

A Comparative Study of *The Temple of The Golden Pavilion* and *Women in Love*: Ambivalence toward Tradition in Mishima and Lawrence

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Yukio Mishima and D.H. Lawrence were both attracted and at the same time opposed to tradition all their lives. Of his works, Mishima's ambivalent feelings are most strongly expressed in *The Temple of The Golden Pavilion* written at the age of 31. The young hero's fascination and repugnance to the Temple reflect the author's contradictory feelings toward traditional culture or way of looking at things. In *Women in Love* written when he was at the turning point to the subsequent unexplored stage, Lawrence indicated his fluctuating feelings toward English culture and convention in the very interesting way. The hero speaks for Lawrence's conflicting and confused feelings to the accustomed world.

The discussion here is focused on the examination of how both protagonists react their familiar surroundings and what both authors wish for in their masterpieces *The Temple of The Golden Pavilion* and *Women in Love*.

Key words : tradition, attraction, repulsion, ambivalence

Preface

Both Mishima and Lawrence repeatedly showed attraction and repulsion to tradition all their lives. There is no doubt that the deepened complicatedness of this ambivalence contributed to the width and depth of their literary works. *The Temple* is one of Mishima's representative novels in his early life as novelist, which vividly reflects his wavering feelings toward tradition. This was written at the time when he ardently attempted to learn from the western. The protagonist Mizoguchi's fascination and aversion for the golden pavilion is without doubt the author's confused feelings about the traditional beauty. Likewise, Lawrence's *Women in Love* is one of his main works in his early stage as novelist, which represents his conflicting feelings about *the western tradition. The main character Birkin's

attachment and detachment to the British cultural tradition deepens its profundity. Probably it is because he wrote this when he was in a serious dilemma. That is the reason why his quest for a new life here is more fervent and deeper than any other story.

Here the discussion focuses on what both authors are attracted by and opposed to, paying attention to Mizoguchi and Birkin.

I Bounded Life

I—1 *The Temple of The Golden Pavilion*

Firstly, Mizoguchi will be discussed. In the year before he published *The Temple*, Mishima had published another story titled *The Sounds of The Sea* describing a young man Shinji who is of the same age as Mizoguchi. But they are totally different in character. Unlike Mizoguchi, Shinji is a very poor student at school, but he is gifted with rare sound body and admirable courage. He is just like an incarnation of sound body and sound mind. He never minds trifling things. While Shinji is a man of conduct, Mizoguchi is a man of thought. Shinji lives in an open air; Mizoguchi in an inner world. If Shinji is an inhabitant of the light world, Mizoguchi is an inhabitant of the dark world.

Mizoguchi has been suffering from the inferior complex since he was taught that "there was nothing on this earth so beautiful as the Golden Temple (GT5)." It is because his word has become an fixed idea. The beautiful Golden Temple implanted in him the fact that "something that humiliates me had already existed (GT5)." Since then it has made him conscious of his ugliness, stirred up his inferiority, alienated him from every life or reality of life, shrank him and completely confined him in the inner world. Its inferior feelings deprived him of spontaneity, and made him totally self-conscious. His stuttering is a manifestation of his own inferiority complex. The first appearance of his inferiority complex is in the scene where a Naval Engineering School student, a graduate of Mizoguchi's school, took a day off and came to visit his old middle school. This episode is very important in that it is a strategic move leading to the attempted arson on the Golden Temple. The student clothed in his pride-filled uniform, wearing his uniform cap pulled down over his eyes, and having his short sword hanging down from his waist, was the very young hero. Mizoguchi was sitting on the ground keeping the distance "two yards away (GT6)." This was his attitude he always took to something shining, such as "the May flowers" or "that pride-filled uniform" or "those bright peals of laughter (GT6)." In a way, he was estranged from any kind of elegance. However, he was never contented to live in his own world. He was asking for something "lighter, more

cheerful, easier to see" in his own right. He needed some visible pride just like the sword the boastful young man was hanging from his waist:

From my pocket I took out the rusty knife that I used for sharpening my pencils; then I crept up to the fence, and on the back of the beautiful black scabbard of the sword I engraved several ugly cuts... (GT8)

This sword is an object of admiration among the young boys here, and at the same time a symbol of a lighter world or a symbol of some defined value. In that sense, it suggests "tradition" with some universal worth admitted. The superficial assumption is that this conduct of his is a destruction of "beauty" which makes him conscious of his ugliness, and also foretells the attempted arson on the Golden Temple at the end of the story. The story deliberately traces the process to setting fire to the Temple. The operation of his mind should be discussed before the meaning of the arson is probed.

