead man's body for burial' (Boulton 8). The 'children's games' material of the first half is fascinating, but Lawrence decided—probably with Austin Harrison's editorial prompting—that it was peripheral to the main thrust of the narrative and distracted the reader from the growing tension.

The lengthy and elaborate passage in which the children play first at being gypsies and then at being colliers has such a self-sufficiency that it takes on a life of its own apart from the context of the story. The detail is lovely, but it distracts attention from the central situation. In his revision for the *English Review* of June 1911 Lawrence focuses on the absent collier and his wife's growing anger and concern. By the time the story reached its final form in 1914, the 'kiddies' share' had been fully and skillfully integrated into the story's central theme. For example, now young John is more subtly shown to be his father's son, and like father, like son he is champing at the bit of Mrs. Bate's authority".

The scene within the 1910 unrevised proofs in which the two ladies lay out and wash the body contains numerous elements that Lawrence held within the version of the story that was at long last printed within the *English Audit*. There are slight, often interesting, contrasts in detail, but it is only in Mrs. Bate's reverie that the *English Review* adaptation separates profoundly from the conclusion of the 1910 proofs.

Mrs. Bates's dream over the body of her spouse is the emotional climax. In first forms of the story, the encounter of seeing and washing her husband's lovely body because it lies within the rest of death is an effective epiphany, a shattering but

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his paradigm of wifehood did. It is the recasting of Mrs. Bates's reaction to the catastrophe and of her internal monolog that gives the story its changing meaning.

The finishing of the form of the story distributed in the June 1911 issue of the *English Review* is severely overwritten. Lawrence was able to rise sublimely to the event when a section of carefully created expressive composition was required, such as at the starting of the story. But the scene of death is still changeable compared to the old version.

“Life with its smoky burning gone from him, had left a purity and a candour like an adolescent's moulded upon his reverie. His intrinsic beauty was evident now. She had not been mistaken in him, as often she had bitterly confessed to herself she was. The beauty of his youth, of his eighteen years, of the time when life had settled on him, as in adolescence it settles on youth, bringing a mission to fulfill and equipment therefore, this beauty shone almost unstained again”. (ER 432).

And some description gone almost askew “It was this adolescent 'he', the young man looking round to see which way, that Elizabeth had loved. He had come from the discipleship of youth, through the Pentecost of adolescence, pledged to keep with honor his own individuality, to be steadily and unquenchably himself, electing his own masters and serving them till the wages were won. He betrayed himself in his search for amusement. Let Education teach us to amuse ourselves, necessity will train us to work. Once out of the pit, there was nothing to interest this man. He sought the public-house, where, by paying the price of his own integrity, he found amusement: destroying the clamours for activity, because he knew not what form the activities might take. The miner turned miscreant to himself, easing the ache of dissatisfaction by destroying the part of him which ached. Little by little the recreant maimed and destroyed himself”.

“It was this recreant his wife had hated so bitterly, had fought against so strenuously. She had strove, all the years of his falling off, had strove with all her force to save the man she had known new-bucklered with beauty and strength. In a wild and bloody passion she fought the recreant. Now this lay killed, the clean young knight was brought home to her”. (ER 432).

3.3 Symbolism in *Odour of Chrysanthemums*:

The short story *Odour of Chrysanthemums* is well known of fascinating using stunning imagery, and symbolism, such as chrysanthemums which represents the whole relation between Walter and Elizabeth. The flowers of the title are planning to be the essential symbol of the story. It is there hangs over the whole story and is specifically tended to be inside the story. Elizabeth's path and memory that chrysanthemums accompanied so numerous of the major turning points her life, from marriage to births to the first time her spouse got so drunk and he had to be helped home, demonstrate that the flowers are, from all this, symbol of transition and alter.

The Locomotive is clearly represent the industrialization and the fast pace of life, in the opening scene where is a colt racing the train, and women trapped between it and the hedge, this indicate that train here carry it negative aspect of progress, and the race between the train which represent the unnatural thing and the young horse, the natural being is symbolism of the loss of harmony against the artificial. Being trapped is also a symbolism with the women caught between the hedge and the train, a repeating theme of the story is that being caught. Walter, of course, suffocates to death as a result of being trapped after the cave-in. In a more unique way, his spouse Elizabeth is additionally gradually choking as a result of being caught in a baffling marriage that has constrained her to acknowledge a go-nowhere community as her home.

