

CONCLUSION

D.H.Lawrence once said to Rhys Davies : "All you young writers have me to thank for what freedom you enjoy, even as things are, for being able to say much that you couldn't even hint at before I appeared. It was I who set about smashing down the barriers" (Page, N. (ed), 1981, 266). Lawrence undoubtedly helped us extend our understanding of life. He sought to convince us that human activities pulsating with life enrich our dark wisdom rather than polluting it. What life is in its "intuitive wholeness" cannot be perceived by our intellect but by intuition. Lawrence combined the two, the idealized mental life on the one hand and the crude sensual life, on the other, to envision life as an integrated whole, thus rejecting their exclusivity. Vivas, E., for instance, devided Lawrence's 'love ethic', even his whole doctrine in terms of sense and nonsense, and wisdom and corruption. But to speak for Lawrence, were he not a life-long patient of pulmonary diseases, facing impatiently the recurrent social and political crises, he would not frequently have to turn against modern men including his nearest dearest ones. Nor did he have to turn to what he calls 'blood knowledge', his intuitive wisdom. That is why, he is, to some, a target for censure rather than the source of wisdom. For instance, the knowledge that "I am I" communicates to us is pre-mental and intuitive. Lawrence said : "The knowledge that *I am I* can never be thought : only known" (Quoted in Leavis, F.R., 1976, 25). This fundamental wisdom contradicts generalization, thus evading intellectual interpretation. But it carries with it the

knowledge that "I am alive" that implies the superiority of life over everything. But what Lawrence, in his life-long search for the knowledge of self, realized is that "know thyself means at last that you can't know yourself" (*Phoenix* II, 620). It is a wisdom about the dark mystery of life, that eludes intellectual efforts.

Lawrence's urge to "realise the tremendous non-human quality of life" forced him to look into life from another angle. At the earliest stage of his career, he put a question mark against our intellect, for it, in his opinion, "cheats you and juggles you all the time" (Quoted in Kermode, F.; 1973, 25); and he asks us to have resort to our 'physical vision'. Being obsessed with this idea, he engaged wholeheartedly in efforts to illuminate this darker side of life. And to do so, he borrowed freely from whatever he could lay his hand on in European classics, Occult philosophy and even modern Christianity. But he always shed a new light on them. Further he innovated the idea of a mediator, a third force between the opposed aspects of life, like, mind and body, intellect and intuition, death and rebirth, corruption and creation and so on. The mediator, as his study reveals, is but the life-force, the terrifying non-human quality of life;

It is not emotions, nor personal feelings and attachments, that matter. These are only expressive and expression has become mechanical. Behind in all are the tremendous unknown forces of life coming unseen and unperceived as out of desert to the Egyptian driving us and forcing us if we do not submit to be swept away (*C.L.*, 21 Sept., 1914).

Lawrence variously identified this life-force with the rose, the rainbow, the phallus and above all with the Holy Ghost. Human integrity and freedom, as he says, is possible only

when man within himself achieves a dynamic balance between the opposites of life with the help of the Holy Ghost. This implies that, in order to achieve freedom of life, man has to lose it, that is to surrender himself to that unknown force of life, the Holy Ghost.

Lawrence's trinitarian idea is variously reflected in his *oeuvre*. In *The White Peacock* his representation of the cultivated middle-class milieu, a theme somewhat uncommon to his familiar theme of the colliers and collieries, suggests his literary indebtedness to George Eliot. But one theme fundamental to his dark philosophy is his introduction of the Annable episode which helped him to point to the malaise of the modern civilization. A strong advocate of natural life, he could identify in modern age "the decay of mankind - the decline of the human race into folly and weakness and rottenness" (*W.P.*).

Lawrence urges us to be physical both in understanding and in relationships. The man-woman relationship is the supreme one. He says that "the great living experience for every man is his adventure into woman" and "the man embraces in woman all that is not himself and -- from that embrace comes every new action" (*C.L.* 324). In his twin novels *The Rainbow* and *Women in Love*, Lawrence provides an artistic representation of this physical vision of life. He here points up the perennial significance of the short-lived sexual relationship between man and woman. Any attempt to idealize it, he says, would destroy its true significance in life. Again, what has gone wrong with rapid industrialization is its counterproductivity in terms of human relationship. It has suffered progressive deterioration, leaving man cruelly alone amidst the multitude. Gerald Crich in *Women in Love* found himself in such a terrible situation. He, however,

tried to save himself from this terror of loneliness by going to Gudrun seeking her more than once, but he never placed this ephemeral pleasure of vital communion at the centre of his life. His incapacity to obtain his wholesome nourishment from this 'sensual' relationship left him unfulfilled.

But the promise of a new lease of life that Lawrence outlined in terms of his whole *oeuvre* was more criticized than celebrated. Lawrence's rejection of the 'old stable ego' of the character, his understanding of life in a new way mainly physical, his leader-cum-follower idea, his representation of the phallus as a symbolic bridge between the sexes, his recommendations to women's salvation, everything aroused a lot of controversy. Perhaps the time was not yet ready. But Lawrence criticism, both feminist and general, about a century later, seems to have accepted him as a cultural figure rather than merely a writer. The readers' response, unencumbered today with the baggage of ideologies, is more open and creative. A postmodern mind, especially, rightly discovers in him a non-metaphysical, non-totalitarian, open-ended possibility of the liberation of human mind. The images of living organisms, like, the lion, the Unicorn, the tiger, the sheep, the lily, the rose, the serpent, structural and thematic in his works, confirm this. Lawrence was always on the side of vitality of life. We can fittingly conclude with what John Middleton Murry, one of Lawrence's best friends and bitter critics, said :

You gave the world a gift beyond price; not a gift of prophecy or wisdom, for truth and falsehood are mingled to utter confusion in your work – but the gift of yourself. --- No man in these latter days has given to men so marvellously or so terrible a picture of Man as you have given. No such picture of Man existed in the world before you came. You were a man of destiny, driven to sacrifice yourself in

order that man might know themselves and the eternal laws they must obey, the laws which, even in denying them, still they obey. (Page, N. (ed) 1981, 296).

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