The vision of the Temple never fails to appear as if to interrupt him when he tries to face the realities of life since he felt alienated from the "beauty." Every time it emerges, his consciousness of subordinateness grows stronger. One night Mizoguchi is obliged to accompany the master of flower arrangement to her home. She does the same to him who happened to see her show her breasts to her sweetheart at the living room of Tenjuan sitting face to face with her. What was seen as "The mysterious white point (GT143)" when he saw from above the Temple gate was now just "a material globe of flesh (GT143)":

Exposed there in front of me, and completely cut off from life, it merely served as a proof of the dreariness of existence. (GT143)

But the breasts which were "a meaningless fragment" became "an unfeeling, immortal substance related to eternity (GT143)." Just then the Temple appeared again. He felt he was once more "cut off from life(GT143)." "Nothing but a material object" started to show its beauty. The problem is that the mere material surmounted the state of being a mere flesh; that is, that it goes over the state of being flesh and blood, and then assume eternity. It is the very moment that the Golden Temple emerges before him. The Temple comes to him when something transforms into idealistic beauty.

One day in May, Kashiwagi, one of Mizoguchi's friends, made a plan to go to Arashiyama with a daughter from the Spanish house and a girl from his lodging house. According to

Kashiwagi's plan, they enjoy walking, separated into two pairs. As Mizoguchi and the girl are sitting alone, he recalls Kashiwagi's word "Stutter!" and put out his hand into her underbody as if to be encouraged by his phrase. Just then the visional Temple stands in his way. Like this, it never fails to show up before him, daunts, and forces him to come back to himself. What in the world is the Temple that makes him aware of his being inferior and his disqualification to live in the bright open air?

This is closely related to Mizoguchi's destructive conduct toward the Temple. A key to the meaning of the Temple is found in the episode of a bee. When he is resting from some work in the field behind the kitchen, he happens to see a bee come to visit a yellow, beautiful chrysanthemum. It is just a flower, not more or not less than that. It stays in the state of being a flower, never containing anything metaphysical in itself, never goes beyond being a flower. By keeping the realm as flower, it demonstrates its full attractiveness:

It (i.e. the bee) came flying through the omnipresent light on its golden wings, then from among all the numerous chrysanthemums chose one flower and hovered in front of it. I tried to look at the flower through the bee's eyes. The chrysanthemum stood there with its proper petals spread out, yellow and flawless. It was just as beautiful as a little Golden Temple and just as perfect as the temple; but it did not become transformed into the temple and remained in the state of being a single summer chrysanthemum. Yes, it continued to be a steadfast chrysanthemum, one flower, a single form without any metaphysical connotation. By thus observing the rules of its own existence, it emitted an abundant charm and became a suitable object for the bee's desire. What a mysterious thing it was to lurk there, breathing, as an object for that shapeless, flying, flowing, moving desire! Gradually the form becomes more rarefied, it looks as if it is going to crumble, it quivers and trembles. This is quite natural, for that proper form of the chrysanthemum has been fashioned in terms of the bee's desire and its very beauty has blossomed forth in anticipation of that desire. Now is the instant when the meaning of the flower's form is going to shine within life. The form itself is a molding of life, which flows constantly and which has no form; at the same time, the flight of formless life is the molding of all forms in this world ... Thus the bee thrust its way deep into the flower and, covered with pollen, sank into intoxication. The chrysanthemum, having welcomed the bee into its body, became itself like a luxurious, armor-clad, yellow bee, and I watched it shake itself violently as if at any moment it were going to fly away from its stem.

The light, and this act performed under the light, almost made me dizzy. Then, just as

I left the bee's eyes and returned to my own eyes, it occurred to me that my eyes which had been gazing at this scene were exactly in the position of the eyes of the Golden Temple. Yes, this is how it was. In the same way that I had reverted from the bee's eyes to my own eyes, so at those instants when life approached me I abandoned my own eyes and made the eyes of the Golden Temple into mine. And it was precisely at such moments that the temple would intrude between me and life. (GT148-9)