Elizabeth's garden contains "a few twiggy apple trees, winter-crack trees, and ragged cabbages." gardens symbolize nature's wealth and man's harmony with nature. In *Odour of Chrysanthemums*, the garden is much just like the encompassing fields, which are "dreary and forsaken" even by the birds that have "abandoned" it. The garden symbolizes man's alienation from nature.

The darkness, Throughout the story, different characters are displayed as attempting to find their way around within the dark or attempting discover a way out altogether. John is depicted as being lost within the covered up haziness of the shadows. The mine is, of course, a ghastly vision of darkness as ever present threat. Even the timeline of the story leads definitely from the light of the evening to the inching obscurity of evening and the appalling result that it brings.

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The winding engine can be heard all over New Brinsley and has supplanted the publicly chiming clock bell as the primary means to summon human beings to activities. It symbolizes the mechanized world of which the miners have become part of. The winding engine moreover symbolizes how little control industrial laborers have over their lives. When Elizabeth listens the winding engine at night, waiting for news about Walter, she realizes the men are looking down within the mine shafts for him; the image makes a premonition climate.

3.3. Walter's Death:

Human being can never tell the experience of death precisely, because when the individual goes in the process, nothing of him stays to report, even if this is somehow possible than the message can never fully retched, But man did not stop searching and contemplating, from here we can understand the experience of Socrates with death, who faced death with all courage, because he believed that life was achieved by death. The heavenly religions came to ease man's anxiety and dismay offering solutions that were widely accepted. The inability of human thought to find a convincing explanation for this problem remained.

Kierkegaard also introduced of human existence Known that all humans are mortal, Heidegger summed up his position toward death when he said, "Man is from the beginning dying." Jasper describes the awareness of the fragility of existence. There is the philosopher of existence Sartre, who says that death can not be positive because it loses all life meaning. Death is part of the narrations, metaphors, symbols and traits of character, it goes beyond the fence of literature to the death-related to social issues and emotions, as the short story *Odour of Chrysanthemums* used death as closure and plot twist creating the sense of anxiety and isolation, Elizabeth realizes in the end that she has shared nothing with her husband as She thinks, "And she knew what a stranger he was to her. In her womb was ice of fear, because of this separate stranger with whom she had been living as one flesh." (15) however concept of death shows how negative events and emotions can be employed to serve moral purposes.

Death is the ultimate form of alienation, it is the separation between the soul and body, the existence and oblivion, the death of Walter left his mother isolated in her own way, his children, and his wife in their unique response. D. H. Lawrence

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often concern with human mortality, which produces the states of alienation, anxiety. Modernist's writers used the death frequently in relation with solipsistic individual to whom external and internal forces collude, symbolically cutting them away from humanity, they also had the chance to express and understand the meaning of life, and others have uses death in ironic way and metaphor for life, offering the absurdity and meaninglessness of their life.

3.3.2 Walter's Suffocation:

Suffocation is the lack of air, in the sense of the story it is clearly symbolize, disability of living, lacking from everything, from the safe place, to the lack of communication between husband and wife, to the lack of affection from children to their father, to the lack of society to the proper living and the freedom to practice the life they wants.

The air within the countryside mining town is foul and choking to the adult individuals of the Bate's family, as demonstrated by the title of the story. An English superstition directs it is dangerous to leave flowers overnight in a room where one is resting, especially in a debilitated room, since the flowers will take the sleeper's breath. Similarly, the air within the coal mines where Walter works is uneasy and suffocating. Elizabeth's air around her has gotten to be smothering, her slow passing and decay is symbolized by the smell of chrysanthemums, which she now finds foul after a long time of disillusionment in a marriage that did not fulfill her childish trusts. Walter's passing is exacting but no less typical. He is denied by air by the collapse of the mine around him and covers him. The doctor says he is "sphyxiated," which is nearly "as in the event that it was done on reason." In fact, his body is left still warm, and he is laid out for his memorial "blonde, full-fleshed, with fine appendages." Both of them have been denied the chance to live by the ties that tie them, the social bond of marriage, the economic prerequisite to create a living, and the characteristic basic to outlive.