Although this is just an act of life between a bee and a summer flower, it wonderfully tells the meaning of the appearance of the visional Golden Temple. Each of them has its own shape as a bee and as a flower. The chrysanthemum gradually loses its form by and responds to the bee's "shapeless, flying, flowing, moving desire (GT148)." It is at the very moment that the meaning of the form shines. He sees into this mystical relationship between them like: every form is the molding of flowing, moving life and vice versa. At the moment when the flower embosoms the bee, they are united with each other; when the bee sinks itself deep into the core of the flower and overlaps its life with the other, Mizoguchi's eyes watching the scene can frankly regard the chrysanthemum as chrysanthemum and the bee as bee; in other words, he has acquired the eyes of the bee which can appreciate its absolute worth. The protagonist realizes that the Golden Temple's eyes takes place of his eyes when he loses the bee's eyes and regains his own eyes. Here at last he recognized why the Temple interrupted him.—"when life approached me I abandoned my own eyes and made the eyes of the Golden Temple into mine (GT149)." The hero's realization intimates that this Temple's eyes are self-conscious eyes, or the eyes which regard beauty as beauty because of the promise, or which see things in the relative way. The Temple appears whenever he meets with things challenging him or making him embarrassed, which is proved by some examples. One is the episode in which Mizoguchi learns how to play the flute.—"sometimes I was easily able to embody myself, ... into the tune of the 'Palace Carriage' that I was playing (GT147)." Another episode shows how he is disregarded by the vision of the Temple when he has sex with a prostitute called Mariko at a whorehouse after he is determined to commit arson on the Golden Temple. Both episodes illustrate that the vision is caused by his inferior complex.

In the first example, he tries hard to practice the flute to have the knack of it. Hard training enables him to play the 'Palace Carriage' by heart. Unlike in the case of the daughter of the boarding house and the master of flower arrangement, the Temple allows him to be united with the tune as seen in the bee-chrysanthemum intimacy, never interfering with him. When he is allowed to embody himself in music, he wonders why the Temple easily disregards

his intoxication:

At these thoughts, the charm of the music would fade owing to the mere fact that the Golden Temple allowed me this particular pleasure. For inasmuch as the temple gave me its tacit approval, music, however closely it might resemble life, became an imaginary and spurious form of life; and, much as I might try to embody myself within it, that embodiment itself could only be something temporary. (GT147)

But this "embodiment," or incorporation, is the same kind as the one seen between the bee and the chrysanthemum, never feigned life. He is not aware that the Temple is not responsible for the incorporation, but he himself is. He can be positive and stay in the open air without being nervous when he confronts life which is not challenging to him or does not make him feel inferior. Here lies the reason why he can incorporate with the tune of the flute without being interfered by the Golden Temple. He does not need to be conscious of his ugliness; that is to say, he is liberated from any inferior feelings.

That is true of the prostitute Mariko. The hero makes up his mind to go to a whorehouse before putting his plan into practice, just like a virgin boy who has decided to commit suicide. As he stepped into the hallway of the whorehouse, he is faced with three women. But he has no intention to choose. That is because he believes in the superstition that one will surely fail if one chooses or expects (GT208). He decides to take a woman who is scratching itchy. He, in the bed, sees the partner at a close distance he never experienced. The sacred wall between himself and others is taken away, which he has been afraid of and avoided from transcending. Then he for the first time experiences the fusion of his and others' world. There never comes that esthetic idea which disgraces and nullifies him. Mariko's "egalitarian approach (GT208)" melts away someone else's world which has alienated him:

Even in the dim light of the bedside lamp I did not neglect to look. Because the act of looking was a proof that I existed. Besides, this was the first time that I had ever seen another person's eyes so close to me. The law of distance that regulated my world had been destroyed. A stranger had fearlessly impinged on my existence. The heat of a stranger's body and the cheap perfume on its skin combined to inundate me by slow degrees until I was completely immersed in it all. For the first time I saw that someone else's world could melt away like this.

I was being handled like a man who is part of a universal unit. I had never imagined

that anyone would handle me like this. After I had taken off my clothes, many more layers were taken off me — my stuttering was taken off and also my ugliness and my poverty. That evening I certainly attained physical satisfaction, yet I could not believe it was I who was enjoying that satisfaction. In the distance a feeling that had so far shunned me gushed up and presently collapsed. (GT214—215)

Mariko does not turn him away. She had cultivated egalitarianism or universal attitude through her job. Mariko never challenges and threatens his existence, leaving him whole. Just there lies the reason why someone else's and his own world collapse. Naturally, visual self-consciousness such as "stuttering" or "ugliness" is taken away. Both "stuttering" and "ugliness" are, so to speak, the clothing of self-consciousness.