Eventually, Walter surrenders to the battle and smothered. As Elizabeth considers her husband's destiny, however knowing whether he is careless or at risk, her "heart halted a moment. Then it surged on again, almost suffocating her." She stops between two conceivable outcomes, uncertain whether she will live, breathe,

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feels sorry for her mother. she seems sensitive and aware of her surrendering, she understands her mother and she tries to be with her in her loneliness, she suggest to not wait for her father and serve dinner without him, she is alienated from her father and ready to strip away from him since her only mother that seems be loved by her.

She appreciates the scent of the chrysanthemums in her mother's apron and tries to make her mother keep the blooms there, the chrysanthemums for her does not represent husband and wife relationship, it is now the bond between her and her mother and father that she is holding on to it, we even know earlier in the story that the flowers were gift from her father when she was born, so this could be indication that Annie loves her father, but she accept the fact that she is alienated to him but, it is nice to have him around, or a fragment of him.

John Bate is the five-year-old son of Elizabeth and Walter Bate and the brother of Annie Bates, is difficult to handle and he seems stubborn and does not like to take order from his mother when she caught him doing things that she considers "nasty," like destroying flowers. , John wears a "cut down" of men's clothes and Elizabeth wishes to make him a respectful man, he already act like his father in his carelessness, his mother saw the father in her child's indifference to all but himself. His mother complains that he is "as bad as your father if it's a bit dusk!" (5) he seems more into his father, who is alienated to him in the same time.

3.4.1 Walter Bate:

Walter Bate, a miner, the husband of Elizabeth Bate and the father of John and Annie. Walter is absent through the story, and we only know about him from the tongue of Elizabeth, her children and neighbors, he is probably been dead since the beginning of the story. He is blond, "handsome body," "fine limbs,". He is married to Elizabeth which ends up a sad marriage because of his habits and attitudes.

Walter does not show up in almost entire story, but we know he is a miner and the miner was described as "...single, trailing, and in groups, like shadows diverging home."(1) He is a man who can not escape his shadow, he is invisible is in term of his human identity.

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Walter is a coal miner, stuck in a work that is depressing and bleak, he lives next to coal pits with his family as a part of their lives, the miners known at that time of having trouble with alcoholism, they often spend their time in the pubs drinking rather with their families. Walter's habit of drinking is a result of intense alienation; it can be easily linked to *Marx in Critique of Hegel's Philosophy of Right*, that state of Walter has connection with Marxist escapism in the story. Marxist escapism is primarily about religious suffering and escapism.

“Religious suffering is, at one and the same time, the expression of real suffering and a protest against real suffering. Religion is the sigh of the oppressed creature, the heart of a heartless world, and the soul of soulless conditions. It is the opium of the people” (Marx 1843/44: 3). The most point around religious escapism is that it avoids people from getting to be aware of what is happening around them. In this regard, the escapism theory of Marx can be adjusted to other circumstances that prevent people to be aware of the substances beneath mechanical capitalism. As in the story Walter does not want to confront reality, he drinks to live in his own world, and to forget his daily life. His awareness is drugged by drinking which creates a false consciousness.

3.4.2 Elizabeth's Trait and Epiphany:

The main protagonist Elizabeth Bate, she is a mother of two children, and wife to the coal miner Walter, she is described by Lawrence as tall woman and looks imperious, handsome with black hair and eyebrow. The fact that she is being described handsome, that usually the word handsome is used to describe a man, indicate she has a man quality as persistence and strength. Elizabeth is being described as dark, dark hair and eyebrow; this could show Elizabeth lives in uncolorful world or that dark future that waiting for her. She has a complex relation with the flower chrysanthemums, she sometimes finds it “nasty” yet she keeps it and decorates it in her apron, for her the chrysanthemums in all the memories that can be disposed off.

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Elizabeth in the story spends all her time in anger and anxiety waiting her husband Walter, who as the reader understands at first that he is the reason behind her unhappiness because of his irresponsible actions, habit of drinking and carelessness toward his family, we can assume easily that she is a victim of abusive husband, when Walter is late to dinner, she became furious and start a wave of harsh words, she exclaim what a how scandalous it is for a man who to not come home to dinner. All those words and action seems justified, she sees herself as a victim who wasted her life with a bad husband.

However after she puts children to bed, Lawrence describe the room as empty, this could be an indication of the fact that her life is empty without her husband, Elizabeth feeling of anger soon starts to change and fusing with fear, she feels a disaster coming, when the story reach it climax things starts to reveals, when Walter is brought dead, both Elizabeth and grandmother reacts in their unique way, the old lady can not hold her tears, while Elizabeth is worry about the carpet and the broken vase, she appears cold yet, she has second thought now, she is frustrated about the financial side, we can not blame her, she appears on many occasion that she loves him, yet it seems she loves someone who already dead for her.

When Elizabeth looks to the corps, she realize that she really did not know him, and she did not give him a chance, she allowed to herself to be distant from him, and now she feels nothing but shame, how she was not able to play the role of wife properly, she realizes that her former conception of him was far from his real self: "I have been fighting a husband who did not exist. He existed all the time. What wrong have I done? What was that I have been living with? There lies the reality, this man". (15) She is having contradictory feelings about herself and the marriage as a whole.

3.5 Conclusion:

Odour of Chrysanthemums explores the nature of human, being isolated from each other as part of nature, and the alienation caused by the outside world around as the industrialization and the corruption brought to the family, Elizabeth is a woman of the 20th century who is victimized as many women of that century, in relation alienated from her dreams, and she lived with a man that she did not really know. Now he is dead and she feels "the utter isolation of the human soul, the child within her was a weight apart from her...in her womb was ice of fear..." (15) She is isolated

General Conclusion:

D. H. Lawrence in his short story *Odour of Chrysanthemums* describes life as it was back then, he manages to give a clear understandable short story with easy to follow plot, and atmosphere that is bleak and depressing to the reader, in order to create a world that once existed. Lawrence's most autobiographical novels *Odour of Chrysanthemums* deals with a wife's growing contempt for her miner husband, a contempt which the inspirational Mrs. Frieda Lawrence evidently displayed towards Lawrence's own father. With lots of family drama, *Odour of Chrysanthemums* centers intensely on feelings of alienation and those feelings only get more strongly when Walter, Elizabeth's husband, turns up dead. Elizabeth and Walter appear to have had a kind of constant fight or unpleasant relationship within the story, passing touches off a few insane seriously sentiments of disconnectedness for Elizabeth. It is not fair that she feels disjoined or partitioned from her late spouse and the individuals around her.

The story is a bleak yet profound picture of marriage, told mostly from the wife's perspective. The main protagonist, Elizabeth Bates, is a miner's wife waiting for her spouse to come home from work, knowing that he usually stops at the pub. In attempt for him to escape this alienated reality who he dislike, The story ends up with all sort of alienation, the separation between husband and wife by Walter death, separation between the soul and body, the main protagonist feeling the alter isolation, like if she feels even alienated to herself.

The alienation to Lawrence was in the core, he suffered with depression and felt alienated to society, he writes in his book *Fantasia of the Unconscious* "But remember, dear reader, please, that there is not the slightest need for you to believe me, or even read me" (33), the way he addresses the reader can tell two things harangues that pick a fight with the reader, and the expression of alienation in which he call it being out of it.

If we look into deep in the concept alienation, it is strongly linked with industrialization and development, the development that creates unbalanced world, and misses with the nature and of both man and its surrounding. Bate's family are seen as a victim of stranger world under the name of modernity and industrialization, machines replaced the worker yet, workers became slaves to machines, the gap

between classes grows and the morality change, the dark side of human rises to the surface ending up with wars seeking for more wealth and benefits.

It is undoubtedly the event of the story can easily linked to the present time, to what globalization and technology brought, it is obviously for most of people to think that the world is moving forward, yet a lot of concept are unclear now, such what is wrong and what is right, who we are, why religion is fading more under the name of consciousness.

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