I — 2 *Women in Love*

Women in Love has much more examples who are obsessed with self-consciousness like Mizoguchi, although the characters of *Women* are different in type from him. It is not too much to say that all the main persons there are under the spell of self-consciousness. But still Hermione, who used to be the protagonist Birkin's sweetheart, and Gerald, a friend of Birkin's, most attract the reader's attention. Her characteristics are illustrated in the discussion on education between Birkin and her in Chapter III Class-room. The discussion here is very interesting, closely connected with the one between Birkin and Gerald concerning the "spontaneous conduct" in Chapter II Shortlands. This is part of her long speech on the present-day education:

..."never carried away, out of themselves, always conscious, always self-conscious, always aware of themselves. ..."isn't it our death? Doesn't it destroy all our spontaneity, all our instincts? Are not the young people growing up today, really dead before they have a chance to live?" (WL41)

Her criticism points out the danger that education can cause, and is also very interesting in connection with the "spontaneous conduct." To be true, but education awakes children's consciousness, and they sometimes can be possessed with it. And at last it can get rid of spontaneity or instinctual impulse. Herminone's idea is so close to Birkin's that we are too confused to distinguish which is which. But the problem here is that this is said by Hermione who is totally infected with intellectualism. Her characterization makes a great contribution

to the clarification and deepening of the theme.

His argument against her assertion reveals her problem, and at the same time tells what he is like. Birkin knows her very well through the experience of living together for several years. His bitter criticizing words disclose her deception little by little, making her naked:

"You are just making words, ... knowledge means everything to you. Even your animalism, you want it in your head. You don't want to be an animal, you want to observe your own animal functions, to get a mental thrill out of them. ... Passion and instincts—you want them hard enough, but under that skull of yours.

Your passion is a lie, ... It isn't passion at all, it is your will. It's your bullying will. You want to clutch things and have them in your power. ...You and spontaneity! You, the most deliberate thing that ever walked or crawled! You'd be verily deliberately spontaneous—That's you. Because you want to have everything in your volition, your deliberate voluntary consciousness. ...You want it all in that loathsome little scull of yours, ... (WL42)

Although Hermione fervently speaks of the importance of living according to "passion" and "instinct," he sees through her deception lying behind the words. Her deceit lies in that she wants them in the head in close connection with the "spontaneous conduct" Birkin highly values. Even if she behaves as she says, it will be "verily deliberately spontaneous (WL42)"; it will be a conduct filtered with consciousness. She only seeks after the animalism in the head, observing her animal functions. He sees in Hermione the worst form of intellectualism. Ursula, referring to their argument, reflects on herself. Her question "How can you have knowledge not in your head? (WL43)" is followed by Birkin's answer "In the blood (WL43)." Birkin is liberated from the spell of the "traditional knowledge."

Gerald is also swayed by his own self-consciousness, different in type from Hermione's. He is bound up by the ready-made order. Part of his characteristics is unfolded in the scene of the wedding reception in Chapter II Shortlands. Attention should be paid to the dialogue between Gerald and Birkin, which has an invaluable suggestion tightly related to the main topic of the story. The bridegroom's running after the bride at the church is brought out at the reception. The topic develops into the discussion of the world "standard" between Gerald and Birkin. Hearing of this happening, Gerald has unhappy feelings as if he had his "sense of the family dignity (WL32)" hurt. He criticizes the young couple's unprincipled behavior, while Birkin in opposition applauds them in that spontaneous act is most lacking in our life.

Birkin has something bohemian about himself, but does not make strict objection to the then "tradition" and "standard," always flexible somewhere. He is optimistic, moderately traditional. Take the scene of the first chapter Sisters, for instance. In the educational world, he holds an important position as school inspector which is produced by the traditional society. While he has doubts about something like traditional ceremonies, he unwillingly undertakes the role of "groom's man":

Birkin was as thin as Mr Crich, pale and ill-looking. His face was narrow but nicely made. ... Although he was dressed correctly for his part, yet there was an innate incongruity which caused a slight ridiculousness in his appearance. His nature was clever and separate, he did not fit at all in the conventional occasion. Yet he subordinated himself to the common idea, travestied himself. (WL20)

Here is shown his nature in favor of being "separate," keeping distance from "conventional occasion" or "common idea." Feeling uncomfortable about something conventional or common, he lives following the practical wisdom. However, he appears to be ridiculous because he unwillingly adjusts himself to the common idea. That is the reason why he gives impression to others that he is elusive and uneasy. He, who has much of unconventional nature, lives pretending to be ordinary.

But Gerald never accepts Birkin, believing that conduct of common sense is for a man of conscience to take and indispensable to social order. His point lies in the way that the world, without standard, would lose order and be put into chaos. However, Birkin has a different idea from his. His argument is that standard makes it impossible for people to behave as they like to. He never concedes to Gerald, thinking that people should follow an impulse which arises in themselves. He has a firm belief that they are necessary for "common ruck (WL32)," but not for "anybody who is anything (WL32)." Obviously he wishes for liberation from social standard or frame. There is a great difference in thought between Birkin and Gerald, who was born and brought up in the world where social order is thought much of. Gerald cannot understand Birkin, but senses that he has some knowledge Gerald himself does not. That is the very reason why Gerald is attracted despite his knowing that Birkin lives in a different world from his.

Everything should be kept in order in a gentleman way for Gerald from an aristocrat family. He advises Lupton captured by the impulse to run after the bride:

If you're doing a thing, do it *properly*, and if you're not going to do it *properly*, leave it alone. (WL32) (italics mine)

What matters for him is whether one's conduct looks proper or not for others; his standard of judgment is whether the world thinks it clumsy or not. He firmly believes in the "standard of behaviour (WL32)." In that sense, he can only live a life of "the collective self (WL33)"; he cannot have a "solitary self." He cannot stand Birkin who is amused at the unexpected act of the newly-wed couple.—"You don't believe in having any standard of behavior at all, do you? (WL32)"

Birkin's statement to Gerald who tenaciously sticks to the standard makes clear the author's critical mind and the intention of the novel:

"... I think it was perfect good form in Laura to bolt from Lupton to the church door. It was almost a masterpiece in good form. It's the hardest thing in the world to act spontaneously on one's impulses—and it's the only really gentlemanly thing to do—provided you're fit to do it." (WL32)

Gerald misunderstands Birkin, saying "We should have everybody cutting everybody else's throat in five minutes (WL33)." However, Birkin's point does not lie in that anybody can take someone else's life on his own will, but we, as human beings, should pay respect to "the purely individual thing in themselves (WL33)." Birkin's statement indicates his discontentment and irritation to the reality that people take it for granted to live subordinated to society as part of a mass. His anger is, as it were, to the degradation of life to the relative existence. What he means in his statement to Gerald is nothing but the dignity of life, as in Chapter Mino Birkin repeatedly stresses the importance of individuality.

Part of Gerald's character is also witnessed in the discussion with Birkin about the carved figure of a negro woman in Chapter VII Fetish. She is in labor, with protuberant belly. She appears to deliver a baby. The figure suggests extremity of physical impulse beyond intellectual consciousness. Gerald happens to see this sculpture at the apartment of Halliday, a bohemian type of man like Birkin. His first impression is that it is "rather obscene (WL74)." Next morning Birkin gets together with Gerald and is asked for opinion. Then, unexpectedly he expresses a totally different idea from Gerald's— "It is art (WL78)":

"Why it is art?" Gerald asked, shocked, resentful. "It conveys a complete truth," said

Birkin. "It contains the whole truth of that state, whatever you feel about it." But you can't call it *high art*," said Gerald. ..."Pure culture in sensation, culture in the physical consciousness, really *ultimate* physical consciousness, mindless, utterly sensual. It is so sensual as to be final, supreme. (WL79)

For Gerald who judges things from the standard, everything must be refined. He hates the sheer African thing. His standard tells that this is obscene, never a "*high art*." So, his response is disapproving (WL74) at the first sight of this figure. He prefers "certain ideas like clothing" (WL79) to things naked or grotesque.

In contrast, Birkin, who believes in an instinctive act beyond the standard, praises the figure as "mindless" and "utterly sensual," admitting that the figure has some "culture in the physical consciousness." Birkin stays in the sensual plane unlike Gerald living in the same sensuous world just as Hermione does. Furthermore, part of Gerald's peculiarity is also found in that well-known wrestling scene. They are both lying exhausted on the floor:

He put out his hand to steady himself. It touched the hand of Gerald, that was lying out on the floor. And Gerald's hand closed warm and sudden over Birkin's, they remained exhausted and breathless, the one hand clasped closely over the other. It was Birkin whose hand, in swift response, had closed in a strong, warm clasp over the hand of the other. Gerald's clasp had been sudden and momentous. (WL272)

Although Birkin unconsciously puts his hand over the other's and firmly gripped it, Gerald's clasping is "sudden and momentous." But he is truly feeling "freer and more open (WL273)." Birkin's pledge of "Blutbruderschaft" was offered after the wrestling, following the impulse; Gerald rejected it, following his conscious mind. Still here too, his "sensuous" aspect cannot fail to be noticed. This is the fundamental difference between Birkin and Gerald.

II Opposition to Tradition

II—1 The Meaning of the Golden Temple

Mizoguchi's father's words "there was nothing on this earth so beautiful as the Golden Temple" reflect the sense of beauty which prevailed in the then world. In that sense, the Temple represents the traditional beauty.

For Mizoguchi who admits himself as ugly, the Temple symbolizing the eternal beauty

stands in contrast to him. Here arises the unexpected situation that the eternal Temple may be attacked by air raids. The expectation that it may be destroyed makes him closer to the Temple. He takes to it because the Temple is destined to perish just as he is. At a stroke the distance comes short between the immortal and the mortal. When the imperishable Temple has become the symbol of transience, it has become more beautiful than ever. Most of Mishima's works have the esthetics of death. Even *the Sounds of Waves* full of hope has the implication of death. Mizoguchi's assumption that "Kyoto had lost part of its beauty from having too long forgotten the unrest of war fires (GP44)" represents the author's mind of beauty:

Tomorrow the Golden Temple would surely burn down. That form which had been filling the space would be lost. ...And the Golden Temple itself, which had until then been constrained by its form, would be freed from all rules and would drift lightly here and there, ... (GT44)

The Temple thought to be beautiful by the promise makes him self-conscious and see things in the relative way. Here lies the reason why he thinks himself to be ugly, suffering from the inferior complex. The Temple, which is the metaphor of the "still, frozen world (GT149)," symbolizes traditional and universal beauty. This motivated him to the destruction of the Temple. The conduct of destruction was the denial of universality of beauty, and at the same time was the desperate act for the introvert to be an extrovert, which means to open the eyes of men to the disasters of the "Tsukumogami" (GT184); in other words, it is to add a new meaning to life and to change the meaning of the world by creating a new sense of values. The author had a firm belief that it is necessary to destruct traditional beauty or bound beauty to subject them to the darkness behind it, just like we perish and return to the origin of life. Mizoguchi looks at the breast and thinks that its "inside was filled with darkness" (GT144). The darkness behind its surface is also nothing but the origin of life or formless flow of life.

His desperate deed of burning is the negation of eternal beauty and the attempt of changing the "still, frozen world" into the world of "shapeless, flowing, moving desire (GT148)." One day after he recognized the meaning of the Temple, he happens to be inclined to go to the Japan Sea of his home town. The Bay of Maizuru he first visited had totally changed into a military port. The surface of the sea seems to be dead to him. The harbor was robbed of its former disorderly, physical vigor by an exaggerated policy of hygiene. Disappointed at the

artificial port, he turns to Yura. There he sees "a rough sea that still retained its newborn vigor," which is "always full of rage." That is, so to speak, the sea of life. The sight of this sea leads him to decide to burn down the Temple. This is how he attempts to destroy "the order which controls the world" in order to liberate it into the "things which are utterly disordered" or "the endless shimmering of sensual desire (GT240)."

The dead, vigorless surface of the water at Maizuru overlaps the Temple with its luxuriant form which has almost become the mere accumulation of time. The sea at Maizuru Bay is the same as the Temple in that they have lost vigor. He, disappointed at the dead sea, goes for Yura as if to ask for "the irritable, rough-grained sea (GT176)." He is driven to the place without any particular reason:

I was trying to reach a destination, it did not matter where. The name of the place for which I was headed had not the slightest meaning. I was inspired by courage —by an almost immortal courage—to confront my destination, whatever it might be. (GT176)

The "destination" is not a peaceful place like Maizuru Bay, but "a desolate land (GT178)." There is no doubt that this "desolate land" intimates something driving him inside, though he himself is not aware of it, because he felt that "some sort of meaning flashed through my mind (GT178)" the moment he sees this land. Undoubtedly, the image of this land has a close connection with the rough sea of The Japan Sea which has "the source of all my unhappiness, of all my gloomy thoughts, the origin of all my ugliness and all my strength (GT179)." The intimation of the desolate land and the rough sea drives him to have the thought that "I must set fire to the Golden Temple." The meaning of his conduct of destruction is made clear by the fact that it was after he was despaired at the artificial bay in Maizuru that he was determined to burn it down at last. The reason why he was provoked by something desolate lies in the way that it reminds him of something naked or untouched just after birth.

Mishima was worried about life deprived of vigor; he was irritated that we were wholly deceived by the so-called Tsukumogami. Mizoguchi's seemingly disorderly deed implied the elimination of this deceiving fairy from our inner mind. The Temple which had once been proud of its vivid beauty had lost its luster, just like:

A given small space, which was at first occupied by the object, is now occupied by solidified time. It has, in fact, become the incarnation of a certain form of spirit. (GT183)

Time holds sway over things and casts a spell over them. This is the very thing that had happened to the Golden Temple, which was transformed into a sort of spirit. The repetition of the hero's attraction and repulsion to the Temple seen here is the exact reflection of the author to the Japanese tradition. By getting rid of the annoying fairy, he was probing for a new way of life.

II—2 Sensual World

Definitely *Women in love* is developed centering on the response of the other characters' response to Birkin's strange idea of life. He is skeptical of given order or world standard or traditional conception people are accustomed to. In contrast, the other personalities, such as Hermione, Ursula, Gerald, are representative of standard or tradition in some way.

The first consideration should be turned to Ursula's particularity found in the discussion between Birkin and herself. She cannot accept the sensual world he insists in, but apparently is a different type of person from Hermione. She is possessed of "the brightness of an essential flame (WL9)" inside. Although it does not have any definite shape, she, in her own right, is striving to grasp what her life should be. She is dissatisfied and even irritated with the established situation around. Take the parents' house where she lives together, for example. For her, it has already become "the sordid, too-familiar place (WL9)," totally "obsolete (WL9)." She even feels confined. She has no wish for promotion in status by marriage as seen in Austen's heroines. Apparently her eyes are turned to a different world from the present world where she stays.

Part of her peculiarities is also indicated in Chapter XIX Moony, where her hatred for the surrounding is more intensified than in the previous chapters. She hates people, especially grown-ups, from the bottom of her soul. Her point is in that adults are so socialized that they have no real existence found anywhere. Now she feels necessity to exist antisocially in order to live her own intrinsic life. She has a love for children and animals, because they live only on behalf of themselves. Unlike us adults, they have no social principle they have to mind. To her the social order is undesirable, but not necessarily uncomfortable. Such ambivalence of hers is disclosed in her response to Birkin's view of marriage in Chapter Woman to Woman. He is eager to be united with others by way of a demon in himself. The union established here is not physical nor contains any humanlike feelings. He requires his partner to accept something unknown in himself. For people who are accustomed to living in the framework of society, his words and attitude are unsteady and untrustworthy. The hesitation over the world unknown to her is caused by the very ambivalence to tradition.

In Chapter Marriage or Not, Birkin discloses a new vision of relationship. He has no interest in the conventional way of marriage. It is because he assumes that there is no hope in the way of life in which we are exerted to ask for "a little profit." He wishes to avert from their "home instinct" to keep "a little happiness" to themselves. He is not satisfied because love or marriage has become a narrowly-limited world exclusive of others. It is a very small, unfriendly, and tight world. He is seeking after something broader (WL352), which is acquired by the absolute union between man and woman. Yet he does not take it as the only thing among men. The "some broader relationship (WL352)" produces quite different relationship from the one which confines men in the limited world. Just after the wrestling, Birkin says bathed in a strangely liberated feelings—One should enjoy what is given (WL273). He denies such relationship as to restrict us to a fixed one. But this is not understood by Ursula who has an antipathy against her parents' married life. Still she sticks to "a little exclusive happiness" conventionally accepted among people. There is the cause of their struggle there. He never complies with the destiny forced by the ready-made idea. His eyes are turned beyond the conventional destiny. He dreams a dream of living far beyond the so-called existing order.

However, Birkin's "open world" is unusual enough not to be easily appreciated by his sympathizer Ursula; it is beyond the common world. The discussion between Birkin and Ursula in Chapter XXVI A Chair represents very well what Birkin is like and how he thinks. According to his insight, people have become unable to live creatively, only making their life mechanical; mechanization of life causes people to lose opportunities to become some other thing:

There is no production in us now, only sordid and foul mechanicalness.
... it (i.e. England) had the power to be something other. (WL355)

Furthermore, the passage above contains his intense curse over our life. His aversion for our life goes to his house or furniture, for they are likely to bind people and their spirit. His attitude is like Buda who left home and attained spiritual enlightenment or like Christ who left his mother and continued travelling with his followers. He, to such extent, is not accepted even by Ursula who desires to live in a freer world liberating herself from the old bondage. His spirit of escape even rejects to own his house. Ursula thinks that she must live somewhere; Birkin does not mind anywhere:

"The thought of a house and furniture of my own is hateful to me."

"—But one must live somewhere."

"Not somewhere —anywhere," he said. "One should just live anywhere —not have a definite place. I don't want a definite place. —As soon as you get a room, and it is complete, you want to run from it. —Now my rooms at the Mill are quite complete, I want them at the bottom of the sea. It is a horrible tyranny of a fixed milieu, where each piece of furniture is a commandment-stone." (WL356)

Birkin denies everything to rule and fix life. People have lost a creative way of life, possessed with materialism since the Industrial Revolution. They seek for a steady rich life. However, once such life is completed, they find themselves vigorless and limited to a small life. The reason is there why Birkin harshly expresses his displeasure of "the accursed present (WL356)" just like Thomas Carlyle severely criticized the Victorianism. He puts a high value on the process working now:

Each thing, living or unliving, streams in its own odd, intertwining flux, and nothing, not even man nor the God of man, nor anything that man has thought or felt or known, is fixed or abiding. All moves. And nothing is true, or good, or right, except in its own living relatedness to its own circumambient universe; to the things that are in the stream with it. (AM16)

This very well tells of the meaning of his escape. For this very reason, he tries to keep away from the conventional idea of love and disclaims all things to rule people's freedom. Birkin proposes to travel around in the open world together, leaving the lifeless past life.—we will wander about on the surface of the earth (WL362). Ursula is quite close to Birkin in expecting to be free from everything in the past. But that is not enough for him. He wants more in marriage:

"I don't want to inherit the earth," she said. "I don't want to inherit anything."

He closed his hand over hers.

"Neither do I. I want to be disinherited."

She clasped his fingers closely.

"We won't care about *anything*," she said.

He sat still, and laughed.

"And we'll be married, and have done with them," she added.

—Again he laughed.

"It's one way of getting rid of everything," she said, "to get married."

"And one way of accepting the whole world," he added. (WL362)

For Ursula, marriage is a means to disconnect herself from the rest of the world; for Birkin, it is one of the means to accept the whole world. As the dialogue above shows, she craves for a world to themselves; in contrast, he wants some other people there, such as Gerald and Gudrun. He confesses that he could feel happier with some other friends. She cannot agree with him because she desires to sever any relationships with the worldly people. Accordingly, their conflict continues to the very end of this story. Assuredly Birkin thinks marriage as one of the opportunities to enter the open world. In addition, as he says to Ursula at the end the story, he longs for another relationship with Gerald in order to live a full life. Here is the meaning of the characteristic of his escape.—We should enjoy what is given (WL273):

"I don't want to inherit the earth," she said. "I don't want to inherit anything."

He closed his hand over hers.

"Neither do I. I want to be disinherited."

She clasped his fingers closely.

"We won't care about *anything*," she said.

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"And we'll be married, and have done with them," she added.

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"It's one way of getting rid of everything," she said, "to get married."

"And one way of accepting the whole world," he added. (WL362)

Birkin persuades Gerald to agree with him, but it is not easy for Gerald to take off his cloth; rather he chooses to obey his destiny. His way, unlike Birkin's, takes the closing course rather than the widening. His relationship is always arbitrary and he only exists in its center. He cannot be united at the bottom of the soul, throwing himself into the center of the relationship, which causes his separation with Gudrun. For him, marriage does not mean his going into a deep relationship, but his accepting the ready-made order, and at last his becoming its ruler. She understands the meaning of her marriage with him, rejecting the acceptance of his order in the last. Gudrun wants:

somebody who would take her in their arms, and hold her to their breast, and give her rest, pure, deep, healing rest, ... somebody to take her in their arms and fold her safe and perfect, for sleep. (WL465)

Nevertheless, he wanted a partner "putting to sleep himself (WL465)," or a woman just "to put him to sleep, to give him repose (WL466)." He was just "a child that is famished crying for the breast (WL466)." Something bohemian in Gudrun, quite like in Birkin, allures herself to avert society enforcing her to be a slave to mechanism and to escape from the world and even her family. But in contrast, Gerald only can follow his fate, confined in his limited life. He cannot commit himself to some mystic union with woman Birkin suggests. He never takes his suggestion seriously. Birkin ruminates "If he (i.e. Gerald) pledged himself with the man he would later be able to pledge himself with the woman (WL353)." Gerald is swayed by the offer of man-to-man's friendship adjoining to the union between man and woman, but in the end he chooses to stay in the traditional world, which seems to be more comfortable and ordered. Finally the door to the freer world of "a greater individual" remains closed to him.

Epilogue

Mizoguchi's attempted destruction of the Golden Temple suggests the denial of tradition; to Mizoguchi himself, it is the desperate conduct that an introverted man made to try to be an extroverted. The episode of the bee and chrysanthemum tells about the further purpose of the destruction.

Birkin showed a bohemian negative spirit everywhere in this story, such as in the discussion on conventional social order between Gerald and himself, his offer of male friendship, Ursula and Gudrun's negation of Austen-like marriage, and his escape from the established world. His negative attitude to the past was an attempt to acquire newness in life.

Both Mizoguchi and Birkin essayed to inquire for freer, greater, more opened individual in the stories, although their ways of approaching were different respectively. It is quite clear that Mishima and Lawrence thought that "if one were to move forwards, one must break a way through (WL186)." They are congruous in an attempt to "create the future after one's own heart (WL97)," leaving "the old body."

Note

*The discussion on tradition in *Women in Love* first appeared in *Lawrence's Attempt to Transcend Englishness* in *The Bulletin of Miyazaki Municipal University Faculty of Humanities* Vol. 14

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